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EXHIBITORS
Trade REVIEW

The Business Paper of the Motion Picture Industry

Paramount Spring Clean-ups!



Big Money Pictures in any Town or Season

Another Triumph for the Mighty

WURLITZER Unit Organ

A Magnificent Tribute to a Great Man **THEODORE ROOSEVELT**

and to

The World's Mightiest Organ

The Roosevelt Memorial Park Association has given "Wurlitzer" an order for the largest Pipe Organ ever erected to be installed in the

Roosevelt Memorial Park

Los Angeles, California

For months the Association's representatives searched among pipe organ builders of the world for an exceptional Voice of Music. The Mighty Wurlitzer was their unanimous final choice.

To the builders of this beautiful memorial park will belong the honor of having created the first living, sound memorial ever dedicated to the memory of a great American.

Some years before his death Colonel Roosevelt remarked after listening reverently to the playing of "The Rosary" on a Wurlitzer Organ in Philadelphia, "If I could hear that song played every day, I believe that I would be a better man."

Every evening at sunset this great organ will play "The Rosary." Its voice will be heard within a radius of $3\frac{1}{2}$ miles of the park, and a special radio broadcasting station is planned to pass it on to a listening outside world.

This great Wurlitzer Organ will represent an investment upon completion of \$150,000.00 and will mark a new epoch in organ building on a colossal scale.

THE RUDOLPH WURLITZER CO.

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NEW YORK
120 W. 42nd St.

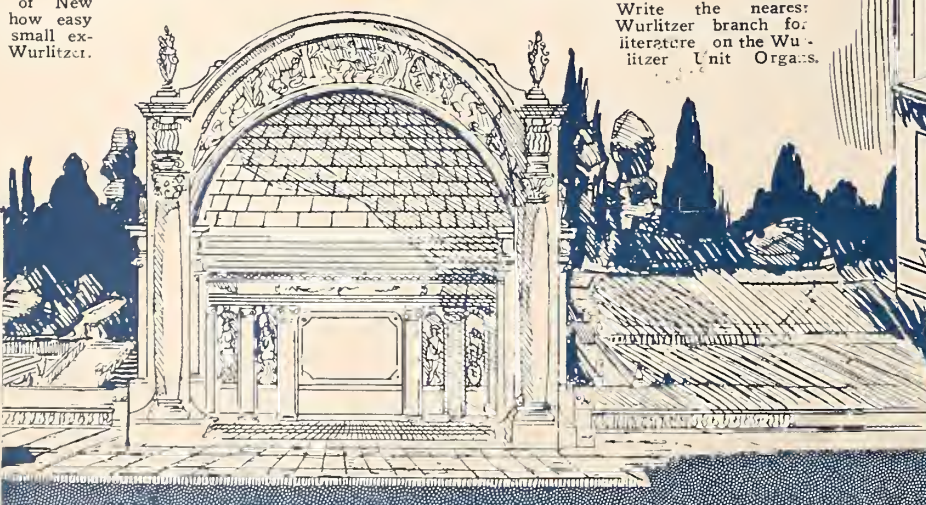
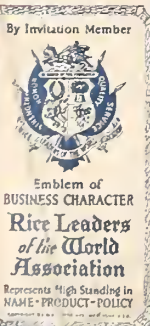
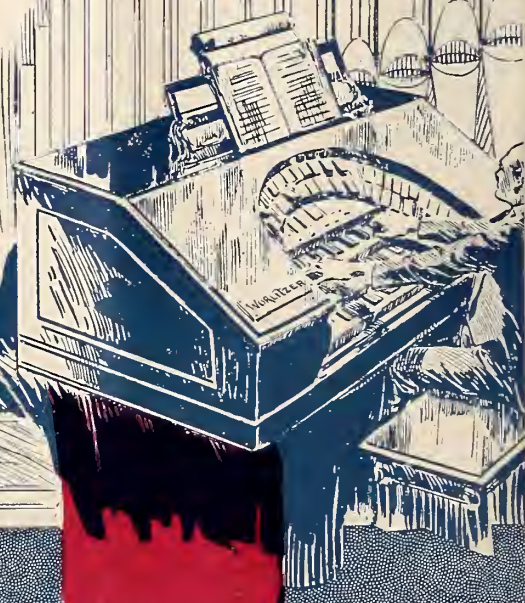
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SAN FRANCISCO
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607 W. 7th St.

Write for particulars of New
Plan. Learn how easy
now is for even a small ex-
ecutor to own a Wurlitzer.

Write the nearest
Wurlitzer branch for
literature on the Wurlitzer
Unit Organ.



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(From a
wire received
from HARRY
C. ARTHUR, JR.,
General Manager
WEST COAST
THEATRES, INC.)

**Played to over
25,000
people
in 3
Days!**

"LAST Sunday we . . .
PLAYED to more people
AT LOEW'S STATE . . .
LOS ANGELES, than it has .
BEEN our good fortune to
PLAY to since we have
OPERATED the theatre
WITH exception of one!
SATURDAY we did enormous
BUSINESS and Monday was biggest . .
MONDAY in some time. We played to . .

**OVER 25,000 people in three days, which means
CONSIDERABLE wear and tear on the seats!**

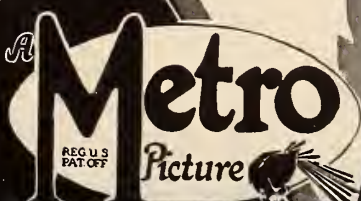
**JOSEPH M.
SCHENCK**
presents

**Buster
Keaton**
in
Sherlock, Jr.

Written by
Jean Havez . . .
Joseph Mitchell
and
Clyde Bruckman

Directed by
Buster
Keaton

THIS picture is a riot from start to finish and has more . .
REAL laughs to the foot than most comedies to the reel!
PARTICULARLY pleasing is that situations and gags
ARE entirely original. The chase is
ONE of the fastest I have ever witnessed . .
AND scene in movie theatre is a scream! .
THIS picture establishes Buster as . .
COMEDY star of first magnitude
AND a cinch for
RECORD-BREAKING . .
BUSINESS on
ALL future . . .
PRODUCTIONS!"



*Jury Imperial Pictures, Ltd., Exclusive
Distributors thruout Great Britain...
Sir William Jury, Managing Director.*

For all classes of theatres

REGISTERS AS SURE BOX OFFICE WINNER

*'The Uninvited Guest' Offers Strong
Thrills, Good Undersea Photog-
raphy and Romantic Interest*

By GEORGE T. PARDY

THERE'S a little of everything required to appeal to the popular taste in this picture, wonderfully artistic photography, sharp-edged melodramatic thrills, sentimental interest and excellent acting by a fine cast. Director Ralph Ince deserves unlimited credit for his masterly work in handling the production and "The Uninvited Guest" takes rank as a sure-fire box office attraction suitable for all classes of theatres.

For once we are given a story with South Sea atmosphere that doesn't stick to the time-worn trail. Suspense runs high, you can't guess what's coming next, the action swings into the top-notch speed right at the start and keeps going merrily to the finish. Add to this the unfamiliar beauty of the underwater shots in natural colors, easily the best effects yet attained in this phase of screen development and the result is a picture as unique as it is entertaining.

We could write
a whole book about
the good things in
The UNINVITED GUEST

~but see what
the Exhibitor's
Trade Review
got into
378 words!

J.E. Williamson *presents* **The Uninvited Guest**

Directed by **Ralph Ince**
Story by **CURTIS BENTON**

IN THE CAST
**MAURICE "LEFTY" FLYNN ~
JEAN TOLLEY ~ LOUIS WOLHEIM
MARY MAC LAREN and
WILLIAM BAILEY**

Produced by
SUBMARINE FILM CORP.
under the **WILLIAMSON**
patents... Natural color scenes
by **TECHNICOLOR CORP.**

Metro
Picture

But in making this appeal to the patron's sense of the rare and beautiful; Director Ince has not failed to profit by the old Shakespearean adage—"the play's the thing!" His story isn't sacrificed to mere pictorial charm. It's frank melodrama, alright, but put across with such spectacular punch, and crammed so full of exciting situations that it runs as smooth as a clock and holds the spectators on the keen edge of expectancy up to a well turned and satisfactory climax.

Among the big scenes may be mentioned a red-hot scrap between the hero and brutal Jan Boomer, the demise of the villain in the clutching coils of a giant octopus and the burning of the ship, the latter a peculiarly vivid bit of realism. The tropic stuff is, of course, the best part of the film, but even when the action shifts to a more civilized clime, interest in the fortunes of the principal characters is still maintained.

You needn't be afraid to go the limit in promising your patrons novel and satisfying entertainment when exploiting this feature. Emphasize the entrancing beauty of the undersea scenes with their natural color effects, stress the fight between villain and hero, the battle with the octopus, the story's romantic force and general melodramatic excellence. And play up every member of the cast, with especial notice paid to the work of the new-comer—Jean Tolley.

*Jury Imperial Pictures Ltd.
Exclusive Distributors thru
out Great Britain.... Sir
Wm. Jury Managing Director*

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Emblem of
BUSINESS CHAR
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of the Wor
Associat
Represents High Stan
NAME-PRODUCT

*A picture that appeals to the
"Main Streets" of the world*

Murray Garsson

presents

BROADWAY BROKE

by

Earl Derr Biggers

with a notable cast including

PERCY MARMONT

Gladys Leslie

Maclyn Arbuckle

Edward Earle

Sally Crute

Billy Quirk

MARY CARR

Dore Davidson

Macey Harlan

Henrietta Crossman

Pierre Gendron

Frederick Burton

Directed by J. Searle Dawley

*A Broadway Story
A Broadway Cast
A Broadway Picture
Thruout*

SELZNICK DISTRIBUTING CORPORATION

Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices 45 West 45th St., New York City. Subscription \$2.00 year. Entered as second-class matter, Aug. 25, 1922, at post office at East Stroudsburg, Pa., under act of March 3, 1879.

A Cast Your Public Knows



Agnes Ayres
Percy Marmont
Kathlyn Williams
George Seigmann
Robert McKim
Leon White

When A girl Loves

A Victor Hugo Halperin Production
Box Office Tested!

Booking now for quick profits!



Encore
Pictures

ASSOCIATED EXHIBITORS

Physical Distributor Pathé Exchange, Inc. Arthur S. Kane, President Foreign Representative Sidney Garren



EXHIBITORS
Trade REVIEW

says editorially:

**"Oh! Boy,
What a Picture!"**



**CROWDS, CROWDS,
CROWDS** which besieged the beautiful Cameo Theatre at the Broadway Premiere proves paying public echoes the editorial tribute!

Capt. Austin E. Lathrop
presents

The Chechahcos

pronounced chee-chaw-koz

**"Will Fill
Any House"**

says M. P. NEWS.

Encore
Pictures

Louella Parsons, N. Y. American, wrote:

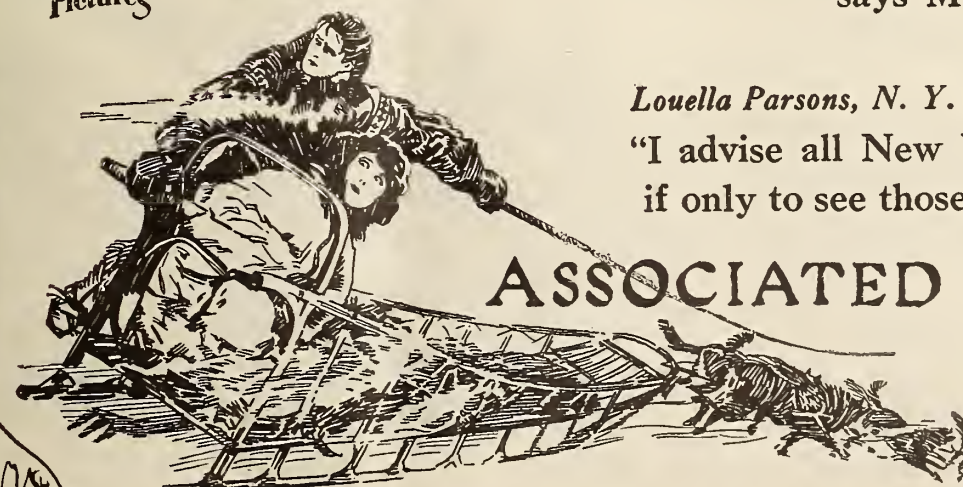
"I advise all New York to see this picture,
if only to see those glacier scenes."

ASSOCIATED EXHIBITORS

ARTHUR S. KANE - President

PHYSICAL DISTRIBUTOR,
PATHE EXCHANGE, INC.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT



crashing comedy!

Grand-Asher

presents

Racing Luck

With **Monty Banks**

Greatest Automobile Race Ever Filmed

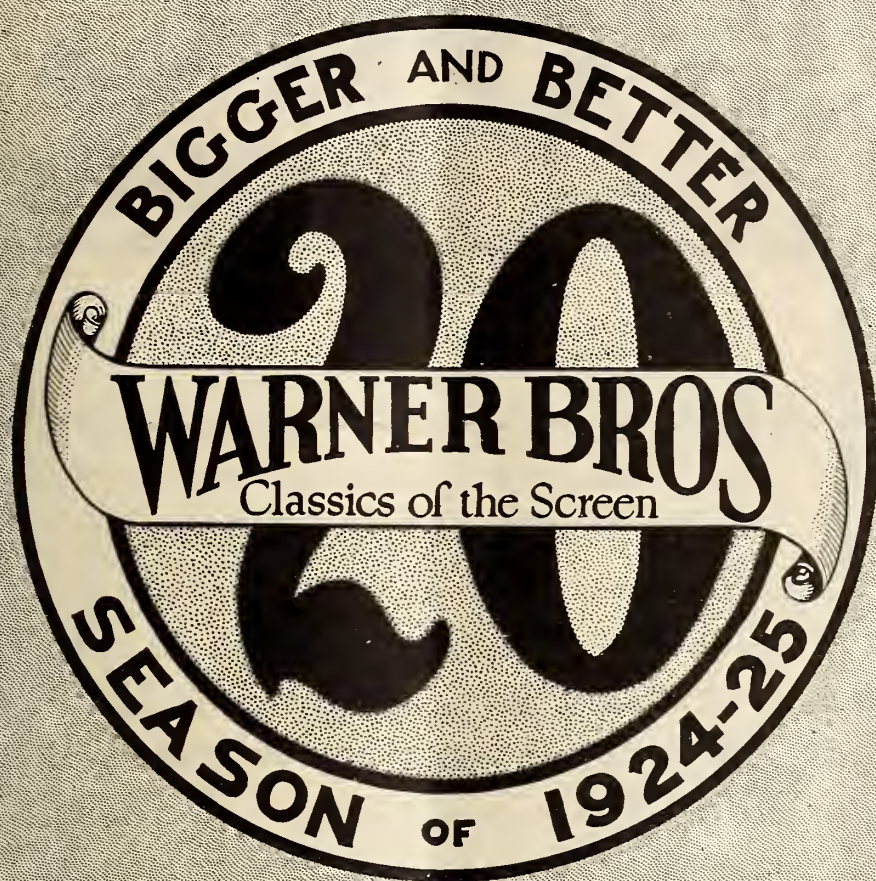


Encore
Pictures

ASSOCIATED EXHIBITORS

Physical Director: Pathé Exchange Inc. Arthur S. Kane, President Foreign Representative: Sidney Cohen

Save TWENTY Dates for the New Warner TWENTY



Reason No. 4~

Previously Announced

1—*Rin-Tin-Tin in "Get Your Man"*

2—*"The Lover of Camille" ("Deburau")*

3—*"The Age of Innocence"*

4 _____

5 _____

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20 _____

Since the publication of Robert Keable's sensational novel "Simon Called Peter" the reading public has been demanding insistently the completion of that remarkable story. Mr. Keable responds to this demand with a new novel, a sequel to "Simon Called Peter," which critics pronounce even greater than its predecessor, and one of the most fascinating love stories of all time—

"RECOMPENSE"

By ROBERT KEABLE

In "RECOMPENSE" the lives of Peter and Julie, familiar to the millions of readers of "Simon Called Peter," develop into a climax that is astonishing—yet inevitable. It happily reflects all the bold courage in telling of life and love that made the author's former novel a storm center of popularity. Frankly, it is the story of what followed that tempestuous week-end in London. And what a situation for the screen! Few love stories are so alluring and unusual as this one.

In its adaptation to the screen WARNER BROS. has added to the story's fine dramatic strength a lavishness of photographic production that words alone could not describe. With players of national repute specially chosen for the many important roles and the usual Warner excellence in staging a production, this marvelous photoplay will rank second to none in the list of big pictures for the year 1924-25. Showmen who are confronted with the necessity of booking the season's best can not afford to be without it.

Save TWENTY dates for the new Warner TWENTY

The New York MORNING TELEGRAPH Reports

Hodkinson Film Booked

A CONTRACT has been arranged by both the *Loew* and *Fox* circuits in the Metropolitan district for an early showing of Hodkinson's new picture, "*Not One to Spare*". This production was recently put on by Hodkinson for a two weeks' run at the Cameo Theatre under the title of "*Which Shall It Be?*" since changed and although in no way a pretentious offering, received what is probably the most unanimous praise accorded a recent picture on Broadway. The Fox and Loew showings will be in the nature of a semi-prerelease run before general distribution.

"NOT ONE TO SPARE"

Directed by Renaud Hoffman
PRODUCED BY
MADELINE BRANDEIS Productions

The Wonder
Picture Of
The Year!!!



Distributed by **HODKINSON**

FOREIGN DISTRIBUTOR
WM VOGEL DISTRIBUTING CORP

Season 1924-1925 Thirty First-Run Pictures

Next week

**Tie-ups for
the greatest
Box-office
Picture of
this or any
year!**

in the
**NATIONAL
TIE-UP
SECTION**

Lined them up at 11 A.M.

~and the critics wild about it!

Chicago Tribune—

"I'm keen for the picture. It's a handful of life. Not a dull moment. It intrigues you and I think you may want to see it again."

—Mae Tinee.

"CYTHEREA"

George Fitzmaurice's
greatest achievement

GODDESS OF LOVE

Presented by
Samuel Goldwyn
(not now connected with
Goldwyn Pictures)

**Chicago
Theatre**
Chicago, Ill.

*Chicago
Daily Journal—*

"It's pictures like 'Cytherea' that mark the mileposts in motion pictures advance."

—Virginia Dale.

From the vivid glowing novel
By JOSEPH HERGESHEIMER
Adapted for the screen
By FRANCES MARION

★ Lewis Stone ★ Alma Rubens
★ Norman Kerry
★ Irene Rich and ★ Constance Bennett
A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
315 Madison Avenue, New York



EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager
MICHAEL L. SIMMONS, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor
HENRIETTE SLOANE, Staff Editor

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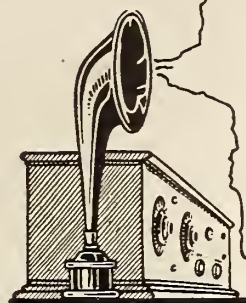
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WHAT'S IN THE AIR



STATION E. T. R. passes on for the entertainment of its subscribers a bit of airy persiflage which it snatched from an atmosphere still mildly vibrating from a disturbance near the Great Lakes. It ran like this:

One Irishman to Another

By GEORGE T. PARDY

These one man reviews are not worth the paper they're printed on. . . I know from experience.—Exhibitors Herald.

Ten wasted years, a solemn thought,
On Life's rough, toilsome way!
Had he but known as much as he
Insists he knows to-day,
Instead of handing out the bunk
In many a rank review
He might have proved The Showman's Friend,
Unhappy Mr. Q!

Whereas, in guileless ignorance
He ladled out advice,
For which the meek exhibitor
Right gladly paid the price;
Until one day a horrid quail
His mighty mind oppressed—
"Great Heavens! for a whole decade
I've been a Vapid Jest!

"What am I but one simple soul
Unable to perceive
The worth or folly of a film,
And must I still deceive
Those chaps who in their innocence
Regarded seriously
The reams of hokum stuff I wrote
And put their trust in me?

"Had I been born a Siamese twin
Equipped with double brain,
I could have spared myself and them
Much needless work and pain;
For then my vast intelligence
Had never erred a jot
In swiftly sensing black from white
And things that Are and Not."

"Alas, it was not thus to be,
In ashes I repent,
My judgment, I now realize,
Was never worth a cent."

So, wailing, he confession made,
Good friends, I conjure you:
Let us forgive him, and forget--
The chastened Mr Q!



WITH the unsuspected always happening, the picture retains a high average of suspense and interest with perfect continuity so that the audience is carried on from one incident to the next without any apparent effort to keep the interest at white heat.



A LONG list of well known and appealing stars have been entrusted with the leading roles and the efficient manner in which they have handled their assignments adds appreciably to the high calibre of this feature.



A Melodrama Tempered With Romance

'Missing Daughters,' Latest Selznick Film, Is Marked by a Note of Realism the Full Significance of Which Is Capably Conveyed by a Cast of Prominent Stars and Unusually Fine Settings

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

THE NEWS AT A GLANCE

Southern California will make a bid for the 1925 National M. P. T. O. convention at the session in Boston.

First National's great version of Sabatinis "The Sea Hawk" will open at the Astor Theatre, New York, on June 2.

The Methodist church, in annual conference, adopted a report calling for the repeal of the ban on general amusements.

Alice Joyce has arrived home from England after playing the lead in "The Passionate Adventurer" for Selznick.

Carl Laemmle, at the Universal sales convention in Chicago, calls upon producers to make cleaner pictures.

Fred Niblo has been loaned to Joseph Schenck by Louis B. Mayer, to direct one picture for Norma Talmadge.

E. T. Craal has been re-elected president of the Virginia M. P. T. O.

Mrs. Winifred Pike has been elected president of the Boston Film Club.

A receiver has been appointed for Equity Pictures.

Frederic G. Lee, chairman of the finance committee of Famous Players died at his home in Bronxville, N. Y., on May 16.

Robert T. Kane, general manager for Famous Players, resigned and will spend the summer in E

Loew's Inc., has declared a quarterly dividend of 50 cents per share on capital stock of the company, payable June 30.

Howard Estabrook will make a series of pictures under his own name for distribution through Associated Exhibitors.

Harold Lloyd, star of "Girl Shy", is a proud father. An eight pound daughter arrived on May 21. Mother and child are doing nicely.

Louis Baum has been elected president of the Gothic Pictures Corporation. The company will distribute through F. B. O.

Seattle's censor board quits after disagreement with Mayor Brown. A new board is being organized with Miss Mary Lewis as chairman.

Raoul Walsh has left New York for the Coast where he will start his first production for Imperial release.

"The Ten Commandments" passed its 300th performance on Broadway on May 19.



PANORAMIC VIEW OF KINGSTON, JAMAICA

Running a Summer Show All the Year

THE smooth, even voice of the girl at the switchboard came over the wire, "Mr. Wilson and Mr. Morais of Jamaica to see you."

Jamaica—Jamaica. . . . Reminiscent thoughts of pleasant vacation days spent on the rolling shores of Long Island Sound were filmed on the screen of our imagination as we told the girl to send the two gentlemen in.

The two exhibitors—for that's what they were; showmen, every inch of them, as subsequent events proved, were from Jamaica. Jamaica, indeed, but oh, what a far throw from Long Island! Jamaica, British West Indies, is what we noted on the cards of the visitors, who are in control of the Palace Amusement Company, an organization running the Palace Theatre of Kingston, and "The Movies Theatre" of St. Andrew. And therein lies a story.

To give their full names, Audley O. Morais, and William Wilson, J. P. O. B. E., (Justice of the Peace of the British Empire) are visiting New York, as is their wont once a year, to look around for something innovating to take back to Jamaica, that might raise the standard of the entertainment they furnish their patrons, and to arrange for the coming season's bookings.

Mr. Morais is the active showman of the company, and as he seemed very naturally to assume the position of spokesman it was to him we directed sundry questions. It is interesting to note what this tropical showman had to say concerning conditions in his native country and his methods of "put-

ting his theatres over" in a land where out of a population of 75,000, only 1,600 are potential movie patrons. He said:

"Most folks, especially those whom we meet in New York and sell us films,

are peculiarly unaware of our native conditions. For example, the average rate of payment for labor is about sixty cents a day for men and twenty-five cents for women. These people have to clothe and feed themselves and their families and naturally have little to spare for amusements. We get the people in the higher circles of society, and since they are very much in the minority, that is what makes our percentage of moviegoers so small.

"Our Palace Theatre seats about 980, The Movies Theatre about 700. We have no floating trade, and since we always get the same people we have to change the program every night. With this arrangement we have to book very heavily with the American film companies.

"Thus far, we have used practically everything Famous Players has produced up till 'The Covered Wagon' and 'The Ten Commandments.' We expect to use these two eventually. In fact, we use the best films on the market.

"Practically everything that plays Broadway comes to the Palace and The Movies sooner or later. In order to show a wide variety of players and screen stories we deal also with First National, Goldwyn, Metro, Fox, Pathe, Hodkinson and United Artists."



AUDLEY O. MORAIS

Active manager of the Palace Amusement Company's two theatres in Jamaica, British West Indies.

SPEAKING of climatic conditions on the island Mr. Morais said: "People are prone to confuse conditions in Jamaica with those in the jungle tropics. To be sure there may be

some places in the valleys that match the imaginations of critics so far as temperature is concerned.

"But in Kingston and in St. Andrew and their environs the highest temperature is never more than 92 degrees. It averages 78 to 90, and probably does not vary more than 12 degrees through the year."

An interesting angle on the theatres managed by this sharp-visaged, sun-marked showman, is that the Palace, though seating only 980 persons, supports an orchestra of ten pieces, and has twenty other employees, both for menial work and for acting as ushers. The Movie Theatre has an orchestra of five pieces and a working crew of fifteen. The theatres can afford to keep such large forces not only because of the low rate of pay which exists in the country but because the workers are employed only at night and work at other trades during the day. Thus, an usher averages about \$2.50 a week.

Another interesting point about The Movies Theatre is the fact that though it is an open air house its patrons are protected from rain by reason of the unique roof without walls, which covers the site. This roof is a perfectly waterproof and weatherproof affair sustained on slim poles, so arranged that these do not interfere with a clear view of the screen from any part of the house.

ANOTHER interesting point, from a showmanship angle, is that despite the fact that the Palace Amusement Company's Theatres have a confirmed following and patronage, Mr. Morais doesn't overlook the value of the power of suggestion in keeping the names of the theatres before the public. He never lets folks forget that the houses are "at the old stand" doing business from night to night. This he does through the medium of daily newspaper advertisements.

IT is by reason of the courteous nature of the International Newsreel that we are able to show the type of native with which our West Indian showmen have to deal. The scenic photographs in the above are furnished through the courtesy of International Newsreel.



VIEW OF THE INTERIOR, JAMAICA, B. W. I.

Explaining the reaction of his audiences to certain situations and dramatic nuances in the film Mr. Morais said: "Frequently our people laugh at the wrong parts. For example, in tearful parts they usually laugh. And even when, as on rare occasions, we've had legitimate shows, the most harrowing parts of Macbeth and Madame X would bring a strained, curious laughter as the emotional response of the audience. This is not because the spectators don't comprehend the drama. I think it is a sort of hysteria peculiar to the temperament of the tropics."

In answer to a few concluding questions Mr. Morais went on: "The Palace Theatre and the Movies Theatre were two separate institutions twelve years ago. The Palace had just started then, while the Movies was two years old.

"The combine was decided on after it was seen by both owners that Jamaica could not adequately support both theatres, while each house had to pay for separate film service. The combine was based on pure economic expedi-

ence, for then the two theatres could use films which were paid for on the principle of one service. We keep about a week's supply of film ahead and as fast as one house uses it, it is turned over to the other.

"That is the only way we can make it pay. Before that, exhibiting in Jamaica was an unprofitable proposition. This is proved in the fact that out of four or five owners who have tried to operate we are practically the only ones who have survived. At the present time another beginner has started, a Chinaman, and only time will tell whether Jamaica can support another theatre.

"The margin of profit, when there is any, is very close, for our ticket selling possibilities average \$40 a night at the Palace and less at the Movies Theatre. Saturday and Sunday nights are the best nights, of course, and even then we don't have more than one houseful for the full day's business. Our prices are 12, 25 and 37 cents.

"Naturally, our low overhead makes it possible for us to continue profitably. At any rate we are not kicking and are looking forward to better times."



A Hot Weather Showman—He Does His Biggest Business in Summer

By T. BROOK

NOTHING succeeds like success' might more aptly be put—nothing succeeds like service." This is the spoken sentiment of Harry Lewis, house manager of the Majestic Theatre—a neighborhood house situated in the far upper West Side of New York.

"Yes," he continued, "serving the public is what keeps our little world 'movieing' all the year around—but we really do our biggest business in the summer," Mr. Lewis casually made this rather amazing statement, "and there's the trick that solves our hot weather problems like magic!" He snapped his fingers in the direction of a green-carpeted stairway in the far end of the lobby, leading to what I now learned was a roof-garden.

"No, we haven't an elevator—not yet—but we're planning," Mr. Lewis smilingly assured, leading the way up. The rather steep climb, however, turns out to be quite a pleasant adventure into Japanese realms, showing how well the management knows the value of atmosphere for putting people in a receptive mood.

The latticed walls are abloom, all the way up, with very real looking pink blossoms, and one can almost hear the painted canaries calling from the cool green of the branches.

On top, fifteen hundred seats under the open sky, fanned by Hudson breezes speak very plainly of 1500 twenty-five cent pieces nightly, besides nulling power that gives enough overflow to crowd the house below.

That the Majestic bears the distinction of being the only theatre in all Washington Heights boasting of open air accommodations, only partly explains the reason why starting with May 30 when the roof begins functioning in connection with the regular indoor performance, and continuing through the sweltering days of a city summer, this theatre often plays to an audience of three thousand.

The real answer is rather to be found in Mr. Lewis' attitude towards his work. "In this game," he said pursing his lips thoughtfully, as he ushered me into the lobby again, "there is no relaxing. It is plug—you're it, or quit—you're out." There is certainly no denying the fact that his formula is a good one for it must be by virtue of its application that the Majestic is today one of the most popular houses in the neighborhood.

Historically speaking, this theatre, originally christened "Life" invaded the upper heights about eight years ago. At a time when even two months' free

rental was insufficient inducement to populate the section north of 181st street, pioneering in an attitude of watchful waiting all the way up on 185th Street proved its undoing. Despite the promising name it was already breathing its last, when under a new, far-seeking management sometime later it took on a new lease of life.

TO gain a new reputation, the new name—Majestic—blazed forth in brilliant lights shedding their rays up and down the long avenue. But light does not ravel around the corner, so a long mailing list and a daily column in the Heights News were established for the purpose. Before long every-



MANAGER HARRY LEWIS

body knew *when* they were having *what* at the Majestic and talked about it.

"Receiving an announcement meant much in those days," Mr. Lewis explained. Naturally it would at a time when this was the only theatre, and people of necessity traveled great distances to get there. Now there was no taking chances. You didn't need to walk ten blocks or so only to discover that you had either seen the picture downtown, or else that something you weren't interested in was being shown.

On the other hand, when they knew what to expect, people didn't mind coming long distances to a place that aimed to give its patrons just a little more than was expected. They came all the way from Inwood, White Plains, Rye, and Mr. Lewis, justly proud of these achievements, mentioned that they still have quite a patronage from those outlying districts. "That's what advertising does," he nodded convincingly.

Though a great believer in all kinds of advertising, Mr. Lewis feels that the most successful way of inflating the

box-office coffers is using the mailing list. "Of course," he added quickly, "I am speaking of this neighborhood. We grew up with it," he smiled, "and we know exactly what it likes. We must have good clean pictures all the time. No! None of the wild West stuff, either—that doesn't do around here," he added emphatically and turned to scan the announcements in the lobby. "Everybody is anxious to see this, and this," he pointed out "Beau Brummell," "Lillies of France," both scheduled for this week, "and now we don't need to keep them waiting long."

MR. LEWIS further explained that the exhibitors of Washington Heights combined to form what is now the Heights Theatres, Inc.

Asked why, he promptly replied, "In that way we can afford to give far more attractive and later programs to our people. As I told you, we have a discriminating public to keep, and must devise ways and means." Judging from the steady stream of coins that kept flowing in through the box-office window while we talked, that end seemed well attained.

Recently the need was felt for more suitable musical accompaniment. Out the back door went the piano, and a twenty thousand dollar organ was given a well deserved place of honor. This instrument not only contributes in a large measure to the general atmosphere of the house and the harmony of the program, but—as may well be imagined—adds considerably to the daily receipts. Speaking about it Mr. Lewis said, "In a word—it pays." The most convincing thing that can be said for any instrument.

"Oh, here is something new we are doing—trying to reach the youngsters through the public school," with that he handed me a small poster captioned—"Free Prizes to the Boys and Girls of This School." It is put over by means of prize tickets given to each youngster every day in the week. The lucky numbers are drawn on Saturday, and the prizes are things that make a direct appeal to every healthy child heart: baseballs, bats, gloves, roller skates and so forth.

GEE! It's great to watch their excitement when a winning number is pulled," the kindly manager beamed all over. "But don't give me full credit for the idea, Mr. Harmon Yoffa, our young president is responsible," he added modestly.

Old Lady Astor Says



MARSHALL NEILAN, director for Metro-Goldwyn-Mayer, is about to start for England, where he will undergo an operation for stomach trouble. The local M.D. advises the director that the operation is an immediate necessity. Mr. Neilan has suffered two severe attacks from what was thought to be appendicitis, but at the time an operation was avoided. Now it develops the trouble is of a more serious nature. Mr. Neilan will be accompanied to London by Mrs. Neilan (Blanche Sweet). He is editing "Tess of the D'Urbervilles" and will go abroad when the work is completed.

ERNEST SHIPMAN has engaged Lawson Davidson for the leading heavy role in "The River Road," the Hamilton Thompson novel, which Kenneth O'Hara is directing at the Glendale Studios. Mr. Davidson, one of the popular screen stars of England, has been in the United States about four months, having come here immediately after his work in Betty Compson's British-made "Woman to Woman." His first American picture was "Miami," another Compson feature. The cast of "The River Road," which is now complete, includes among others Mahlon Hamilton, Mav Allison, Fay Marbe and Fio. a Finch.

JAY W. MACFARLAND, general manager for Universal in Mexico, made a trip to New York to take back the prints containing the work of Jack Dempsey so as to be sure they were not "duped" en route. Mr. MacFarland is enthusiastic over the possibilities of the Jewel series of two-reelers, "Fight and Win," because of the Mexicans' fondness for thrillers and fast comedies. Universal's business in the southern republic has extended so rapidly it has been found necessary to establish several offices in addition to the nine that were in existence.

ANITA LOOS is back in New York from the coast, where she went to confer with Joseph M. Schenck and Constance Talmadge on "Learning to Love," a story written by Miss Loos and her husband, John Emerson. Production of the picture has been postponed until August 15, when the two writers will return to Los Angeles to supervise the production.

GEORGE MELFORD has been engaged to direct Barbara La Marr in "Sandra," the first of a series to be released through First National. Mr. Melford had been with Famous Players for ten years. During this time he produced the large number of sixty-three pictures. Among these are "The Sheik," "Behold My Wife," "Everywoman," "Java Head" and "The Woman." Mr. Melford is now working with the Sawyer-Lubin forces on the preparation of the continuity of "Sandra."

THE resignation is announced of W. F. Wood, general manager of United Producers and Distributors of Hollywood. It took effect May 10. Dr. G. Roy Ringo is "pinch hitting" in that office just at present.

THAT pioneer Canadian exhibitor W. F. Sexton of the Family Theatre, Toronto, is in New York on his way to England. He was born in the latter country sixty-four years ago and early in life ran away to join the British Navy. Now he is going home to remain six months and visit relatives some of whom he has never seen. Mr. Sexton bears the reputation of conducting the most charitable theatre in Canada. It is estimated that from five to fifteen thousand dollars is collected every year in his house for benevolent purposes.

MARCUS LOEW announces the merging of Goldwyn Ltd., of England and Jury Imperial Pictures Ltd., the latter distributing Metro productions in Great Britain. A company will be formed to be known as Jury-Metro-Goldwyn Ltd., and will act as distributors for Metro-Goldwyn pictures in Great Britain.

HOPE HAMPTON, after a trip abroad with her husband, Jules Brulatour, is again working before the camera. She is playing in "Women" at the Bennett Studios under the direction of Burton King. With her in the cast are Lowell Sherman, David Powell and Mary Thurman. A part of the business by Miss Hampton in the course of the picture will be the execution of a Pompadour dance with a specially designed costume.

CARL LAEMMLE, President of Universal, has offered a trip to New York and return and a ringside seat at the Dempsey-Wills fight for the member of the Universal exploitation force who does the best work between now and August 15. There are twenty-five eligible candidates. The committee to choose the lucky man consists of the editors of the motion picture business papers, having regard for all around work on the part of the contestants.

MAL ST. CLAIR, whose "Fighting Blood" series has achieved such success, is now a member of the Warner Brothers' directing staff. Mr. St. Clair previously was responsible for the direction of "George Washington, Jr." at the Warner Brothers studios.

ROBERT T. KANE, for some time general production manager of Famous Players-Lasky, has resigned, effective July 1. Mr. Lasky says no successor will be appointed. Mr. Kane will spend the summer in Europe in recreation and intimated that on his return he probably will organize a producing company. In announcing the resignation the production chief added that Mr. Kane's departure was a matter of great regret and that the best wishes of everybody in the Paramount organization for his future success would go with him.

JOE WEIL, postcards from Paris, where he is arranging the premiere of "Notre Dame de Paris," as "The Hunchback" is called in France, for Universal. The production is expected to open at the Marivaux Theatre in the French capital about June 1.

PRESIDENT COOLIDGE, after seeing and, of course, hearing Dr. Lee De Forest's phonofilm at a dinner, has written a letter to the inventor describing how intensely interested he was in the showing and said that he would preserve the souvenir strip of film given him "as a memento of an enjoyable evening, to which you contributed so much." The particular pictures seen by the President were those of Chauncey M. Depew.

HARRY ENNIS has joined Weiss Brothers Art-class Pictures Corporation as director of publicity. Mr. Ennis is an old time amusement man, having been with the New York Clipper for seven years and with Variety for the past five years. He has a wide acquaintance among screen and stage executives.

F. L. SHELLABARGER, for several years in charge of the publicity department of Associated Exhibitors, has joined the Selznick organization to handle special work in connection with the exploitation of "Missing Daughters." L. F. Guimond, Selznick advertising and publicity director, also announced that Harold Gutman has been added to his staff.

KATHLEEN WILLIAMS
 contributes rare
 charm and beauty
 and makes Percy
 Marmont's burden
 lots lighter to bear.

THERE are
 plenty of excit-
 ing love scenes in
 the film and Robert
 M c K i m figures
 prominently in
 many of them.



A TOUCHING bit of fine acting is added
 by Percy Marmont, who is especially ap-
 pealing as the peasant youth singing to the
 crowd while Agnes Ayres with her strikingly
 pathetic face will tug at the heartstrings.



Agnes Ayres Scores Again In 'When a Woman Loves'

Pathos and Romance Dominate This Victor Halperin Production Distributed by Associated Exhibitors

Ohio Exhibitors Lose Sunday Pictures By Supreme Court Decision

SUNDAY movies in Ohio have been held illegal by the supreme court. The court held that motion picture shows are theatricals.

Under the statute now on the books every owner or manager of a picture house open on any Sunday within the last twenty days is liable to a fine and a jail sentence, but is entitled to a jury trial as imprisonment is a part of the penalty that may be imposed.

The law provides that "whoever on Sunday participates in or exhibits to the public with or without charge for admittance in a building, room, ground, garden or other place a theatrical or dramatic performance on complaint within twenty days thereafter, shall be fined not more than \$100 or imprisoned in jail not more than six months or both."

Although two lower courts had held motion pictures to be theatrical performances, the question has never been decided by the supreme court and in most localities, picture houses were open or closed as local sentiment seemed to dictate.

"Blue law" organizations and ministerial associations have frequently taken a stand against Sunday shows. The decision is a big stride toward "closed" Sundays generally throughout the state, as it opens the way for wholesale prosecutions by organizations or individuals interesting themselves.

The case arose out of the arrest of Walter E. Richards, of Findlay, on the charge of operating a motion picture show on Sunday. He pleaded guilty and was fined \$100 and appealed the case on the grounds that the charge contained in the indictment against him did not constitute an offense against the law against theatrical exhibitions on Sunday. The lower court was upheld by the court of appeals of Hancock county.

Who is Richards, of Findlay

The decision of the Ohio Supreme Court on May 13, against Exhibitor W. E. Richards, of Findlay, O., which practically means the closing of all Ohio motion picture theatres on Sunday brings to light the fighting qualities of at least one of the many Buckeye Exhibitors who take enough pride in their profession, to back their belief to the limit.

Richards is a fighter of that type who believes he is right and proceeds accordingly. His belief is based upon the fact that the citizens of Findlay do not want to be deprived of their favorite recreation—and nothing else.

Richards talks almost in whispers, fights fair, and stays to the last round.

It took the Supreme Court to knock him out—and he is still game for another fight in a "bigger ring"—the whole State of Ohio.

Richards, like Cagney of Bryan; Murphy of Wilmington and many others in the fifty closed counties of Ohio has been arrested so often that he has lost count. He is the owner of the Majestic, a modern 1,000 seat house and the Royal of small capacity. While comparatively a young man he is an old timer and up-to-date in the business. What has urged him on in his fights covering a period of years is the fact that in test voting Findlay is recorded overwhelmingly in favor of Sunday movies, but the persistency of the "outside" Lord's Day Alliance attacks has resulted in numerous prosecutions, and the result up to now has been a case of "in again, out again, Finnigan" with him.

Richards openly states that the personal character of some of those who have led in prosecuting him will not stand scrutiny. He

calls it "persecution," and declares they dodge a local option vote on the question of Sunday movies at all times, preferring the easier method, at no expense only to the city, of making charges at regular intervals covering the past few years once landing him in jail.

Richards is, and always has been a 100 per cent member of the M.P.T.O. of A., and the State Association and he enjoyed one brief respite with his fellow exhibitors last fall when a State M.P.T.O. representative went into Findlay to "observe" a court proceeding, at which time the blue-law fanatics apparently took fright, the case being postponed by the prosecution and for a time the "main drag" of Findlay was lined for a mile with autos on Sundays and the local hotels reported feeding 500 more visitors than on any Sunday when the "movies" were closed; there are five movies in Findlay. Richards has financed his own battles without complaining.

He realized that with cases in all fifty closed counties cropping out that the M.P.T.O. of Ohio could do little in that line beyond the fight made in the last legislature in trying to pass a Sunday local option law which he says the Lord's Day Alliance throttled in committee.

He also realized that the State Association with a 100 per cent membership in the thirty-eight "open" counties could not risk offi-

cially ordering a Supreme Court test inasmuch as such might, in case of an adverse decision, automatically close all Ohio. This is just what happened on May 13. Parenthetically, he remarks that there was nothing, however, to prevent the exhibitors in the fifty closed counties from chipping in to help him, but philosophically he accepts the result and says if the May 13 decision is an unlucky one for the thirty-eight open counties he had nothing to do with setting the date of the knockout, but he hopes that the "big city fellows" will now see the necessity for a real, fair and square fight through the referendum which the little organized minority of fanatics so much fear.

If not, Richards is satisfied to take his "gowf" on Sundays with the rest of exhibitors—and meal-ticket reformers; the latter of whom have been loudly proclaiming that producers and exhibitors of Ohio had barrels of money on tap for Sunday Movies.

Richards says the exhibitors don't need money so much as "guts" to use their screens and lobbies for petitions with which to settle for all time the question of Sunday Movies in Ohio and that decision by Ohio's millions should be satisfactory to all concerned.

The world loves a fighter, and Richards of Findlay, has surely started something in a state where many exhibitors of Richards' type are awaiting word to "go" this fall.

National M. P. T. O. Convention To Face Important Problems

TO more definitely establish and protect the position and interests of the Theatre Owner against the constantly widening competition of producer-owned theatres and non-theatrical institutions of all kinds will be one of the bigger tasks to which the delegates to the coming National Convention of the Motion Picture Theatre Owners of America in Boston will address themselves.

There is so much to be done and so short a time in which to do it that the program laid out for the convention has been revised by the National Officers and Board of Directors so as to bring forward the highly important elements and thus have time to consider essentials.

Every hour of the time in May 27, 28 and 29 will be devoted to important exhibitor business at the Copley Plaza Hotel convention hall. It is expected that a considerable portion of the work will come into the meeting fairly well shaped on account of having been considered so much in detail by the State and Regional bodies.

National President Sidney S. Cohen desired as concrete an expression on the more important elements as possible and has transmitted to state officials and others the subjects likely to form the basis for definite action and asked that the same be considered carefully so as to arrive at entirely practical conclusions at the Boston meeting without unnecessary delay.

The producer-owned theatre is one of the bigger contentions now within the industry and not only involves unfair competition, as Theatre Owners view it, but also brings to view a public menace in a possible centralized control of such an important element of expression as the theatre screen. It is believed that very definite action will be

taken on that subject by the convention delegates.

Another line of procedure will be the laying of plans for the strengthening and development of state and regional bodies. With membership in the national organization direct and with strong affiliations in every state, through National Motion Picture Day participation and other activities the work has finally assumed a complete nationwide aspect, and these new conditions must be met and processes evolved to keep pace with the latest developments. The utility of state and regional bodies must be brought to a higher standard in legislative matters especially to completely protect the interests of the theatre owner.

The formation of grievance boards, to consider the direct complaints of theatre owners and suggest lines of action for state and regional bodies, will be one of the subjects discussed. This system is now operating well in certain sections of the Middle West.

Canadian affiliation will be advanced to comprehend elements of international amity calculated to extend and develop the commercial and social relations between the people of the two great North American nations through screen publicity. A large delegation will be present from Canada and bring this message of good-will to the other exhibitors.

New officers will be elected, many messages of cheer and support will be given by high national and state officials, and the hope of the officers of the Motion Picture Theatre Owners of America that this convention will be the greatest exhibitor gathering yet held in the country is now certain to be fully realized.

New Distribution Plan Is Announced by Lesser

AS the result of conferences in New Orleans and New York between Sol Lesser, president of Principal Pictures, Irving Lesser, vice-president, and Mike Rosenberg, secretary of the organization, it has been determined that the corporation's product for 1924 will be distributed through individually owned and operated exchanges. Thus one of the biggest products ever put out will be distributed through territorial franchises rather than states rights.

The plans for the immediate future call for two Baby Peggy productions and two adaptations of the works of Harold Bell Wright. The stories of this most widely read author are the property of Principal Pictures—and because of the great popularity of the writer, they are a most valuable property.

All of Wright's novels boast circulations in excess of the million mark, and one, "The Winning of Barbara Worth," has run to 2,800,000. The first of the two Harold Bell Wright productions will be "The Mine with the Iron Door," while the second Wright picture is scheduled for December 1.

All territories are already pledged on the new distribution idea, and the product will receive the individual attention that such an individualized output deserves. The 1924 program will be augmented by the production of a series of six other pictures.

They are "Daring Youth," "Daughters of Pleasure," "Listen Lester," "Girls That Men Forget," "The Masked Dancer," and "The Good Bad Boy." Such stars as Bebe Daniels, Patsy Ruth Miller, Helene Chadwick, Marie Prevost, Louise Fazenda, Eva Novak, Norman Kerry, Monte Blue and Johnny Walker will appear.

The territorial franchise holders may book any one or more pictures they desire. This does away with the block booking system. The slogan for the Peggy and Wright productions will be "Principal Pictures termed Master Attractions are Sol Lesser Productions."

Sol Lesser will be in charge of production, Irving will take care of distribution, and Mike Rosenberg is titled business manager of productions.

APOLLO TO DISTRIBUTE WARNER PICTURES IN NEW YORK

The most important link in the chain of franchises for the distribution of the Warner Brothers 1924-5 series of twenty productions was closed this week when L. Lawrence Weber and Bobby North signed contracts to handle the Warner output for the Greater New York and Northern New Jersey territories.

This is probably the most important motion picture business transaction of the past week involving as it does the distribution and exploitation of twenty big feature productions in the most thickly populated region in the United States.

It was originally contemplated by Warner Brothers to handle their own product in the Metropolitan district, but the ambitious production schedule laid out for the coming season called for the concentration of every available ounce of energy in one direction.

A very important factor in the consummation of the deal was the fact that Messrs. Weber and North in their Apollo Exchange have built up a most compact, efficient and popular exchange under the general management of Henry Siegel, and were in a position to give the Warner program the very best representation.

SELCO PICTURES TO STAR MARION DAVIES' SISTER

J. W. Schleiff, who is in charge of the acquisition of product for Selco Pictures, Incorporated, announces that Selco has obtained, for release through the Selznick Distributing Corporation, a special production, to be made shortly, starring Rosemary Davies, sister of Marion Davies, with a notable supporting cast.

The production is to be filmed under the tentative title of "Souls Adrift," and is the first of a series of specials planned as starring vehicles for Miss Davies.

WARNER CONVENTION IS SET FOR MAY 28

Franchise Holders Will Meet in Los Angeles for Two Weeks Session

ANNOUNCEMENT was made at the Warner Brothers' New York offices last week that the date definitely decided on for the annual convention of the franchise holders, distributing Warner Brothers' Classics of the Screen was May 28.

Arrangements have been completed whereby the exchange managers and owners from the east will meet the delegation from the Warner Brothers' New York office in Chicago and will there board a special train enroute for Los Angeles on May 25, scheduled to arrive on the coast on May 28.

The convention will decide many matters of importance during their stay at the Warner Brothers' studios. Sales and distribution policies will be decided upon and synchronized so that each territory will work in harmony with the others. Advertising and exploitation plans will be discussed for the coming season. Production policies and release dates will be settled for the coming year and a general business pow wow will be held. It will not be all strictly business, however, as the Warner Brothers' reputation for entertaining will be held up and Jack Warner, who is supervising this important part of the program, has stated that he is going to show the boys some real Western hospitality.

Unusual interest is centered on this convention which is the only get-together of its kind being held by any individual producing organization in the independent field.

Present plans call for the convention to last two weeks and some very important announcements are promised from the Warner offices when the home office delegation returns.

'HUTCH' ON WAY EAST

Charles Hutchison, making a series of pictures for William Steiner, is on his way to New York from Hollywood, to secure new stories for production. He will make his headquarters at Room 519, 220 West 42d Street, New York City, while here.



J. LAWRENCE WEBER

Mr. Weber, president of Apollo Exchange, Inc., has announced that his company will handle greater New York and Northern New Jersey territory for distribution of the Warner Brothers' entire output.



HENRY SEIGEL

Vice president of the Apollo Exchange, Inc., who with president Weber signed the agreement for the distribution of Warner Brothers' pictures in N. Y.

NEW YORK STATE M.P.T.O. WINS VICTORY

Norwich Referendum on Local Option Wins by Big Majority

THE Motion Picture Theatre Owners of the State of New York have just won what they consider to be one of the biggest victories since the inception of their organization.

Since the Sunday Local Option Law, giving the right to municipalities to decide whether or not they should have Sunday movies, city after city has been opened up on Sunday but, for the first time since the law was written, the City of Norwich, at the request of the Reform Element placed a referendum for the repeal of Sunday movies before the citizens and, in one of the largest, most spirited and most heartily contested elections ever held in that city, the Norwich residents went on record on Tuesday evening, May 6, favoring Sunday movies by a bigger vote than had ever been recorded in the history of the city.

The proposition was carried by a vote of 1,621 to 1,246, a total of 2,867 votes being recorded.

The Reform Element in Norwich had the complete backing of the reformers of the entire State and daily carried a full page advertisement in the newspapers in an appeal to have the citizens vote for the repeal of Sunday movies.

The Motion Picture Theatre Owners of New York State, in conjunction with J. Myer Schine and Ben Davis, local theatre owners of Norwich, carried on an extensive campaign in favor of Sunday movies, and that the contest was won is an indication of the effectiveness of the campaign they waged.

If the referendum had been successful in repealing Sunday motion pictures in Norwich, it would only have been the first step to repeal Sunday movies in every city in the State of New York but, with the first attempt effectively blocked and the Referendum Element ranks broken, the exhibitors feel that for the time being any further attempts at repeal will not be made.

* * *

LEBBEUS MITCHELL JOINS FIRST NATIONAL

Lebbeus H. Mitchell, who for the past four years has been in charge of the motion picture trade journal publicity for Goldwyn Pictures Corporation, has been engaged by First National Pictures Corporation in the same capacity and has already entered upon his duties with that concern. He succeeds Matt Taylor, who has been transferred to the advertising department with added responsibilities.

Mr. Mitchell has been engaged in newspaper and publicity work in New York City for the past twelve years—on the staffs of the New York Telegram, the Globe, and the New York World. On the latter paper he was dramatic editor.

In the publicity field he has been, in addition to his motion picture work, advance agent for Henry W. Savage, Henry B. Harris, etc., general press representative for Winthrop Ames and for Guthrie McClintic, in the United War Work Campaign and in several of the big financial drives which followed the war.

* * *

CENSORS ENJOINED

The Board of Censors, in Chicago, has been restrained from interfering with the showing of "The Woman on the Jury," when attorneys for the Chicago theatre interests obtained an injunction. The censors refused to permit anyone under 21 years of age to view the performance.



LEBBEUS MITCHELL

Well known publicity writer who has resigned from Goldwyn Pictures to do trade journal publicity for First National.

NO ORDER RESTRICTING FILM MEN AT CONVENTION

An order supposedly coming from C. C. Pettijohn of the Hays organization, forbidding any salesmen connected with the Charlotte film exchanges attending the North Carolina M. P. T. O. convention at Morehead City on June 11 and 12, has been exciting considerable comment throughout the territory. Many exhibitors who have been approached on the subject are very much opposed to either the exhibitor or distributor organizations attempting to take such drastic steps, and it is believed, if true, that it will very seriously affect attendance at the North Carolina gathering, many of the exhibitors taking advantage of conventions to come in personal contact with the fellows from whom they buy films, thus promoting a spirit of good fellowship that tends to make for closer co-operation in their dealings thereafter.

C. C. Pettijohn, of the Will Hays office, in a statement to EXHIBITORS TRADE REVIEW, says his office never sent out such a letter and he knows nothing of any such communication. He added that exchange managers and salesmen are at liberty to do as they please in the matter.

* * *

VIRGINIA MEETING MAY 20

The M. P. T. O. of Virginia it is announced will hold their annual convention at the Arlington Hotel, Richmond, Va., May 20 and 21. It is generally understood that this state organization is affiliated with the newly formed Allied States Organizations.

WASHINGTON M.P.T.O. IS GROWING RAPIDLY

Interesting Meeting Held in Seattle Is Very Encouraging

A VERY healthy growth, in the six months it has been organized, was revealed at the meeting of the Motion Picture Theatre Owners of Washington, in the Hudson Bay Room of the Hotel Gowman, May 6. The Association was organized last November, with a membership that embraced 70 theatres. It now represents 132 houses in seventy-five towns in the state, twenty-five in Eastern Washington, the other fifty the West side of the mountains. Its membership is ninety.

A delightful get-together luncheon, an inspiring address by Dr. W. J. Hindley, educational director of the Washington State Retailers' Association, was part of the program. A trustees' meeting was held later. At this meeting Dr. Howard Clemmer, president, presided. Ed. Dolan, of the firm of Dolan & Ripley of Aberdeen and Hoquiam, Wash., was unanimously elected a trustee, replacing G. G. Johnson, of Kelso, resigned. Ten new membership applications were voted upon and accepted, and various important matters were discussed.

Members present were:

Dr. Clemmer, president, Spokane; L. A. Drinkwine, first vice president, Tacoma; F. B. Walto, Bellingham; J. A. McGill, Port Orchard; C. A. Swanson, Everett; H. W. Bruen, John Danz, both of Seattle, trustees; J. M. Hone, secretary-treasurer, Alice Maclean, assistant secretary; E. A. Zabel, Olympia; W. P. Armour, Montesano; Mrs. Wm. Malone, Charleston; E. W. Grosbeck, Enumclaw; John Hamrick, Frank Edwards, R. W. Bender, Harry Carey, J. W. Barrows, E. H. Haubrook, James Burk, W. J. Petrie, J. R. Beardsley and G. D. Srigley, of Seattle.

* * *

FLOOD WITH WARNER

The latest acquisition of Warner Brothers is James Flood, who has just been signed to direct Warner Brothers' Classics of the Screen for a period of three years.

FORE!

If you have not already entered your name for the Spring Golf Tournament, to be held on June 4, you had better do so immediately. Up to the present time nearly two hundred entry blanks have been signed on the dotted line.

The committee in charge states that approximate scores will not be accepted although affidavits will not be required with scorecards.

Sign up and do your season's topping early.

LIFE

Here's a picture based on life's greatest problem: How much does it cost you to live? They'll all be interested in that.

NOW SELLING

Distinctive Pictures Corporation presents

George Arliss in
"\$20.00 A WEEK"

with TAYLOR HOLMES
and EDITH ROBERTS
Forrest Halsey's version of Edgar Franklin's "The Adopted Father." Directed by Harmon Weight.

BUY IT from SELZNICK

NEW JERSEY CONVENTION ON JUNE 24-25-26

Asbury Park Will Be Scene of Great Theatre Owners Gathering

WHILE the plans for the convention of the Motion Picture Theatre Owners of New Jersey are not sufficiently complete to permit of giving the detailed program for this very important Convention—important for numerous reasons:

First: New Jersey has a real organization—an 87 per cent paid up membership.

Second: Because activities have resulted in many benefits to members.

Third: Because Asbury Park will see the laying of the cornerstone for the foundation of the plan which will repeal the antiquated Blue Laws; and, not least of all, Jersey Theatre Owners, through a referendum are responsible for the selection of Asbury Park as the Convention City, which will insure a record attendance.

R. F. Woodhull, president, during whose administration the New Jersey organization has made such wonderful progress—will make a report of activities and recommendations.

Joseph M. Seider, chairman of the Board of Directors, who has been a tireless worker and whose initiative has been in a great measure responsible for the success of the organization, because of the co-ordination established through his efforts—will have much of interest to bring to the attention of Theatre Owners attending.

Full credit to the officers and Board of Directors of the Jersey organization must be given, without whose co-operation and interest the organization could not have been successful.

William Keegan, the "watchdog" of the Jersey Treasury, will make a report, which will cause no end of satisfaction, and Secretary H. P. Nelson will also have a report which will prove most interesting. Nelson is at present arranging the details of the Convention program and will shortly announce these details, which will in a manner be quite startling.

All in all, the New Jersey Theatre Owners attending the Convention have much to look forward to—and every Theatre Owner in New Jersey, who is at all interested in his business, should make it a point to be in

Asbury Park on June 24, 25 and 26, to deliberate on the many important issues, as well as availing himself of the diversion offered.

The whole cost at Asbury Park, including hotel, meals, banquet, ball, mammoth motion picture carnival and numerous other entertainment features, will be so small as to be almost ridiculous. * * *

'AFTER SIX DAYS' SCHEDULED FOR HUGE TABERNACLE

The Cadle Tabernacle, Indianapolis, one of the largest auditoriums in the country, with a seating capacity of 8,000, is scheduled to initiate an indefinite engagement of Weis Brothers' Artclass Corporation's Biblical feature "After Six Days," on Sunday, June 1.

An idea of the immensity of the Cadle Tabernacle's spacious interior may be gained from a comparison with the seating arrangements of Keith's Hippodrome, New York, which has a capacity of 6,000 and the Capitol, New York, with 5,300 capacity.

The June 1 opening marks the second engagement of the picture in Indianapolis, it having played for three weeks at the English Opera House in the Hoosier capital some time previously.

The churches of Indianapolis have arranged to co-operate extensively in the sale of tickets for the run. A preliminary advertising campaign that will embrace every known form of exploitation, combining for a thorough "circusing" of Indianapolis has already been started, and will continue throughout the run of "After Six Days" at the Cadle Tabernacle.

The deal for the Cadle run was effected by Eddie Grossman of Epic Film Attractions of Chicago, which controls the rights for the territory. * * *

'FREE LOVE' CAST

According to an announcement from Louis B. Mayer, Hobart Henley has selected the following players for "Free Love," his first production for Metro-Goldwyn-Mayer: Conrad Nagel, Eleanor Boardman, Edward Connelly, Adolphe Menjou, Jean Hersholt, John Patrick, and D. R. O. Hatswell, Hedda Hopper, Virginia Lee Corbin, Dorothy Dwan and Bradley Ward.

TEXAS M. P. T. O. UNITES WITH ALLIED GROUP

H. A. Cole Re-elected President of Texas Organization

DISPLAYING evidence of a wonderful growth since its birth a year ago, the annual convention of the Motion Picture Theatre Owners of Texas, was held at the Jefferson Hotel in Dallas on May 6, 7 and 8 with Colonel H. A. Cole of Marshall, president, in the chair. In May of last year a handful of men described as "The Old Faithful," gathered in the Jefferson Hotel and though the attendance was swelled by the exchange cohorts, there was only a small number present. This year approximately 100 Exhibitors, sold on the organization idea, went back to their shows imbued with a new spirit of confidence, co-operation and good fellowship.

Perhaps one of the outstanding features of the convention was a resolution unanimously adopted that the Texas Association ally itself with the associated states organization of Theatre Owners. This resolution, offered by President Cole, follows:

"Whereas, it is the sense of this organization that a strong working National Association is needed,

"And, whereas, Texas, is not allied with the M.P.T.O. of A., and does not feel disposed to become affiliated under its present leadership;

"THEREFORE, be it resolved, that we ally ourselves with the associated states organization of Theatre Owners, with the belief and hope that this organization can eventually bring about the formation of a nation-wide association which will reflect the ideals of the various state units."

Other resolutions adopted follow:

"Opposed to censorship imposed by local, state or national governments, as we consider same un-American and contrary to the ideals of free thinking people."

"In favor of clean pictures only being shown on our screens, and we heartily invite criticism and constructive suggestions from any individual or organization looking to the betterment of the industry as a whole, and for the individual theatre owner."

"We oppose block bookings and a copy of this resolution is being sent to the Federal Trade Commission in Washington."

"Protecting against the unfair and unethical practices of some exchanges, in making non-theatrical bookings, as being detrimental to the commercial success of various members of the association."

In recognition of the splendid success which he has scored as president of the M.P.T.O. of Texas, spending much time and money away from his own business to fight its battles in Congress and elsewhere, Colonel H. A. Cole of Marshall, was re-elected president; C. W. Batsell, Sherman, second vice-president, and E. L. Byar, Terrell, secretary-treasurer, and J. A. Holton, Port Arthur, first vice-president, were unanimously re-elected. H. G. McNeese of Dallas, continues as business manager.

The Board of Directors follows: W. R. (Billy) Fairman, Bryan; Homer Mulkey, Clarendon; H. H. Hoke, Taylor; H. T. Hodge, Abilene; W. A. Stuckart, Brenham; Henry S. Ford, Wichita Falls; H. H. Starche, Seguin; John Paxton, Paris.

Mayor Louis Blaylock of Dallas, welcomed the picture men to the "Queen City of the Southwest." At the opening of the convention Tuesday morning. He was followed by President Cole, who submitted his annual report on the progress made by the theatre owners as a unit. He reviewed the status of the Tent Show bill, Admission Tax repeal, National Organization of Theatre Owners, Insurance. The Film Board of Trade. Music Tax and plans for the coming year.



IN THE GOOD OLD DAYS

In United Artists "Dorothy Vernon of Haddon Hall" Mary Pickford has brought back the days of yore. Knights and ladies fair make one forget that there are such things as taxicabs and bootleggers.

DR. GIANNINI ANNOUNCES BANK MERGER

*Commercial National and East River
National Consolidate*

ANNOUNCEMENT was made May 21 by Dr. A. H. Giannini, of the merger of the Commercial National Bank, at 41st Street and Broadway, with the East River National Bank. The Commercial National Bank, formerly the Commercial Trust Company, now becomes the main office of the East River National Bank and its big resources will help swell the millions now held by the East River institution, one of the oldest and soundest in the country.

This announcement is of particular interest to theatrical and motion picture people as well as to big business circles, because the Commercial National Bank has always been patronized by those of the amusement world, and Dr. Giannini is one of the best friends of the stage and of the motion picture industry. The re-organization does not affect the system of government of the two big institutions. Dr. Giannini, who has been serving as president of both banks, remains as president of the East River Bank and the officers and directors of the two institutions remain unchanged.

The East River National Bank, organized in 1852, formed part of the financial foundation of the United States nine years before the Civil War, and during that most trying period in the country's history remained firm and did much to help maintain the Union. It now has a capital and surplus of \$4,000,000.00 and resources of \$40,000,000.00. Before the merger announced yesterday it operated four banks, the main office being at 680 Broadway. Under the merger, with Dr. Giannini at its head, it will function with institutions as follows:

Main office—41st Street and Broadway, in the building of the old Commercial National Bank. East River Branch—680 Broadway. Bronx Branch—Third Avenue and 184th Street. Harlem Branch—First Avenue and 104th Street. Broome Street Branch—Broome and Bleecker Streets.

Dr. Giannini who heads the merged institutions, is one of the most picturesque and beloved characters in New York financial life. He came to New York five years ago from San Francisco, where he was vice-president of the Bank of Italy, one of the largest banking institutions in the world. His policy has always been to place the human element foremost in banking. A man's character to him is worth more than a first mortgage, and he never yet has been disappointed in judging business people. He has always been one of the strongest champions of the motion picture industry and much of the credit for the present substantial position of the industry is due to his moral and financial support.

The name of Dr. Giannini figures in the upbuilding of every big producing and releasing organization in motion pictures. He gave those organizations financial support when they needed funds and today he has hosts of friends and is without an enemy in the amusement field.

* * *

TERRITORY FOR FELIX SERIES SELLING RAPIDLY

Margaret J. Winkler is a mighty busy young lady these days. In acknowledgment to the advertisements which have appeared in the Trade papers during the past two weeks—which announced the immediate release of the new series of 24 Felix the Cat comedies, wires and letters from all over the country have reached Miss Winkler not only from Exchanges but from exhibitors as well—and many from little hamlets asking where the new series of Felix comedies could be secured.



ROMAN BATTLEFLEET

Members of the "Ben Hur" company in Rome are figuring out the galley fight which takes place in Goldwyn's picture being made in Italy. Left to right: June Mathis, H. E. Eddington, Colonel William Bradin and Charles Bradin.

LAEMMLE ADOPTS NEW ONE PRICE SALES POLICY

Carl Laemmle has inaugurated a new sales policy for Universal based on a "one price" system which promises to develop into a far-reaching innovation. As explained by Al Lichtman, general manager of exchanges for Universal, it will eliminate at least 90 per cent of the bickering and bad feeling engendered by the horse-trading and haggling methods of film selling now prevalent.

Universal's new system is based on the theory that the salesmen who are in constant touch with exhibitors are in a decidedly better position to know what each exhibitor can afford to pay for pictures than the officials in the home office.

This is the way it works: The home office, after seeing each picture, establishes the quota for each exchange territory. The quota is based on the box office value of the picture and the various elements that enter into it, such as the star, the author, the story, the direction, etc.

This quota is then apportioned to the individual theatres by the division manager, the exchange manager and the salesmen.

The quota for each theatre is based upon the salesmen's actual knowledge of the amount each theatre can afford to pay for each picture. A list of the prices established by the selling force will then be sent to the home office. These prices being definitely established, any contract taken under them will be automatically considered and accepted.

* * *

FILMING OF 'THE PASSIONATE ADVENTURE' COMPLETED

Actual filming of "The Passionate Adventure," which is being made in England with an American cast for release through the Selznick Distributing Corporation, has just been completed, according to a cable received here from Myron Selznick, who is personally supervising the entire production.

It is planned that the Americans, including Alice Joyce, the star, Marjorie Daw, who is featured, and Mr. Selznick, will sail for home about June 1, after a fortnight has been spent in cutting and titling the picture.

"The Passionate Adventure" will be published in book form by the Century Company in this country in the late Summer.

ARTCLASS WESTERN AND STUNT PICTURES IN DEMAND

State right buyers from every section of the country have written in, according to Louis Weiss, executive of Artclass Pictures Corporation, commending Weiss Brothers' organization on its enterprise in offering the independent market two new series of pictures possessing brand titles of real exploitation value.

These letters of praise refer to the series of Buddy Roosevelt productions, presenting eight Western features and the series known as Buffalo Bill, Jr., offering eight sensational "stunt" outdoor features.

Both of the names used on these films are internationally known to exhibitors and public alike and meet the present day need of the independent exchangeman to give exhibitors pictures on which to hang intelligent exploitation.

The buyers who already have purchased these two series for their respective territories, of Pittsburgh, are highly enthusiastic over the possibilities of the names featuring them. They state their exhibitors cannot fail to make excellent use of the names Buddy Roosevelt and Buffalo Bill, Jr., to attract patronage to their houses.

* * *

BANNER STARTS OPERATIONS

Samuel J. Briskin and George H. Davis have opened new distributing offices under the firm name of Banner Productions, Inc., at 1540 Broadway. They will distribute a series of eight special features the first of which is now being produced under the direction of Burton King with an all star cast including Hope Hampton, Lowell Sherman, David Powell and Mary Thurman. The title of the first picture will be announced at a later date.

The first four of the series will be made in the east and the other four on the west coast.

* * *

'DAUGHTERS OF TODAY' RECORD

Selznick's "Daughters of Today" has just completed a run of three weeks at the Randolph Theatre, Chicago. As the policy of this house calls for a weekly change of bill, it is a real tribute to the drawing power of the picture that it was twice held over, a record which has not been equalled for the Randolph this season.

FIRST NATIONAL ADOPTS A NEW POLICY

Conferences in England with Exhibitors Successful

ASSOCIATED FIRST NATIONAL'S managing director in London has adopted a "get together" policy with the exhibitors on the continent and is urging that representatives of other American producers in the foreign field adopt similar methods of dealing with their exhibitors. This "get together" policy is to eliminate petty misunderstandings which often times creates real distrust.

These "get together" conferences have been held in such important cities as Birmingham, Liverpool, Cardiff, and Manchester and have proven a great success. They enable the representative exhibitors in each district to make a personal point of contact with the executive heads of the First National, Ltd., at which time there has been a reciprocal appreciation and understanding of the problems of both the renter and the exhibitor.

These conferences are thoroughly informal as in many cases the real problems and the petty misunderstandings would be hidden.

First National, Ltd., hold their conferences in two sessions. The talks are confined to the actual problems confronting all those present, the representatives of First National giving their views on the merits of publicity, sales methods accounts, etc., and the exhibitors give their criticisms which are based on their experience with the British public.

These conferences have done much to disabuse the exhibitor's mind on the subject of franchises. A recent offer of something approaching a franchise contract by the English Company was regarded by the trade as a form of the block-booking system which a year or two ago was held responsible for the perilous condition in which the British trade then found itself.

The "get together" meetings have proved most beneficial to both sides in relieving to a large extent the respective ideas on the part of exhibitor and renter that it is "the other fellow" who is responsible for the oft complained of poor condition of prints. First National's system of systematically and

periodically bringing prints into the recently established repairing and cleaning departments in the respective branches is commended everywhere. A proposition to appoint a number of traveling inspectors, these to be provided by the C. E. A. and the leading distributors jointly, is under consideration, at least insofar as the renters are concerned. An alternative suggestion arising out of the First National gatherings is for each renter to provide its own inspector who shall devote specific attention to such cinemas as are consistently reported to be mishandling film rather than a general system of inspection.

Managing Director Pugh, originator of these "get together" conferences believes that similar meetings between other renters and their respective clientele cannot fail to prove to the good of the trade as a whole.

* * *

LUBITSCH WILL DIRECT ONE PICTURE FOR PARAMOUNT

To correct any misunderstanding that may have arisen in the trade, Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, has announced that Ernst Lubitsch is to direct only one picture for Paramount, "Forbidden Paradise," starring Pola Negri. Lubitsch has been lent to Paramount for this purpose through the courtesy of Warner Brothers, who have him under contract.

After the completion of "Compromised," Miss Negri will do "Forbidden Paradise," under the direction of Mr. Lubitsch, and then will return to Mr. Buchowetski's direction for another picture, "A Woman Scorned."

* * *

CANADIAN TAX PROFIT

Official announcement has been made by the Amusements Tax Branch of the Ontario Provincial Government, with headquarters in Toronto, that the revenue derived from the tax on admission tickets at places of amusement in Ontario during 1923, other than fall fairs and patriotic or charity events, amounted to \$1,453,567.77, practically all of which was clear profit, the expense involved in the collection of this amount being only \$83,138.39. The profit to the Government, therefore, was \$1,379,429.39.



BAL DES ARTISTES

In fraternal organizations it is customary to ride the goat but in the artists' ball riding the camel seems to be the thing. The scene is Bal des Artistes from First National's "The White Moth."

COHEN TELLS A. M. P. A. HOW TO AID EXHIBITORS

Small Exhibitor Needs Exploitation from Distributors

SYDNEY S. COHEN, president of the M.P.T.O.A. drove home some very interesting and logical facts at the A.M.P.A. luncheon on May 13 when he told the publicity men how they can best aid the exhibitor. He spoke from the point of view of an exhibitor and told of the amount of valuable advertising space that is wasted in using the wrong material. He asked the writers to curb their tendency to place so much weight on the costs of a certain production and give more space to telling what the picture is really like and give facts concerning the entertaining value of the product.

He emphasized the value of proper exploitation and asked that more attention be given to the small town exhibitor who needs the exploitation. In order to learn the needs of the small exhibitor, he advised as many publicity men as possible to make a tour of the small towns and live with the exhibitor and by actual contact learn the needs and in that way become more useful.

He estimated that there are several million people in this country who do not attend the movies but who could be made to do so through proper selection of pictures and the right kind of exploitation.

In speaking of the small independent theatre owner, Mr. Cohen said he is invaluable in obtaining legislation favorable to the industry. The small exhibitor as a rule knows his representatives in Congress personally and makes it a point to air his views, whereas the owner of a chain of theatres often does not even know the name of his congressmen and doesn't seem much interested. The independent theatre owners have proved such a strong combination they can now go to Washington and obtain their rights.

In speaking of independent producers, Mr. Cohen stated that they are a great help to the industry, but that they must produce pictures that are worthwhile and they must not depend upon friendship to get by. The exhibitor is interested first in good products and he looks at the picture through the box office cash register.

He spoke of the evil caused by the ambitious press representatives who broadcast statements of huge salaries of stars and productions. This, he said, did not create very favorable impression in Washington and made it hard to obtain legislation for protection. Officials were so accustomed to hearing of half million dollar salaries they became convinced that millions was being made by picture companies and they needed little help.

Mr. Cohen's talk was timely and he had the faculty of making his statements clear and concise. As an exhibitor he knows what is needed most and there is no doubt his informal talk will bear fruit.

* * *

'BEAU BRUMMEL' AIMING FOR RECORD BOOKING

With four thousand theatres throughout the country contracted to play "Beau Brummel," the screen version of the Clyde Fitch play, starring John Barrymore, Warner Brothers are congratulating themselves on the high percentage they have to date scored. Bookings are still going strong, so strong in fact that the Warners believe they have one of the strongest drawing cards not only on their own list but of any representative list of productions.

The estimates total of movie theatres in the United States is around the 15,000 mark. This makes a good batting average of one of every three theatres in the country for "Beau Brummel."

ATLANTA BETTER FILMS OBJECTS TO 'THREE WEEKS'

The Metropolitan Theatre, Atlanta, of which "Pat" Patterson is manager, had quite a serious run-in with the Atlanta Better Films Committee, when that theatre presented "Three Weeks" last week. Patterson is one of the guiding spirits in the Better Films organization of Atlanta, which is the parent committee of this movement which has spread over the entire Southeast, and is the only Atlanta manager outside of the Famous Players group, in Atlanta that has sponsored the Better Films movement and cooperated fully with them. Which makes it more singular that his theatre should have been the first to be attacked by an adverse decision of the Board.

However, it was only a minority membership of two which objected to the showing of the Elinor Glyn picture in Atlanta and it is reported that these two applied to Mayor Sims of Atlanta to stop the showing without even consulting with the Metropolitan management, even though represented on the Committee membership.

Mayor Sims, though, not indifferent to their protests, realized the limitations of his authority since a decision of the Georgia Supreme Court has given into the hands of the Atlanta Review Board appointed by the Mayor, sole and final authority in such matters. Therefore the Mayor assembled the board and went with them to review the picture, with the result that it was passed unanimously in its entirety, being a clear-cut and decisive victory for the theatre. The film played to capacity business all week.

* * *

O'LOGLIN ON HIS OWN

J. P. O'Loughlin, one of the leading exchange men of Canada, has resigned as Montreal manager of Dominion Films, Ltd., an Allen organization, in order to go into the film business himself. Mr. O'Loughlin was formerly prominent with Pathe and with Regal Films, Limited.

* * *

CIRCUS HURTS PICTURES

The mammoth Elks Circus staged in Atlanta during the past week cut serious inroads in business at the theatres. The Circus was staged on approved showmanship lines, sponsored by the five thousand members of the lodge in Atlanta and played to a daily average attendance of between eight and ten thousand.

* * *

LUCY FOX WITH HARRIS

Lucy Fox, who distinguished herself in the second lead of "Miami" opposite Betty Compton has again been signed to appear in a Hodkinson release. Elmer Harris has signed her to appear in his production of "The Wise Virgin" that is about to be started in his San Francisco studio for release by Hodkinson early in the Fall.

* * *

'COMPROMISED' STARTED

Camera work was started last week at the Lasky studio on Pola Negri's latest starring picture, "Compromised." Dimitri Buchowetski, the noted Russian director who produced Miss Negri's most recent Paramount picture "Men," is again directing her.

* * *

NEW UTAH THEATRE

The new Gem Theatre of Murry, Utah, was opened Sunday night, May 4, with Tony Duvall as operator and manager. The seating accommodation of the house is 500 and structure has been artistically decorated inside and out. Duvall also operates a motion picture house at Midvale, Utah.



BETTY AS A "SPITFIRE"

In Associated Exhibitors "The Spitfire" Betty Blythe is adorned a la Queen of Sheba. The above is a chorus scene which is one of the many elaborate settings in this well-staged feature production.

SUPPLE LEAVES FOR COAST

Edmond F. Supple, publicity manager of Pathe Exchange, Inc., left for the Coast on May 16 to organize the national publicity campaign in behalf of the forthcoming Charles Ray series of seven features to be distributed by Pathe.

Mr. Supple's trip to the Coast is the first step in what promises to be the most extensive and effective publicity campaign ever launched under the Pathe banner.

* * *

VARIETY FOR HACKATHORNE

On May 15, probably the hottest day of the year, in California, George Hackathorne, who is playing the title role in the Fox production of "Checkers," had to unreel two fist fights before the camera, play a violin soulfully and then, in the afternoon, ride the winning mount in a horse race. Hackathorne, an expert horseman, is riding the actual race in this film, not merely the approach and finish close-ups.

* * *

TROY ECONOMIZES

It has been decided to do away with the orchestra in the Lincoln Theatre, in Troy, after May 29. This house was lately acquired by the same company which operates the Troy Theatre. The orchestra at the American also in Troy, will be cut to four pieces and will be heard only on evenings during the summer. At the Troy Theatre, there will be no music this summer during the afternoons.

* * *

MARIE PREVOST FOR 'TARNISH'

Samuel Goldwyn, through an arrangement with the Warner Brothers, has secured Marie Prevost to play a prominent role in the forthcoming George Fitzmaurice production, "Tarnish," an adaptation of Gilbert Emery's stage play by Frances Marion. "Tarnish" will be a First National Picture. Miss Prevost has been cast as a manicurist.

* * *

KUSCHNER PROMOTED

Oscar Kushner, who is well-known among exhibitors of the Indianapolis and Milwaukee territories, has been appointed branch manager of Pathe's Milwaukee office. Mr. Kushner entered actively upon his new duties on Monday, May 5.

WILSON BRANCHES OUT

Harry D. Wilson, publicity director for Principal Pictures Corporation, and president of the Western Motion Picture Advertisers, generally known as the Wampas, has decided to "branch out" in the publicity field of moviedom.

While, through his new arrangement, he will still tell the awaiting world all about the Principal Pictures activities, Wilson feels there are a few stars left in Hollywood who can rise to greater heights via his noble typewriter.

Wilson has been in the publicity work of the moving picture industry for many years, his present position with Sol Lesser of the Principal Pictures organization, covering a period of over six years.

* * *

MAE MURRAY AT WORK

Louis B. Mayer announces that Mae Murray's new Metro picture, "Circe," will begin to take concrete shape this week with the beginning of actual production on the coast, under the direction of Robert Z. Leonard.

"Circe" is the story that was written especially for Miss Murray by Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse."

* * *

IRENE RICH RENEWS CONTRACT

Warner Brothers added another screen luminary to their list of players under long term contracts when Irene Rich again signed up as a member of the Warner stock company which includes such well known favorites as Marie Prevost, Monte Blue, Louise Fazenda, Lillard Louis and other stars, directors, writers, etc.

* * *

RAYMOND GRIFFITH SIGNS

Further strengthening the Paramount stock company, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, announced yesterday that he had signed Raymond Griffith to a long term contract to appear exclusively in Paramount pictures.

* * *

WEIL WITH BANNER

Jesse Weil has been engaged as director of advertising and publicity by the Banner Productions, Inc. Mr. Weil who is well known in the business has already started on his new duties.

The Editorial Page

The Delegates Gather

ON Tuesday next delegates from Maine to California will gather in Boston for the annual convention of the Motion Picture Theatre Owners of America. Indications are for a large convention, one of the largest in the history of exhibitor organization.

It is to be hoped the result will match the expectations. It is stated Wisconsin is sending a delegation of eighteen, and that they will bring credentials from officials and civic bodies asking that the next convention be held in Milwaukee.

Los Angeles also is a contender for convention site honors in 1925, according to a telegram from the official representation which left the Southern California city May 22.

The Greater New York division of the organization has chartered five cars to accommodate its members. Also there will be delegations from Central and Western New York.

Ohio announces forty delegates will be in Boston, while Canada has sent word that it will be represented by a large number of exhibitors.

Massachusetts has worked hard to make the visit of exhibitors an occasion that will be remembered. There will be an opportunity for much constructive work, the importance of which cannot be overestimated.

Get out the old traveling bag and join the bunch! bunch!

* * *

Reviews Good and Bad

THE publisher of the Exhibitors Herald announces that in the future no reviews of motion pictures will be printed in that journal. Mr. Quigley remarks that the department, "inherited as a trade paper custom in this field, is to be thrown into the discard because its irremovable errors have properly damned it."

He adds that the Herald will no longer make the absurd pretense of reviewing pictures from an entertainment standpoint for the business guidance of exhibitors because it cannot be done.

We dispute the accuracy of the statement of the Herald that the foregoing "is a fact acknowledged by every intelligent person in the industry." Where the Exhibitors Trade Review has heard from its exhibitor-subscribers the information almost unanimously has been the reverse.

Not so long ago a questionnaire was submitted to a number of our subscribers for the purpose among others of learning the attitude of exhibitors toward reviews.

The query was put flatly: "Do the reviews help

you in booking?" Going back over a good-sized list of these we find that 91 per cent of the exhibitors answered yes. There were no negative votes recorded, the 9 per cent being blank on that question.

* * *

EXHIBITORS TRADE REVIEW will abide by the decision of its own subscribers—and it will continue the printing of reviews of motion pictures. It will, in any event, until it gets word from its subscribers that they desire the contrary.

While it is possible exhibitor opinion may be divided as to the general proposition of the usefulness of reviews and while Mr. Quigley may and probably will receive letters from his exhibitor-subscribers praising his innovation it may be set down as a fact that distributors of mediocre pictures will be for the omission 100 per cent.

The exhibitor who is unable to witness "pre-reviews" in the exchanges is dependent on some one for news of pictures. It will be the aim of Exhibitors Trade Review to supply these reviews, in which we shall continue to strive—and we believe successfully—constructively to analyze pictures in the language and from the viewpoint of the everyday exhibitor.

It can be done!

* * *

Two More Milestones

THESE milestones which are being set out along the rapidly extending pathway of the motion picture are becoming numerous. Two events the present week substantiate the foregoing remark. Practically they came to the attention of the public on the same day, as "The Wanderer of the Wasteland" in colors was put on the screen of the New York Rialto at a few minutes before midnight on Monday, and the two reels of "The Covered Wagon" with Phonofilm synchronized orchestral accompaniment were shown Tuesday forenoon at the Rivoli.

The Paramount production of the Zane Grey story, presented with all the color and glamor of the desert, was the subject of many exclamations of approval from the crowded and discriminating house. The applause at the conclusion was spontaneous and of unprecedented volume. And applause at 1 o'clock in the morning is praise indeed.

The Showing of "The Covered Wagon" in small towns to the same music as that which accompanied the exhibition in its sixty-week run at the Criterion in New York will mean much. While this development of the phonograph has far to go before it may be said to be "set" nevertheless already it has traveled far. Right now it is worth while.

LEADERS ALL

Richard A. Rowland, Picker of Winners

A PICTURESQUE figure in the motion picture industry since its year 1, it may be said that at last after twenty-nine years Richard A. Rowland is hitting his real stride. The general manager of First National has been an important part of all the principal divisions of the business, beginning in his youth when upon the death of his father and following graduation from high school he took over the management of the Pittsburgh Calcium and Light Company.

He has been through the motion picture mill—the supply store, the exchange, the theatre, the office of chief executive of a great producing and distributing company, and now as general manager of First National, with his attention concentrated on production.

It has been an interesting career, one that has been filled with action and that action of a productive character. Unconsciously, perhaps, he has been preparing the stage for his present work, that of making pictures—pictures that catch the fancy of the multitude, pictures that simultaneously entertain the public and stir it.

In the comparatively short time Mr. Rowland has been at the head of First National's production forces he has achieved a success that has captured the attention of the trade at large.

IF it be possible to determine what particular factor in his mental equipment it is that has most surely contributed to creating the string of box office successes recently released by the company, to set apart one element from the others, undoubtedly it will be his ability to sense screen story values.

As an example of the Rowland regime and what it is doing for the patrons of the photoplay the intimates of the producer point to "The Sea Hawk," which will go out to the public early in June. They declare that the Sabatini story, which in book form had been available for motion picture production since its publication fifteen years ago, will as a great screen subject mark the peak attained by the producer up to this time.

Mr. Rowland was born in Pittsburgh in 1880. He was educated in the schools



LEADERS ALL—RICHARD A. ROWLAND

BECAUSE from his youth he has studied at first hand the problems of the theatre; because he has faced and solved difficulties of making and distributing pictures not only across his desk but in the field and on the lot; because he is a practical advocate of selecting a screen story and then giving it an adequate setting; because with a keenly developed sense of humor he never loses his sense of proportion; because his frankness and democratic ways bind tightly the loyalty of his associates.

of that city. The death of his father blocked all plans for a college course, and caused the early advent of the high school graduate into the conduct of the business left by his father.

His contact with the film business in those days, shortly after 1895, was in supplying oxygen and hydrogen gas for the projection machines employed in the showing of fifty-foot strips of film in church and other similar entertainment. This form of amusement was amplified by phonograph records.

IT was about 1905 when all over there sprang up the nickelodeons, the store shows in other words. With these came the demand for film. The Pittsburgh Calcium and Light Company branched out and in 1906 changed the name of the company to Pittsburgh Calcium, Light and Film Company.

About a year after Mr. Rowland entered the film business he was joined by James B. Clark, an association which

in exchanges and since 1912 in theatres has been maintained without interruption to the present day, the chain of Rowland & Clark houses now numbering more than a dozen.

With several offices in the home city it was not long before there were exchanges in nine cities, extending as far west as Omaha.

In 1910 these were bought by the General Film Company. Following the sale Mr. Rowland became interested in the agency in Pittsburgh for Universal and for Mutual. These exchanges were sold to their respective companies about 1914.

WHEN Paramount was formed Rowland & Clark organized exchanges in the territories of Pittsburgh, Chicago and Detroit.

Mr. Rowland became president of Metro on its organization, in 1915, from which position he retired when the company was purchased by Marcus Loew. He came to First National in 1922.

One of Mr. Rowland's largest achievements was the purchase of "The Four Horsemen." He had not read the book—and knowing it was a war story he did not dare to—but he knew over a million copies had been sold.

He received from the Metro studio a wire that was absolutely in conformity with expert opinions: "Don't buy 'Four Horsemen.' You can't make a picture of it." He wired back: "I have bought it and we are going to make a picture of it." The rest is history.

In his present position Mr. Rowland finds full opportunity for putting into practice the theories he long has entertained regarding the making of pictures, theories which when in control of Metro he subordinated largely to the views of his production staff. He has been quoted as saying he believes there is no excuse for a bad picture.

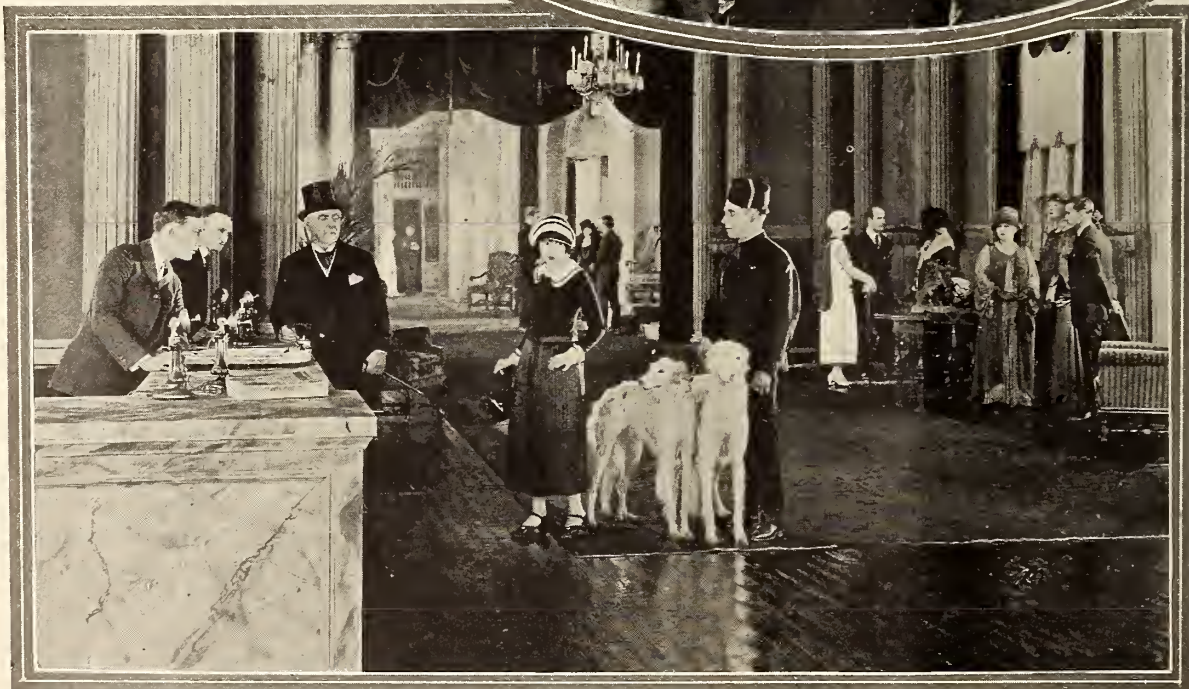
As remarkable as has been the recent success of the pictures produced under the guidance of Mr. Rowland it cannot be said there is anything meteoric about it. It has been simply the capitalizing of the experience of more than a score of years of active participation in the various departments of the industry.

In other words, he has finished his course at the training table and is now hitting his stride.

THE trials of the lady who would be beautiful and her encounter with a permanent wave machine provide numerous laughs, while the thrill element is supplied by the chase up the side of a building.



WALTER HIERS is a natural funny man and contributes a delightfully spontaneous comedy note just as the Russian wolf hounds in the lobby of the hotel contributes dignity to the interior sets.



Fun Aplenty in 'Hold Your Breath'

A Great Comedy Cast, Including Dorothy Devore and Walter Hiers, Adds Fun Galore to This Sparkling New Al Christie Feature to Be Released Very Soon by Hodkinson

BOX OFFICE REVIEWS

PARAMOUNT FILM WINS DEMONSTRATION

'Wanderer of the Wasteland,' Technicolor Film, Marks Milestone in Picture Production

WANDERER OF THE WASTELAND.
A Paramount Picture. Author, Zane Grey. Adapted by George C. Hull and Victor Irvin. An Irvin Willat Production. Length, Seven Reels.

CAST AND SYNOPSIS

Adam Larey Jack Holt
Dismukes Noah Beery
Magdalene Virey Kathryn Williams
Mr. Virey George Irving
Ruth Virey Billie Dove
Guerd Larey James Mason
Collishaw Richard R. Neill
Alex MacKay James Gordon
Merryvale William Carroll

Adam Larey, a mining engineer, shoots his ne'er-do-well brother, Guerd, in a quarrel, and blinds one eye of the "hanging sheriff" in effecting his escape. He wanders into the desert and is rescued from death by Dismukes, an old prospector. Adam has met and loved Ruth Virey, whose father is a mono-maniac harboring delusions as to his wife's infidelity. Ruth has gone to San Diego; her parents burying themselves in the heart of the desert, to restore Virey's health. Adam, after severe hardships which reduce him to eating snakes and lizards to avoid starvation, becomes a desert knight devoting his life to righting the wrongs of others. Adam stumbles across the Virey shack but is unable to prevent the madman from starting an avalanche which destroys both he and his wife. Adam journeys to San Diego to break the news to Ruth. She urges him to return to the scene of his crime and atone, and then to return to her. He goes and finds that the "hanging sheriff" is dead, and that his brother had sustained only a minor injury in their fight.

By HERBERT K. CRUIKSHANK

IN the history of motion picture production "Wanderer of the Wasteland" stands alone. Another great forward stride has been made toward perfection. One of the most critical, difficult and hard-boiled audiences ever assembled gathered at midnight to view this film. As the first few feet were projected, there was an audible intake of breath, then a spontaneous burst of applause that continued at brief intervals throughout the showing and culminated in a demonstration of enthusiasm at the final fade-out.

Why? "The Wanderer" would have been a fine picture if it had been projected in the usual black, white and gray, but when desert mountain and stream are portrayed in all the splendid grandeur of their natural colors the resulting beauty is actually overwhelming. That's the answer. The picture is "Technicolor."

Everything from the repellant beauty of a gila monster, the mottled markings of a rattler, to the bronzed features of the men, the pale gold of Kathryn Williams, and the rare loveliness of Billie Dove, fascinated the delighted eye in Nature's own pastels. The exquisite effect paralleled a dream of Paradise.

Let no man ever again intimate that the production of motion pictures is not surely attaining the perfection for which the wonder-workers are constantly striving. This masterpiece is a magnificent work of sheer artistry.

As to the rest—Jack Holt does the best work of his career; Noah Beery, as the desert rat, adds further laurels to his crown; George Irving is almost shockingly realistic as a madman in the full o' the moon, and Billie Dove makes a picture of beauty which is unforgettable. Richard Neill was the sort

of sheriff that made everyone agree with Dismukes, who hoped the law's bloodhound would lose his other eye. Kathryn Williams was, to the life, the broken, colorless, sacrificing wife. Jimmie Mason did all he could with his bit, and Will Carroll and James Gordon were completely in character.

There will be few folks who see this film forget the scene where Jack Holt, starving, crawls toward a coiled rattlesnake in the hope of securing it for food. And if the host of screen-folk, and the usually blase critics, who saw that coiled snake strike, gave vent to startled exclamations, it is safe to say that your audience will have shivers running up and down its spine.

Then the fight. Adam and the bandits. Dismukes, his friend, lashed to an ore-crusher, helpless to assist. Adam hurls one bandit head first into the crusher, and with wild, primeval savagery, Dismukes operates the crude machinery that smashes him to pulp while red blood—red, mind you—runs through the sluice.

These are thrills. If it's beauty you want—well, why paint the lily, or attempt "Technicolor" description! Beauty is what "Wanderer of the Wasteland" has nothing else but. Comedy? Picture Noah Beery, the desert scorched miner, doing Paris in "soup and fish" with a couple of real "gold-diggers"—and—guess what? His old pipe!

The picture has everything. It won't need exploitation. Just let the newspaper boys get a look, and you will be on the front page. That's what this picture is—News! The first message ever transmitted by telegraph may well be repeated in connection with it. The words were "What Hath God Wrought."

* * *

SELZNICK PHOTOPLAY HAS BOX-OFFICE TITLE

'Missing Daughters,' a National Tie-Up Picture, Provides Thrills and Points Moral

MISSING DAUGHTERS. Selznick Photoplay. Author and Director, William H. Clifford. Length, 6,676 Feet.

CAST AND SYNOPSIS

Eva Rivers Eva Novak
John Rogers Rockliffe Fellowes
Chief U. S. Secret Service Robert Edson
Eileen Allen Eileen Percy
Pauline Hinton Pauline Stark
Guy Benson Walter Long
Anthony Roche Chester Bishop
Claire Mathers Claire Adams
The Hermit Walt Whitman

John Rogers and Claire Mathers are secret service operatives hot on the trail of a band of slavers headed by Roche and Benson. Rogers loves Eva Rivers, who with her friends Eileen and Pauline become entangled in the meshes of the slavers' net. One of Roche's dancing-men accomplices discovers that Claire is a detective. She is seized, and the other three girls are abducted in an aeroplane. Roche in another aeroplane hurries South to the "Rose Garden" cabaret conducted by Benson, whence the three girls are transported. He has learned that Eva is his own "Missing Daughter." In a fight Benson, not recognizing Roche, kills him, Rogers, and the girls flee in an aeroplane, and Benson pursues in another. Rogers shoots Benson, who tumbles from the plane as it crashes into the sea. The gang is captured and Eva finds permanent shelter in Roger's arms.

By HERBERT K. CRUIKSHANK

HERE is a picture the title of which is going to attract audiences everywhere. And none of the patrons will demand their money back after the show. It provides satisfactory entertainment, and points a moral.

A difficult subject has been finely handled, and there is no trace of suggestiveness or coarseness to be found. Vice is made unattractive, and the wisdom of not playing with fire is clearly indicated.

The theme is the old one of poverty-chained youth yearning to shed its shackles and "step out." It does so and only the long arm of the law—and coincidence—prevents disastrous consequences. The scenes in "The Golden Calf" and "The Rose Garden," the notorious cabarets serving as headquarters for the traffickers, are redolent with realistic atmosphere. The aeroplane episodes are decidedly thrilling. The suspense element is well-defined throughout.

There never was a better rough-neck villain than Walter Long, and Chester Bishop is satisfactory as the suave malefactor. Although it seems somewhat out of character for a slaver to have any of the finer qualities of which Roche gives evidence.

Eva Novak gives a good performance as Roche's "Missing Daughter," and Milles Percy, Stark and Adams deserve a word. The work of Rockliffe Fellowes and Robert Edson is too well known to require any encomium. We would have enjoyed more of Walt Whitman as "The Hermit."

This being a National Tie-Up picture the exploitation is automatically taken care of through EXHIBITORS TRADE REVIEW National Tie-Up section this week.

* * *

AVERAGE WESTERN

Impossible Situations Pull Against the Otherwise Interesting Picture

COME ON COWBOYS. An Arrow-Ben Wilson Great Western. Directed by Ward Hayes. Length 4,700 feet.

CAST AND SYNOPSIS

Jim Cartwright Dick Hatton
Priscilla Worden Marilyn Mills
Wallace Rampart Harry Fenwick
F. Richard Worthington Phillip Sleeman
Beverly, the Hero Horse Himself

Wallace Rampart is compelled to favor Worthington's suit for Priscilla's hand because of financial difficulties. The three journey to Priscilla's ranch and there she meets and loves Jim, the top cow-hand. Jim and Priscilla ride out and encounter three cattle rustler enemies, and fall over a cliff. They are rescued by Beverly, Jim's educated horse. Meantime Worthington schemes with the desperados to kill Jim. They try but are frustrated. The party return to New York, and Priscilla wires Jim she is being forced to marry Worthington. Jim and the cowboys ride up Park Avenue to the rescue.

By HERBERT K. CRUIKSHANK

THIS is a poor picture and will get by only among audiences who are "crazy" about Westerns. At that they will have to be undiscriminating audiences. The trouble is with the direction. The absurd ease with which Dick vanquishes three undisputably tough looking bandits is a bit too much. Moreover, who ever heard of bandits being unarmed or afraid to use their weapons and taking to their heels before one lone pursuer.

Phillip Sleeman plays the villain, and plays him badly. A little more and his characterization would have been a burlesque. He is a villain of the Sunday comic page. Whether he or the director is responsible for his ten-twenty-three interpretation is problematical.

As always when Nature is called upon to provide background, the scenery is wonderful. Marilyn Mills does some corking good work. So does Beverly, a beautiful and intelligent white horse. Dick Hatton gives an actionful performance, and makes a very likeable figure feature the horse.

BOX OFFICE REVIEWS (Continued)

**'THE SIGNAL TOWER'
IS SURE WINNER**

Splendid Railroad Melodrama Possesses Unlimited Audience Appeal and Box-Office Value

THE SIGNAL TOWER. Universal Super-Jewel Photoplay. Author, Wadsworth Camp. Director, Clarence L. Brown. Length, 6,714 Feet.

CAST AND SYNOPSIS

Sally Tolliver Virginia Valli
Dave Tolliver Rockliffe Fellowes
Sonny Tolliver Frankie Darro
Joe Standish Wallace Beery
Old Bill James O. Barrows
Pete James F. MacDonald
Gertie Dot Farley

Dave Tolliver is tower signalman on a mountain stretch of railroad. Joe Standish, his relief man, comes to board with Dave and the latter's wife Sally. During a storm Standish gets drunk. Dave is compelled to stay on the job. Dave's little boy, Sonny, runs to tell him that Standish is attacking Sally. A runaway freight train imperils the approaching Limited. Despite Sally's danger Dave sticks to his post, ditches the runaway and saves the express. Sally defends herself successfully by shooting Standish and all ends well.

By GEORGE T. PARDY

A RAILROAD melodrama in which suspense, gripping heart interest and wonderfully effective atmosphere are skillfully combined, "The Signal Tower" ranks as one of the best audience pictures of the season. It is a simple story, graphically outlined, rich in human values, even the so-called high-brow element cannot fail to be impressed by it, and viewed from the strictly commercial angle can be safely listed as a valuable box-office asset for any theatre.

Allowance is generally made for a certain amount of exaggeration in screen melodrama, but no such excuses are necessary in the case of "The Signal Tower." For the story carries conviction right from the start, you are touched by its natural charm, respond to its clean-cut, decisive thrills and glory in the crashing climax, when heroine Sally successfully defends her honor and husband Dave saves the Limited from being wrecked.

This last-mentioned situation is gradually worked up to by a series of events registering with ever increasing power until the big finale is attained. A true whirlwind finish, this, and marvelously effective, with the devoted husband standing between love and duty, his wife in the hands of a remorseless, drunken brute, a runaway freight dashing down the mountain grade, the Limited thundering to the doom he only can avert. He makes the agonizing decision to stick to his post, switches the runaway into the ditch and the express, with its burden of many precious lives, roars by safely over a clear track.

Meanwhile Sally points a gun she supposes to be empty at her assailant. But there is one cartridge in it which explodes and finishes off the villain, a most satisfactory termination and one that, in conjunction with the vivid wrecking scene will surely keep spectators in a gasping state of high tension wherever it is shown. The photography rates A-1 all the way through, there are some marvelously impressive night shots, beautiful sunlight effects and fine closeups of the principals.

Rockliffe Fellowes has never appeared to better advantage than as the staunch, faithful Dave; Virginia Valli is an appealing Sally; Wallace Beery plays the villain with his usual savage energy; Frankie Darro, a promising juvenile, gives a capable performance as Sonny, and the support is adequate.

Don't be afraid to praise this as a crackling fine melodrama, as full of heart interest as it is of excitement.

HAS SENTIMENTAL APPEAL

'The Girl of the Limberlost' Should Win Widespread Popularity

GIRL OF THE LIMBERLOST. F. B. O. Photoplay. Author, Gene Stratton-Porter. Director, James Leo Meehan. Length, 5,942 Feet.

CAST AND SYNOPSIS

Elnora Comstock Gloria Grey
Her Mother Emily Fitzroy
Philip Ammon Raymond McKee
Margaret Sinton Virginia Boardman
Wesley Sinton Alfred Allen
Edith Carr Gertrude Olmsted
Hart Henderson Cullen Landis

Because her husband died tragically when her daughter Elnora was born, Kate Comstock has an aversion to the child. Later the dislike turns to love when she learns the dead man was unfaithful. At high school Elnora and Philip Ammon fall in love. He is engaged to Edith Carr. Elnora leaves. Philip is taken ill, she returns and her presence wins him back to health. Edith breaks with Philip, leaving the lovers free to wed.

By GEORGE T. PARDY

THERE is a strong sentimental appeal in this picture, which, with its artistic photography and capable direction, ought to go far toward making the film popular, and a reliable drawing card for most theatres. Gene Stratton-Porter novels are well to the front as best sellers and the thousands who enjoyed "The Girl of the Limberlost" in fiction form will not be disappointed with the screen version.

The old fashioned love story has not lost its power to attract despite the rival lure of countless jazz and flapper tales and this simple romance of boy and girl sweethearts possesses a certain charm in its very simplicity and clean sentiment. In the present case sympathy has been craftily developed for the heroine early in the film, when she is shown as the object of her mother's dislike, through no fault of her own. Her school days are also fraught with bitterness, due to the snobbish attitude of many of her associates, and her love affair with Philip Ammon approaches near tragedy, although all comes right in the end.

Kate Comstock's attitude toward the unoffending child whose birth she believes to have caused the death of a husband she passionately loved, and her sudden reaction when she discovers that the man was false to her are important factors in adding to the picture's emotional urge, without, however, detracting from the interest of the main theme. In fact one of the feature's most dramatic moments is that in which Kate learns of her husband's perfidy and realizes how sadly she has wronged Elnora.

Here and there a comedy note is injected which balances the narrative's serious trend nicely, and we defy even a case-hardened cynic to gaze upon the episode of the hogs intoxicated by over-indulgence in a feed of grape-skins, without cracking a smile.

Gloria Grey contributes a charming characterization of Elnora, entirely free from the curse of over-acting, unaffectedly girlish and natural in appeal. Emily Fitzroy shares dramatic honors with the star by her sincere portrayal of the mother; Raymond McKee is a delightfully impetuous young lover in the role of Philip Ammon and other members of a carefully selected and competent cast render satisfactory support.

The strength of the title lies in the wide sale the story had in novel form and tie-ups with book stores should follow as a matter of course. Gene Stratton-Porter has an immense following among fiction-lovers and the picture should benefit accordingly. Gloria Grey, Emily Fitzroy, Raymond McKee, Virginia Boardman, Alfred Allen and Gertrude Olmsted and Cullen Landis are names worth featuring in your advertising campaign for they bring returns.

AMUSINGLY IMPOSSIBLE

'The Fighting American' Takes Many Liberties With Story Writing

THE FIGHTING AMERICAN. Universal Photoplay. Author, William Ellwell Oliver. Director, Tom Forman. Length, 5,351 Feet.

CAST AND SYNOPSIS

Bill Pendleton Pat O'Malley
Mary Brainard Mary Astor
Danny Daynes Raymond Hatton
Fu Shing Warner Orland
Quig Morley Edwin Brady
W. F. Pendleton Taylor Carroll

Bill Pendleton, college student is expelled from college for his wildness. His father disowns him and Bill goes to work on the docks. During his college days he met Mary Brainard, daughter of a missionary in China. Bill sees Mary board a boat for China and he stows away on the same boat. He arrives in China as the bandits are active. The bandits attack the mission of Mary's father and take them prisoners. Danny Daynes, a soldier of fortune friend of Bills, appears on the scene as a general in the Chinese army. Bill secures his aid and rescues Mary and obtains a contract for his father's company. He marries Mary and the elder Pendleton forgives Bill and takes him back in the fold.

By LEN MORGAN

THIS picture is from a prize winning story and, as Carl Laemmle says in a foreword, "it is guaranteed not to make anyone think." It lives up to that notice. It is a terribly impossible theme but if you abide by Mr. Laemmle's advice and don't think, you will find it an entertaining picture. It has many things to recommend it if you accept the picture for pure entertainment value. If, however, it is to be shown before a critical audience there will no doubt be considerable comment.

The picture is a comedy with melodramatics injected to give it spice. The characters start in California and are moved to China on a moment's notice and take up their work without a hitch. The plot wanders rather aimlessly about and seems secondary to Raymond Hatton's airplane stunts and drunken scenes. The plot is childish in its absurd wandering, yet there is something about the picture that makes it interesting. There are many funny situations and very clever titles and this helps the picture to a great extent.

Although Pat O'Malley and Mary Astor are the stars of the picture, Raymond Hatton easily walks away with all the honors. It is mostly through his excellent acting that the picture gets by.

The highlights of the picture are an airplane crash by Pat O'Malley, in which his plane falls from a great height and crashes into a mass of wreckage on the college campus. There is also a plane duel between Pat O'Malley and a Chinese aviator. Hatton is in O'Malley's plane and boards the Chinese plane in midair. It is a thrilling scene.

Both O'Malley and Mary Astor are splendid in their roles and contribute greatly to the picture. Warner Orland, as a Chinese rebel is very good. He starts out as the villain but due to the peculiarities of the plot he finishes up as a friend.

This should make a good hot weather picture when patrons attend the theatre to be amused and are not required to think too hard. It has entertainment value and will no doubt be received favorably.

The leading characters have large followings and it would be well to give them good advertising. You might tie up with a local recruiting office with such posters as "When a man joins the army he becomes a 'Fighting American.'" A contest might be arranged whereby tickets are awarded for the best list of "Fighting Americans" in history.

BOX OFFICE REVIEWS (Continued)

CHADWICK SCORES A
PICTURE TRIUMPH

*'The Fire Patrol' Is a Sure Winner
for Exhibitor in Any Town*

THE FIRE PATROL. Chadwick Pictures Corporation. Adapted from the Play by Harkins and Barber. Directed by Hunt Stromberg. Length, 6,600 Feet.

CAST AND SYNOPSIS

Mary Ferguson	Anna Q. Nilsson
Capt. John Ferguson ...	William Jeffries
Colin Ferguson	Spottiswoode Brandon
"Butch" Anderson	Dicky Brandon
Molly Thatcher	Johnny Harron
Emma Thatcher	Jack Richardson
Fire Patrolmen	Madge Bellamy
	Helen Jerome Eddy
	Chester Conklin
	Bull Montana

Captain Ferguson's ship sinks in a terrific storm. He, his wife and his baby boy are picked up by the pirate, "Butch" Anderson. After a fight in which Ferguson is blinded, he and his son are cast off in a lifeboat. "Butch" retains the woman for his own vicious purposes, but anticipating the fate in store for her, she kills herself. Eighteen years later Colin Ferguson is a member of the coast fire patrol. He is engaged to Molly Thatcher, whom he loves. Her sister Emma, a love-starved plain girl, is in love with Colin. She "vamps" him and he succumbs to her wiles. While in her company there is a ship afire off shore and he fails in his duty as a fire patrolman. He is branded as a coward and confesses to his father the cause of his dereliction. His father insists that he marry Emma, which he plans to do although both he and Molly are broken-hearted. "Butch" Anderson is one of the passengers rescued from the burning ship. He attempts to assault Molly, and is recognized and killed by old Captain Ferguson. In the fight Emma is shot and mortally wounded, and her dying wish for the happiness of Molly and Colin is granted.

By HERBERT K. CRUIKSHANK

HERE is one of the pictures of the season. A melodrama chockful of thrills and heart throbs. An actionful page from the book of life. A photoplay that at times unfolds its wings and soars to the dramatic heights, and never falls lower than real melodrama de luxe.

The prologue is an epic. The ship-wrecking sea storm, the pirates and their nefarious craft, the husband's losing fight to save his wife, her suicide to escape dishonor—your audience will be clinging to the arms of its chairs in excitement.

The picture itself does not attain the dramatic stature of the prologue. But it is a fine piece of work and will thoroughly fulfill the requirements of the most critical audiences. There are fights far more thrilling than the Dempsey-Firpo debacle with its fifty-two rows of "ringside" seats. There are heart-breaking scenes that would wring tears from the Great Stone Face. There are shots of a fury-lashed ocean, which bring realization of the satanic malevolence of what Eugene O'Neill has called "old devil sea."

The weak point of the picture is its title. It seems to us that in most communities the name of the production will require explanation. There are a thousand stronger titles which would tell the tale and impart the final punch for a box-office knockout. For instance "The Maelstrom," "The Vortex," "Shipwrecked Hearts."

The cast acquires itself in great shape. From Anna Q. Nilsson to Bull Montana the characterizations are uniformly excellent. Special honors go to Miss Nilsson, William Jeffries, Jack Richardson, Helen Eddy, and that sterling oldster Spottiswoode Aiken. There, without meaning to, we have given special mention to almost the entire cast. But that is only fair for they all deserve it.

The picture may be exploited from many angles. The highlights are the sea disasters. Coast exhibitors should tie-up with the coast guards. A fire department tie-up might be okeh, but do not create the impression that

this is merely a fire fighting film. One slant would be to feature the "romance of the plain girl," and how dearly she paid for her plunge into love's whirlpool. Press clippings of ship wrecks and fires at sea would help, as would a lobby display reminiscent of the ocean. For instance—a lighthouse cut-out, or a bell-buoy, or even a tolling bell.

The point to bring out is that this is a story of the sea—storm-tossed as are the hearts of the characters. A man in a sou'wester, sea hat, and boots, as a street bally or ticket-taker might help. Of course, you will feature the cast. They are all stars from Madge Bellamy to Chester Conklin.

* * *

HUTCHISON PLEASES
IN DUAL PORTRAYAL

Steiner's Stuntster Will Thrill His Followers in 'Hutch of the U. S. A.'

HUTCH OF THE U. S. A. William Steiner Production. Scenario, Jack Mat-terford. Director, James Chapin. Length, 4,890 Feet.

CAST AND SYNOPSIS

Capt. Juan de Barcelo	Charles Hutchinson
"Hutch" of the U. S. A.	Charles Hutchinson
Marquita Flores	Edith Thornton
General Moreno	Frank Leigh
Benito Ruiz	Jack Mathis
"Saturday"	Ernest Adams
Duenna	Natalie Warfield
President Bonnilla	Alphonse Martell
Grover Harrison	Frederick Vroom

Capt. de Barcelo, aspirant for the hand of Marquita, is executed by order of General Moreno, her guardian. Moreno heads the army of Guadala and is the strong man of a weak government. He is Marquita's guardian and plans to marry her against her will, and also to establish himself as dictator of the South American republic. "Hutch" of the U. S. A. is a star reporter sent to investigate the country, and his peculiar resemblance to Capt. de Barcelo leads him through many adventures to Marquita's arms.

By HERBERT K. CRUIKSHANK

HERE we have an actionful picture-drama of love and revolution as it occurs South of the Panama Canal. Magnificent background, the beauty of Edith Thornton, the excellent comedy of Ernest Adams, the acting of Frank Leigh, and the thrilling stunts of "Hutch" himself, combine to make a photoplay which will win for the exhibitor the friendship of his patrons.

Bounding from roof to roof, swinging on ropes, scaling castle walls which would cause a fly to slip, "Hutch" will lose none of his many admirers through his performance in this thriller. He thwarts the corrupt government, flouts the villain, and wins the gal in true "hurricane" style.

And the gal, played by Edith Thornton, is as worth while winning as any heroine ever screened. Frank Leigh is a good actor, but he seemed miscast as a villain, and as a "strong" man he got rather wobbly after a cup or two of "grape juice." We'd like to see him cast as a hero—or at least a martyr. Ernest Adams, as a species of assistant-reporter, is a comedian who gets a laugh every time he steps into action. The rest of the cast is entirely adequate to the production.

The vastness of the sets, the shots of vast mobs and an entire South American army in conflict, the nerve and ease with which "Hutch" does his stuff, should all be brought to the special attention of prospective patrons. One exploitation stunt would be to have a couple of men in gaudy uniforms, armed with guns, escort a character made-up ala "Hutch," manacled, through the streets. The men might have cards on their backs reading: "Hutch of the U. S. A. Was Sentenced to Be Shot! Then What Happened? Come to the City Theatre and See."

BRIGHT, AMUSING COMEDY

'The Dangerous Blonde,' a Mixture of Fun and Sensational Punches

THE DANGEROUS BLONDE. Universal Photoplay. Adapted from the Story by Hulbert Footner. Director, Robert F. Hill. Length, 4,919 Feet.

CAST AND SYNOPSIS

Diana Faraday	Laura La Plante
Royall Randall	Edward Hearn
Mr. Faraday	Arthur Hoyt
Gerald Skinner	Philo McCullough
Henry	Rolfe Sedan
Yvette	Eve Southern
Mrs. Faraday	Margaret Campbell
The Cop	Dick Sutherland
Roger	Frederick Coie

Yvette, adventuress, holds some compromising letters written to her by Colonel Faraday, a man much in awe of his wife. Diana, the Colonel's daughter, comes to her father's aid by trying to ensnare Yvette's partner, Skinner. Diana's lover, Randall, college athlete, appears just as Skinner gives Diana the letters, and being naturally jealous, insists on the missives being given back. When he understands the matter, he becomes involved in a peck of trouble as a result of his efforts to secure the documents. He is successful at last and the Colonel, by opposing Diana's marriage to Randall, leads his contrary wife to consent to it.

By GEORGE T. PARDY

A PROGRAM picture which should make good as a box office asset wherever bright, amusing features are in demand! There's just enough melodramatic seasoning to render "The Dangerous Blonde," acceptable to those who want their screen diet served with sensational sauce and, while the humorous element predominates, the film develops suspense to a rather surprising degree for a comedy offering.

Also, Director Robert F. Hill has kept the action going at express speed all through the five reels, thereby leaving no time for critical argument on the part of the on-lookers as to whether the plot bulges over the probability border or not. Get an audience in a laughing vein, let events move rapidly, and hostile criticism immediately takes a back seat.

The fun starts with the subduing of Colonel Faraday by his suspicious and exceedingly masterful wife, a woman of a reforming turn of mind. This makes a very appropriate lead for what follows, her husband's wild efforts to get possession of compromising letters written by him to a scheming female. Because one can easily understand that Mrs. F— is not a party to be safely trifled with!

Daughter Diana joins forces with her papa and flirts furiously with the vamp's partner, Gerald Skinner, but Diana's lover complicates everything by butting in just as she has nearly achieved her object—the securing of daddy's epistles. The hero is a star football player, a fact which comes in very handy when he is compelled to mix in with a couple of fistic seances, and Edward Hearn plays this role with considerable athletic fervor and dramatic snap.

The star, Laura La Plante, is excellent in the character of Diana, appearing as a vivacious, good-looking lass who betrays unusual skill in the successful use of coquetish tactics, Arthur Hoyt scores as her nervous father and the support is capital. The photography includes some pleasing exteriors of the college campus and handsome interiors, with a good cabaret set and fine lighting.

You can promise your patrons acceptable and highly entertaining comedy when you exploit "The Dangerous Blonde." The title should draw well and you will not be at fault in dwelling on the suspense of some of the scenes and the continuous fast action. Laura La Plante is a new star, but already liked by the fans. Play her up and mention Edward Hearn, Arthur Hoyt, Philo McCullough, Dick Sutherland and Eve Southern.

BOX OFFICE REVIEWS (Continued)

TENDER APPEAL IN
'WHAT SHALL I DO?'

Natural Atmosphere and Babyhood Charm Factors in Making This Film Box Office Hit

WHAT SHALL I DO? Hodkinson Photoplay. Author, Frank Woods. Director, John G. Adolfi. Length, 6,000 Feet.

CAST AND SYNOPSIS

Jeanie Andrews Dorothy MacKail
Jack Nelson (Don McLean) John Harron
Mrs. McLean Louise Dresser
Henry McLean William V. Mong
Lizzie Joan Standing
Jim Brown Tom O'Brien
Joe Danny Hoy
Mary Conway Ann May
Tom Conway Ralph McCullough

Don McLean assumes the name of Jack Nelson and goes to work in his stepfather's factory. He weds Jeanie Andrews, working girl, and a baby arrives. Injured by a motor, Jack suffers loss of memory and returns to his wealthy folks. Jeanie sees and is repulsed by him. Abducted by Jeanie's friend, Jim Brown, memory returns to Jack amid his domestic surroundings and happiness follows.

By GEORGE T. PARDY

THIS latest release of the Hodkinson Corporation looks like a sure box office winner. Although the plot pivots on the somewhat time-worn loss of memory theme, original methods of handling, the superb work of a fine cast and thoroughly human atmosphere which permeates the entire picture combine to make "What Shall I Do?" entertainment of the kind bound to hold the attention of the average spectator from start to finish. The film registers as an attraction which no exhibitor will make a mistake in booking.

A young mother and baby left to face the world alone are always a sure bet for awakening an audience's emotional sensibilities, and the fascinating personality of heroine Jeanie Andrews, reinforced by one of the cutest kiddies that ever smiled before a camera, can be depended upon to capture the hearts of all beholders.

And speaking of kiddies, there's a unique stunt put over in the opening reel that's sure to make a tremendous hit with the women folks, when the chubby countenances of some twenty odd baby beauties are flashed upon the screen. Genuine "heart stuff" right from the beginning, which never loses its sway, and no overdone sentimental nonsense about it either! The scene where Jack Nelson is unable to recognize the wife he loved so dearly is tragically impressive, his accident with the motor truck a trenchant bit of realism, and as for thrill seasoning, nothing could be better than the slashing glove fight between the hero and Big Jim Brown.

The melodramatic sequences are splendidly developed, untainted by the least suggestion of theatrical effect, the characters strike you as perfectly natural, everyday folks and Dorothy MacKail puts a world of wistful appeal into the pitiful role of the suffering, poverty-stricken young wife. John Harron, as her husband, gives a wonderfully earnest and clean-cut performance and faultless support is given the principals by their clever associates.

The photography includes some ripping dance hall scenes, and a telling contrast is obtained between the luxurious interiors of the wealthy MacLean's residence and the humble surroundings where Jeanie and her man have their love nest.

The mother and baby angle is the most promising for exploitation purposes and certain to interest your feminine patrons. But you need have no hesitation in extolling the story as a whole, for its unfailing heart-urge, tender romance and true-to-life atmosphere will certainly put it across.

FAIR PROGRAM ATTRACTION

'No Mother to Guide Her' Should Satisfy Neighborhood Theatre Patrons

NO MOTHER TO GUIDE HER. Fox Photoplay. Author, Lillian Mortimer. Director, Charles Horan. Length, 6,650 Feet.

CAST AND SYNOPSIS

Charles Pearson John Webb Dillon
Kathleen Pearson Dolores Rousse
Jim Boyd Frank Wunderlee
Mary Boyd Genevieve Tobin
Donald Walling Jack McLean
Billy Mills Irving Hartley

Kathleen Pearson, self-willed, pleasure-seeking daughter of rich parents, contracts a secret marriage with Donald Walling. Later she hears from him that they were wed by a fake clergyman. She goes abroad, accompanied by her staunch friend, Mary Boyd and a baby is born. Returning, Mary shields Kathleen's name by acknowledging the child as her own. Walling is killed in a motor wreck, the marriage proved to be legal. Mary's name is cleared and she weds the man she loves.

By GEORGE T. PARDY

THIS version of an ancient stage play follows pretty closely the plot lines of the melodrama from which it is derived, but has been given an up-to-date polish, so far as settings and atmosphere are concerned. It registers as a fair program attraction which ought to bring respectable box office returns in the neighborhood and smaller theatres.

The story is a bit slow in getting under way, as too much footage is given to the outlining of the juvenile years of the principal characters. But once these people grow up some, there's action in plenty, both of the sportively jazz variety and, for contrast, the family troubles of the humble Boyds.

It is from the latter strata of society that the heroine is taken, becoming the bosom friend of wealthy Kathleen Pearson, with whom she attended school. Discerning patrons may scout the probability of Mary Boyd being willing to sacrifice her own good name by acknowledging the parentage of Kathleen's baby, when the latter is supposed to be the victim of a fake marriage, but apart from this unlikely incident, the yarn seems convincing enough and manages to pile up a whole lot of sympathy for the warm-hearted, if indiscreet Mary.

The big thrill is put over when Donald, knowing that Kathleen has left a letter for his father telling the truth about their marriage, drives his car furiously in a race against the train on which the elder Walling is a passenger, hoping to get home first and destroy the damaging evidence. As he tries to beat the train at the crossing, the smash occurs and he is killed.

The long arm of coincidence stretches considerably when it extracts from the very train that slew the erring Donald, the clergyman who performed the marriage between the deceased and Kathleen, but something had to be done to straighten out matters, and those who enjoy "No Mother to Guide Her" are not likely to quarrel with a happy finish.

There is an abundance of good photography, with rich interiors and a number of pretty outdoor shots, Genevieve Tobin, as Mary Boyd, and Dolores Rousse as Kathleen Pearson, give excellent performances, Jack McLean furnishes an artistic character sketch of the dissipated Donald Walling, Irving Hartley wins favor as Billy Mills, several talented juveniles figure to advantage in the early portion of the feature and the support as a whole is satisfactory.

The title possesses likely exploitation possibilities. You can tell your patrons that the story depicts the dangers surrounding the reckless pursuit of pleasure by the young, offers a double love romance, suspense, thrills and beautiful photography.

OFFERS RELIGIOUS THEME

'Untamed Youth' Stages Conflict of Melodramatic Thrills and Spiritual Yearnings

UNTAMED YOUTH. F. B. O. Photoplay. Author, G. Marion Burton. Director, Emile Chautard. Length, 4,558 Feet.

CAST AND SYNOPSIS

Marcheta Derelys Perdue
Robert Ardis Lloyd Hughes
Joe Ardis Ralph Lewis
Emily Ardis Emily Fitzroy
Jim Larson Tom O'Brien
Ralph Mickey McBarr
Rev. Mr. Loranger Joseph Dowling
Pietro Joseph Swickard

Marcheta, gypsy girl, comes to the little town where Robert Ardis lives. He intends to become a minister, is attracted by Marcheta, but does not approve of her dancing. Her beauty arouses the envy of some of the women. Robert partially yields to her fascinations, but the fact that she does not believe in God keeps them apart. While Robert is crossing a bridge he falls into the river. Marcheta prays for help, a tree is thrown by the storm over the water and Marcheta saves him. She then admits her belief in God and thus removes the only obstacle to her happiness with the man she loves.

By GEORGE T. PARDY

JUST an average program attraction! There are some good melodramatic situations in evidence and the love interest is fairly well maintained, but "Untamed Youth" as a whole registers as a rather uneven production of uncertain market value.

A religious theme is ever a risky experiment to dress up in picture form, where it pleases one section of an audience, it invariably leaves another either bored or hostile, so that when an exhibitor books a feature of this type, whether the subject be well or poorly handled, he is pretty sure to be "given the cold eye" by some of his patrons.

The title in this case is somewhat misleading, suggesting as it does sex revel, wild doings and a jazzy atmosphere. For "Untamed Youth" is really a film pointing an excellent moral, dealing with a hero studying for the ministry, and gypsy heroine who refuses to believe in the existence of a God, until the climax, when in answer to her prayer she is enabled to rescue the student youth from a watery grave and is consequently converted.

All through the feature the conflict between spiritual and material influences goes on, with Robert Ardis sternly upholding the piety banner and gypsy lass Marcheta worshipping Dame Nature and aglow with the joy of life. The scene where the latter cures Robert's little sick brother with simple remedies, is attacked by the fanatical town-folks as a witch and saved by the hero, stands out as the most dramatically effective episode, until the climax is reached. This is remarkably well staged and thrilling, whatever one may think of its probability.

Derelys Perdue, a piquantly charming damsel, plays the gypsy heroine with spirit and sympathetic appeal. Lloyd Hughes is pleasing in the divinity student role and the work of Ralph Lewis, Emily Fitzroy, Joseph Swickard and Joseph Dowling deserves commendation. The photography is artistic and the small town atmosphere colorful and convincing.

Your best bet in exploiting this attraction is to play up the romantic side of the story. Whether you stress the religious angle or not depends altogether on your knowledge of your patrons' tastes. It is purely a matter for individual judgment on the exhibitors' part. Derelys Perdue can be featured, and the names of Lloyd Hughes, Ralph Lewis, Emily Fitzroy and Joseph Swickard are worthy of mention.

Plenty of stills of these various stars will help dress the lobby attractively and will invite attention to the picture.



The Big Little Feature



SHORTS PROVING THEIR ENTERTAINMENT VALUE

That the exhibitor is tiring of padded super-features is evidenced by the exhibitor himself in his appeal for shorter features. Producing companies are now heading the appeal and cutting down on footage. This will give more opportunity for the short subject and will no doubt make a better program and more satisfied patrons.

The short subject is coming into its own in every way. It is being given treatment that is worthy of the feature. The casts are chosen for ability and the stories are improving noticeably. The single reel slapstick that had nothing to recommend it except the custard pie marksmanship is fast fading into the background and real honest-to-goodness stories are being portrayed.

Inquiry at the distributing offices of short subjects shows that the shorts are no longer chosen with careless abandon as in former days. The exhibitor must now be shown the value of the picture. The comedy stars are as well known as those in feature pictures and they have worked up a following.

Theatre patrons are no longer willing to overlook bad shorts. They expect entertainment, and the short subject, if properly chosen, contains more entertainment per foot than the average feature.

There was a time when there were no well known stars in short subjects. At present what movie fan does not know Neal Burns, Will Rogers, Ben Turpin, Billy Sullivan, Louise Fazenda, and a host of others. Each of these actors has a following that will prove an attraction at the box office. Their names spell entertainment value and that is the only language known to the box office cash register.

A promenade down Broadway showed three of the largest theatres in New York City displaying the title of their short subject in electric lights. Electric lights cost money and New York theatres are not in the habit of throwing it away unless they can see a return.



AIN'T LOVE GRAND

These monks appear in Pathe's one reel comedies. They perform in miniature villages and are real actors.

'TOOTSIE WOOTSIE'

Educational

2 Reels

Neal Burns and Vera Steadman are the proud mother and father in this picture. They are happily married and blest with a child that demands attention. The only method of entertainment that will answer is jumping up and down on the part of the entertainer. The family on the floor below are not so keen about the process but are patient until their ceiling falls in.

Neal keeps a row of photos on his office desk and makes himself a pest by talking incessantly of the youngster's linguistic ability. Through a misunderstood telephone call he understands that something terrible has happened to the baby. He rushes madly through the streets to his home. The police thinking he is insane, chase him and finally capture him in his home as he is in the process of jumping up and down. The police enter into the spirit and jump with such vigor that the family below is driven to distraction.

The baby, who is known on the program as Baby Jane, steals the picture. The youngster is a wonder and succeeds in pulling laughs with his bored, sleepy expression.

'CRADLE ROBBERS'

Pathe

2 Reels

Every day in every way "Our Gang" seems to be getting better and better. In "Cradle Robbers" they succeed in arousing more laughter than in any one of their comedies thus far. They act and go through their parts wonderfully well and enter into the spirit of fun-making with a vengeance.

There is a baby show in town and they advertise \$50 for the fattest baby. The gang needs the money badly and after much arguing induce Joe, the fat member of the gang, to allow himself to be entered. They dress him in infant clothing and sneak him into a baby basket in a prominent position at the show. Joe is a scream in his portrayal of an infant. He goo-goo's and does cute baby antics in a way that gets over big. He draws the line at being kissed by fussy old ladies and finally jumps out of a window and escapes.

The gang then decides to stage a baby contest of its own and they rig up a show place in a barn and all the children in the neighborhood bring their younger brothers and sisters to compete. The show breaks up in a riot and the gang seek refuge in a gypsy wagon but are caught by irate parents with usual results.

There is no doubt this comedy will go over big. It is a howling laugh from start to finish and the gang really outdoes itself to bring on hysterics. Don't miss this one.

* * *

'BEFORE TAKING'

Pathe

1 Reel

Earl Mohan and Billy Engle are the chief funmakers in this one. They are burglars by profession but are mistaken for medical specialists and are called upon to prescribe for a wealthy sufferer of gout. That the patient does not die is through no fault of theirs. They finally give him an injection of nitro-glycerine and he is ready to lick his weight in wildcats.

The patient's wife, a beautiful young thing, catches them in the act of stealing the silverware and lectures them on the evils of stealing. They repent and live happy ever after.

This is an average one reel comedy with little new stuff injected. It will make a satisfactory filler.



YO HEAVE HO AND A BOTTLE OF RUM

Perhaps you have often wondered how the rum business is handled. Pathe's latest newsreel feature gives you the inside dope. The pictures left to right are: 1—Boats of the rum fleet at anchor. 2—A Pathe Cameraman using a telescopic lens to shoot the smugglers. 3—Loading the camera outfit aboard. 4—Selling liquor over the rail. 5—Millions of headaches piled along the deck for thirsty Americans. Many trade secrets are exposed to public gaze.

'BOSS OF THE BAR-20'

Universal

2 Reels

This short subject Western is jammed full of action. It has riding, gunplay, cattle thieves and everything that goes to make up a thriller.

Jack Horton is falsely accused of cattle stealing but escapes from the sheriff and seeks refuge in a barn at the ranch of his sweetheart, Ruth. Logan, the ranch foreman, in one of his drunken sprees attacks Ruth, owner of the ranch, but Jack appears and gives the villain a beating and drives him off the ranch. Ruth offers to protect Jack and hides him in a cave until he can clear himself of the charge against him. Jack overhears a conversation between Logan and his gang in which they plan to rob the ranch of a large amount of money. Jack is caught by the band and trussed up. The gang goes to the ranch and make away with the money but Jack in the meantime has loosened his bonds and when the gang returns to their hut he captures them and fastens the cattle stealing charge on them and is himself exonerated.

The story runs along smoothly and shows good directing. The cast is excellent for a short picture and they work hard to put the picture over.

This picture will go over good where Westerns are in demand.

* * *

'JUST WAITING'

Educational

1 Reel

This is one of the Bruce Wilderness series and a small plot is worked into the picture to carry it along while excellent scenes are shown. The story is a light little tale concerning a maid and a sailor. The

**GOING TO CONGRESS**

Will Rogers has now undertaken to burlesque the figures in Washington. He is shown in a Rogeresque scene from Pathe's "Going to Congress."

**THEY'RE BACK AGAIN**

The Century Girls who make comedies for Universal are becoming nationally known. They are as much at home in a swimming tank as on the ballroom floor. They add life to the party and gladden the eye.

sailor before leaving on a trip asks the maid to wait for him. She promises and he sails away. He is gone for twenty years but finally returns to find that the girl has kept her pledge and waited patiently.

The scenes are all ocean views and are beautiful. The photography is excellent and very interesting. This will make a very good filler.

* * *

'TIRED BUSINESS MEN'

Universal

2 Reels

The Century Girls figure strongly in this picture. There is no plot but there are many funny situations brought about mostly through the well known slap stick methods. The picture is entertaining, however, and is full of laughs.

Bill is escaping from the police, who are after him for flirting. Makes his way into an office and through mistaken identity is given a job. He spends most of his time flirting with the female employees and finally arranges a party at the camp of his friend. The boss discovers the trick but is pacified and induced to join the party.

A hunting scene and terrific wind storm offer most of the excitement while the Century Girls, dressed as Boy Scouts, gladden the eye.

This is an average picture with a few new stunts injected but it is entertaining and is safe booking.

* * *

'ECHOES OF YOUTH'

Educational

1 Reel

This is one of the series of "Sing Them Again." The subjects are "Sally in Our Alley," "Little Old Log Cabin in the Lane" and "Auld Lang Syne."

The scenes show how the division of Washington's army was saved by a song. A girl sang a song to several British officers and held them long enough for the American army to escape a trap that was set for them. Another scene is a little log cabin in the lane. This particular scene is especially pretty. In "Auld Lang Syne" two Scots are picture reminiscing of other days

* * *

PATHE REVIEW

Pathe

1 Reel

This short subject shows fire made by the use of chemicals and takes random shots at various subjects, among them, "The Valley of Indre" cloud effects and Hungarian folk dancing. It will make a good filler.

'DELIVERING THE GOODS'

Universal

2 Reels

Pal, the dog-star, makes an interesting subject for Century Comedies. Pal is the center of attraction at all times and he carries the weight of the picture. He is called upon to do many stunts that are far above the average for canine actors but he delivers the goods.

He works in a grocery store and acts as assistant to "Spec," the delivery boy. A unique idea of delivery is arranged whereby packages are shot from a cannon to the windows of the various customers. Pal acts as gunner and his aim is unerring.

The outstanding features of Pal's work in this picture are the stopping of a runaway; handling canned goods in a store; and foiling the villain who tries to double cross the hero. The dog's intelligence is wonderful and he makes a very amusing picture.

This subject will go over well with dog lovers and children and will fit nicely into any program.

* * *

'WHY PAY YOUR RENT'

Universal

1 Reel

If you are pestered with bill collectors and desire to find a method of foiling them don't fail to see "Why Pay Your Rent." Every conceivable method of dodging collectors is brought out but in the end the bill collectors win.

Bert Roach is funny as usual and his work in trying to keep the furniture from being carried away are unusually good. He nails the tables and chairs to the floor but the strong arm movers manage to clean out the house.

The most novel scene is dinner being served on the rear end of moving van. All the furniture has been taken but the family merely moves from the house to the van with hardly a delay in the preparation of dinner.

There is no plot to this picture but there are some unusual situations that will bring laughs. It will fit well in any program.

* * *

'FISHIN' FEVER'

Pathe

1 Reel

Grantland Rice chooses fishing for his subject. He shows the fishin' disease in its incipient stages, when a youngster takes the rod to the creek and carries one through the ailment to the chronic stage where he shows game fishing in the gulf stream.

The Exhibitors Round Table

Kansas City Film Board Meets

At a meeting of the Kansas City Film Board of Trade Tuesday, Truly B. Wildman of the Enterprise Distributing Corporation was re-elected president. A. E. McLaughlin of Metro and Cecil G. Vaughan of Pathe were re-elected vice-president and secretary, respectively, while G. E. Metzger was added to the board of directors. The other members of the board are Al Kahn of Crescent and Roy Churchill of F. B. O.

Never before has the board accomplished as much as in the last year. Cases which formerly brought ill feeling between exchanges and exhibitors now are disposed of in the same clocklike manner as a police court handles a docket.

* * *

Pleasure Before Business

Business virtually has ceased to be the subject of conversation along Kansas City's movie row temporarily, at least. Mention that 6 to 3 victory of the First National baseball team over the Crescent-United Artists club and you might as well forget your bookings for the day and subdue yourself to a long winded conversation. And "Rube" Melcher, Manager of the Miscellaneous Exchanges team, is voicing the assertion that the fact his team has gone unchallenged is proof enough that it is entitled to the championship, despite the fact that the team has been unable to play a game thus far.

* * *

Book 'Dorothy Vernon' for Two Weeks

The Isis theatre, one of the largest suburban houses of Kansas City, attempts the unusual for a Kansas City suburban house when it began a fourteen-day run of "Dorothy Vernon of Haddon Hall," a United Artists production featuring Mary Pickford, on May 18, at an admission ranging from 55 cents to \$1.65. United Artists will spend more money in the exploitation of the picture than it has ever before spent in the Kansas City territory, it is said.

* * *

Theatre to Be Altered

With the closing down of the Strand, in Ogdensburg, for alterations, the Star theatre of the same place has been put in order to handle the Strand patronage. When completed, it is expected that the Strand will be one of the handsomest houses in northern New York. Fred Perry, owner of the Strand, in Watertown, recently purchased the Savoy of Northfield, Vt. Benjamin Smith, of Montreal, associated with Perry, will manage the houses.

* * *

Determines to Keep Theatre Open

Manager Arch McCallum of Fay's theatre, Rochester, announces that Edward M. Fay, proprietor of the house, as well as several other theatres in the circuit, has decided to keep the Kodak Town theatre open all summer. The excellent patronage, despite the arrival of warmer weather, is one of the reasons for the move. He has announced a long list of excellent attractions to be shown during the summer.

* * *

'Three Weeks' Gets Liberal Cutting

The Goldwyn production, "Three Weeks," showing at Frank L. Newman's Royal theatre in Kansas City, was given a trimming Tuesday night, not figuratively, but literally. The elimination of several scenes and the cutting

of others to mere "flashes" followed protests of representatives of the Women's City Club and Parent-Teacher associations of the city. The chairmen of the motion picture committees of the two organizations said they were "swamped" with protests, largely from mothers and fathers of the city, against the film's showing. The organizations represent more than 22,000 women of Kansas City, and William Jacobs, house manager of the Royal and W. E. Troug, division manager of Goldwyn, were prompt to accede to the requests.

* * *

Mrs. Crowninshield Making Good

As a booker and shrewd buyer of motion pictures, Mrs. Elmer Crowninshield, of Troy, is making a name for herself along Film Row these days, while Mr. Crowninshield, who runs the Bijou theatre, as well as a moving picture supply house, is busy on the road. Mrs. Crowninshield has taken



HAROLD P. DYGERT

Resident and general manager of the Associated Theatres, Inc., which operates a chain of theatres in the smaller cities throughout New York State.

over the booking of the theatre and is selecting pictures which seem to please her audiences judging from the nightly crowds.

* * *

Paramount Pep Club Busy Again

In launching the Paramount Forty drive at the Buffalo office the Paramount Pep club held an "Over the Top" ball which was also a celebration of the twelfth wedding anniversary of Marvin W. Kempner, manager of the branch. Mr. and Mrs. Kempner received congratulations from the entire personnel of the office.

Pathe to Elect Committees

Floor and reception committees will be named at a meeting to be held at the Pathe offices in Albany, Sunday afternoon, for the dance to be given by the film salesmen of Albany at the Hotel Ten Eyck on May 26. The reception committee has already extended invitations to the film salesmen of Buffalo and New York, and it is expected that the dance will be one of the social events of the season.

* * *

Exchange Notes

These exhibitors were visitors at Kansas City exchanges last week: G. L. Hooper and Maurice Jenks, Orpheum theatre, Topeka, Kas.; T. C. Goodnight, Star theatre, Warrensburg, Mo.; N. W. Hubble, Trenton, Mo.; E. C. Terry, Green Valley, Mo.; George Montray, Park theatre, St. Joseph, Mo.; E. E. Sprague, Lyric theatre, Goodland, Kas.; C. M. Patee, Patee Theatre, Lawrence, Kas., and Lee Gunnison, Royal theatre, Atchison, Kas.

* * *

There were two well known "fixtures" of Kansas City's movie row who were missing from their usual haunts last week. Al Kahn of Film Classics, Inc., and I. Wienschienk, of the Penn Valley theatre, were confined within four walls, Al having taken his Scottish Rite and Wienschienk recovering from an attack of the mumps.

* * *

Richard C. Fox has arrived in Buffalo to take over the management of the Selznick exchange, succeeding Lester Wolfe, who has been retained as a member of the sales staff. Al Barnett has resigned from Selznick to join Universal, covering the Southern Tier.

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After two years of efficient work, George Lodge of the Kansas City Hodkinson branch, has been promoted to booker. He will be succeeded by Robert Giles.

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The Kansas City Universal office will hold a special screening in the near future of "The Signal Tower" for railroad men of the Kansas City territory.

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J. M. Hicks, Manager of the Enterprise Distributing Corporation at Charlotte, N. C., has been transferred to Dallas, Texas, as branch manager, Vice-Resident Manager White, resigned, and L. J. Duncan of Atlanta, Ga., appointed salesman.

LIFE Here's a picture based on life's greatest problem: How much does it cost you to live? They'll all be interested in that.	NOW SELLING Disincline Pictures Corporation presents George Arliss in "\$20.00 A WEEK" with TAYLOR HOLMES and EDITH ROBERTS Forrest Halsey's version of Edgar Franklin's "The Adopted Father." Directed by Harmon Weight. BUY IT from SELZNICK
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A GLANCE FULL OF MEANING

Adolphe Menjou, the cynic, gets only icy indifference from Anna Q. Nilsson with whom he is appearing in Warner's "Broadway After Dark."

Dresses Up Lobby

"Bill" Shirley, of the State Theatre, in Schenectady, has decided that the addition of a basket of cut flowers to the lobby of his theatre is an attractive feature that offsets any extravagance which may have been apparent when Mrs. Shirley first suggested the idea. Mr. Shirley has received many complimentary remarks on the flowers which are always in a fresh condition.

* * *

Theatre Changes Hands

The Vine Street theatre, Twenty-fourth and Vine Streets, Kansas City, has been purchased by G. L. Rugg, formerly of Troy, Kas., from H. Costa, who will devote all of his time in the future to the Bonaventure theatre of Kansas City. Remodeling work on the Grand theatre, Wichita, Kas., has been completed, it was announced this week.

* * *

'Wolfe and Montcalm' Well Received

"Wolfe and Montcalm," one of the series of historical films produced recently by Yale University, will be given an attractive presentation at the Isis theatre, Kansas City, in a few days. An American Legion post is sponsoring the film as a part of its Americanization program and will sell tickets for the performance.

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Organist Making Good

Henry B. Murtagh, formerly organist in chief at the Grauman and Metropolitan in Los Angeles has come to Buffalo as feature organist at the Lafayette Square theatre, where he already is one of the highlights of the program.

* * *

Exhibitor's Son Wins Violin

Joseph Harding, son of Dave Harding, one of the owners of the Liberty theatre, Kansas City, has been awarded the Lyon and Healy violin in Chicago, as a result of his

competition with two other prize winning violinists, according to word received by Mrs. Harding in Kansas City Wednesday. Mrs. Harding is one of the leading workers in a drive for a Kansas City symphony orchestra.

* * *

Buys Himself a House

Howard Jameyson, former Universal exploitation representative and advertising manager of the Liberty and Doric theatres in Kansas City, has built himself a beautiful home in Wichita, Kas., where he is advertising manager of the Miller theatres.

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Sydney Sampson Re-elected

Sydney Samson has been re-elected president of the Film Board of Trade of Buffalo. Other new officers are: G. K. Rudolph Fox, vice president; Bob Wagner, Hodgkinson, secretary; Henry W. Kahn, Metro, treasurer; board of directors, Howard F. Brink, Educational; Vincent McCabe, Goldwyn; Marvin Kempner, Paramount; Fred Zimmerman, F. B. O.; G. K. Rudolph, Fox.

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Garage to Be Converted for Movies

Contracts have been let by the Schine Theatrical Enterprises of Gloversville, N. Y., for the remodeling of the old Niagara Garage and former Thurston Auditorium in Lockport, N. Y., into a motion picture theatre.

* * *

Strongheart Visits Children

In conjunction with the showing of the "The Love Master," a First National picture, at the Mainstreet theater, Kansas City, last week, Strongheart, the wonder dog, received liberal newspaper space when he was taken on a visit to children's hospital and orphans' homes to perform for them.

Australia Representative Pays Visit

John Hicks, general manager for Famous Players-Lasky in Australia, visited relatives in Kansas City last week. Mr. Hicks formerly was branch manager for the General Film Company in Kansas City and also was branch manager for Paramount.

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Albany Business Reviving

The past week brought a better attendance at the early shows in the Capital District, following the slump which occurred with the adoption of daylight saving. This may possibly have been caused by the cold and rainy weather of the past few days.

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Exploitation Man Becomes Editor

E. D. Kielmann, former exploitation representative of Goldwyn in the Kansas City territory, has accepted a position as motion picture editor of the Topeka Daily Capitol.

R. A. Whyte, general sales manager of Fox, visited the Kansas City Fox branch last week and appeared more than satisfied with the summer business outlook.

* * *

Colorado Getting New Houses

Many new and modern picture houses are now being erected in Colorado. Powers and Simplex projectors are the most used machines in this State. The new theatres are installing very fine equipment, both in the projection room and in the theatre. Good-sized lobbies are being built. Business is reported to be very encouraging.

* * *

Operators Purchase Stock

Si Charninski and Ray Stinnett, who have been operating the Capitol Theatre, at Dallas, Texas, have purchased all of the Capitol Amusement Company stock.

BANNER PRODUCTIONS, Inc.

SAM'L J. BRISKIN

GEO. H. DAVIS

ANNOUNCE

—8—

BIG SPECIALS

with

BOX OFFICE CASTS

1540 Broadway, New York City

Bryant 4714

"Make This Your BANNER YEAR"

Forced Out by Competition

Because he finds himself unable to compete further with the Soldiers' Home in Bath, N. Y., Charlie Thomas has been forced to close his Gem Theatre in that town after running it for some ten years. The soldiers' home is showing films at ten cents and has no overhead. Mr. Thomas says he cannot compete with such conditions after being forced to also pay higher prices than the home for film.

* * *

English Program Presented

A special All-English programme of pictures was presented at the Lyceum Theatre, Winnipeg, Manitoba, during the week of May 12 by Manager W. P. Wilson, the attractions being "A Couple of Down and Outs" and a short subject, "This England," both released in Canada with considerable success by Regal Films, Limited.

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Round Table Briefs

G. F. Walton, of Bellingham, has gone to Butte, to become booker of the Greater Features, Inc., exchange there. Walton is the son of Fred Walton, well known exhibitor and part owner of the Bellingham Theatres Company.

* * *

The efficient work of William Andlauer, Kansas City representative of Pathe, in the opening baseball ceremonies of the American Association in Kansas City last week, was productive of a good news story.

•Manager John Hamrick is visiting his Blue Mouse Theatres in Portland, Tacoma and Seattle.

* * *

Sydney Rosenthal has been added to the sales force of the Kansas City Universal office. He formerly was with Film Classics, Inc., in Kansas City.

* * *

Miss Agnes Straus, former secretary for Paramount in Kansas City and Oklahoma City, left last week with the Garden Players, stock company, for Wichita, Kas., and Dallas, Texas, as secretary of the company.

* * *

The Hodgkinson Kansas City sales force has been increased by the addition of W. P. Bernfield, former city salesman for Universal in Kansas City.

* * *

Among the exhibitors purchasing film along Kansas City's movie row last week were: F. A. Robinson, La Harpe, Kas.; C. L. McVey, Herrington, Kas.; Ed. Frazier, Pittsburg, Kas.; E. S. Meyers, Princess Theatre, North Topeka, Kas.; M. A. Vliet, Rex Theatre, Joplin, Mo.

* * *

Maj. J. W. Quillian, vice-president of the Enterprise Distributing Corporation, who was in Kansas City last week, is contemplating establishing exchanges in Des Moines, Ia., and Memphis, Tenn. He at present is making a tour of the Enterprise offices.

* * *

The Kansas City Film Board of Trade has accepted James Foland, new manager of the Selznick Distributing Corporation, as a member of the board.

* * *

A new film exchange has been established at Toronto, Ontario, under the title of Popular Pictures, Limited, the new organization having secured a company charter from the Ontario Government.

* * *

An automobile, driven by the nephew of Gaspar Battaglia, owner of the Lansing and Monroe theatres, in Troy, figured in a collision near Saratoga last week, which resulted in the young man's death.

* * *

The Apollo, West Seattle, has also changed hands during the week. N. L. Cole, former owner, sold to A. M. Dunlop.

Charlotte Auditorium Remodeled

Theatrical and exchange circles in Charlotte, N. C., were very much interested during the past week when it became known that Jake Wells is on a deal by which he will take over the old Charlotte Auditorium and by spending a large amount of money, convert it into a modern, gorgeous and complete theatre. Wells, at one time the most dominant figure in theatre circles in the South has been in the background until recently when his "come back" was forecasted by the acquisition of several desirable theatrical properties.

* * *

Seattle Madison Gets New Owner

J. W. La Vigne of Seattle, has purchased the Madison Theatre at Broadway and Madison, from Benjamin W. Fey. Mr. Fey goes East for the summer, and plans to invest in another house upon his return.

* * *

New Theatre Company Formed

The Theatre and Exchange Company has been formed for the purpose of buying, selling or building motion picture theatres, with offices at 2020 Third Avenue, Seattle, Gowan and Bersenger are owners.



Clergymen Guests of Paramount

More than 200 clergymen and their wives recently were guests of Paramount, at a special matinee of "The Ten Commandments" at the Tremont Theatre, Boston. A printed questionnaire gave them opportunity to tell what they thought of the film, and of the answers so far returned it seems to have gone over with them. Some, however, took other viewpoints, just enough, as Paramount people put it, to make the thing interesting.

* * *

Owners Sue Lessees

Owner and lessees of the Jewel Theatre, Lowell, Mass., have got each other into court on cross actions of contract. The owners, Charles and Esther Harpootian, started the thing with action to recover alleged rent due and also \$2,500 alleged due under agreement to deposit that sum for security. William and Alexander Birnie in the cross action want to get \$1,500, they say they have deposited for that purpose.

* * *

Former Movie Man Arrested

Peter F. Griffin of Toronto, Ontario, former head of a wide chain of moving picture theatres throughout Ontario and former head of an independent moving picture exchange, was arrested in Detroit, Mich., on April 28, on the charge of fraud in connection with his alleged affiliation with a commercial school and its operation. Griffin, who was released on \$15,000 bail, once had probably the largest string of theatres in Canada, but had disposed of them in succession some months ago. Griffin went to Detroit from Toronto to surrender himself to the police there.

* * *

Warning to Exhibitors

The Northwest is being victimized by a smooth talking, handsome, well dressed man, who passes himself off as a location man, for various leading Hollywood film corporations, then when he has established an unquestionable identity, has a large check cashed, and moves on to another town. In Seattle he gave the name of R. W. Raymond, cashing a check for \$85. In Portland, where he stayed long enough to cash two checks amounting to \$140, he was R. R. Ragan. His checks are on the Hollywood State Bank, and bear the name of the company he is representing with the apparently correct countersignatures. There is no such bank. The Burns Agency, working on the case hopes to show results.

BUDDY ROOSEVELT, daredevil cowboy, is as much at home on a horse's saddle as is an old woman in a rocking chair. He is shown here "roughing it up" with some of the boys in shots taken from the first of the series of Buddy Roosevelt westerns which he is making for Artclass.



THE film makes live again those never to be forgotten moments which have made American history. Every school child knows of Benjamin Franklin and his appeal to the French to help the colonies in their fight against England. The above picture depicts the appearance of Franklin before Louis XVI, then ruler of France. Pictured below is General Washington and his men at Valley Forge. The hardships which these men endured are realistically portrayed in the film. The photo in the oval depicts one of the tense romantic scenes which give Marion Davies ample opportunity to demonstrate her ability to interpret such a role.



History Again Repeats Itself In Picturesque 'Janice Meredith'

Marion Davies Plays Title Role in a Colorful Historical Goldwyn-Cosmopolitan Production Which Is to Open in New York in June at the Cosmopolitan Theatre

SHOWMANSHIP

How to Increase Patronage Through Advertising

Expert Advice on Application of Basic Advertising Principles, and How to Analyze the Potential Patronage in Your Community

By F. HEATH COBB

Director of Advertising and Publicity
C. B. C. Film Sales Corporation

THE purpose of these articles is to provide a text for individual instruction. Throughout the work of compilation we shall endeavor to keep strictly to this purpose. In the selection of experience records it will be our aim to make our choices primarily with this object in mind. In a choice between two articles of equal value the availability of one or the other for individual instruction purposes will lead to its selection.

The plan of these articles embraces the selection of records of experience showing how advertising activities have been related to the selling results they are designed to produce.

We shall aim to make the qualifications tell their own story as far as possible. We believe that what we sacrifice in this way, in the matter of unity we shall gain in preservation of freshness and variety of viewpoint to say nothing of the preservation of the air of authority which can only come from a much wider range of knowledge than any one person can possess.

A CANNER of baked beans had been advertising for years that his beans were the best canned beans that could be produced. In spite of careful devising and skillful execution of his advertising plans his sales increased only moderately.

One day he—or his advertising agent for him—made an analysis of his market. His methods of analysis and his figures found something like this. About 60 per cent of the families in "his market" did not use baked beans at all, as a regular part of their diet. About 20 per cent preferred to bake their own beans and about 10 per cent were using his beans, leaving 10 per cent of the possible trade in the hands of his competitors. Then he saw the light. He had been advertising merely to keep the 10 per cent of the bean trade of his region which he had already and making no effective appeal to 80 per cent of the possible trade. He had analyzed his product, but he had not made a study of his possible market.

THE advertising plan was rearranged to appeal to the two great unreached classes—those who did not use baked beans and those who baked their own—and before long the results were surprisingly good. And then the growth slackened. A leak had developed somewhere and only a small part of the expected effects of the advertising came back in the shape of business. Another investigation showed that the advertising appeal was not adequately co-ordinated with the distribution system. These beans were not always "present" when consumer-interest became consumer-demand—when Mrs. Consumer asked her grocer for a can of Mr. Advertiser's beans.

This was a more difficult problem to solve than the other, and the manufacturer is not at all sure that he had it solved even yet. But he is sure that his advertising is giving him results far better than those he secured when he based his plans on

can be traced as working in community publicity, advertising, and the other fields where the desired ends are attained by more indirect methods.

IN the field to which we are confining our attention—merchandise for individual consumption—this ultimate purpose takes the form of a large number of small sales to individual consumers. And the number must not only be large, but must have all the possible elements of permanence and stability.

The channels through which these sales are to be executed become elements in every advertising plan in this field. The advertiser, whether he be a producer, distributor or a retailer, is obliged to lay out his attack on the consumer's buying desires with an eye to the means by which those desires are to be converted into sales.

The article to be sold, the possible consumer, and the means by which the article is brought to the consumer are the three great factors in distribution of goods for retail consumption which bear on advertising. An analysis of these factors by some clear, logical method thus becomes not merely a valuable adjunct of the advertising plan, but a necessary method of the bean-canner. The question is how is such analysis to be made?

Suppose that after all this investigation the bean-canner had found that it was going to cost him \$200,000 to reach 80 per cent of his market hitherto untouched.

What new elements discovered make it necessary for him to consider? At any rate who, paid for the advertising? Answer: His competitors. They lost their 10 per cent as well as 70 per cent at large. So the man who does not advertise pays for it in the long run.

And what applies to the manufacturer of baked beans, applies equally well to the retailer, and what goes for the retailer of other merchandise goes equally well for you who are retailing entertainment.

YOU may be showing the very finest picture in the world, but if your patrons are unaware of the fact you will play to empty chairs. Play good programs and—tell 'em about it. The shrinking violet never got anywhere, so toot your horn if you don't sell a clam!

The accompanying chart will aid you in making a careful analysis of your market. Check yourself up. Check up your theatre and your potential patronage. Then plan your advertising campaign accordingly. And stick to your plan. Intelligent, consistent advertising is just as bound to bring results to your box-office, as top-soil, water and sunlight will cause seed to grow into a beautiful plant, and the plant to flower. And the money you lay out will return a hundred fold in the end.

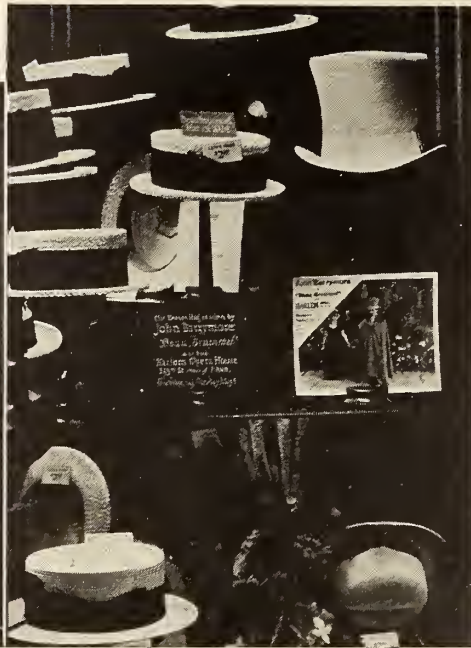
Lobbyology					
Field	Location of Theatre	Potential Patronage	Climate	Financial Condition Dependent on	
	City Town Country Local Territorial National	Male			Wealthy Well-to-do Poor Married Single Young Middle Aged Old Laborers— Farmers Mechanics Clerks Professions
					Unskilled Skilled
					Doctors Lawyers Ministers Dentists Mech. Engr. Elec. Civil
		Female			Rich Medium Poor Married Single Young Old Servants, Workers
			Frigid Temperate Tropical Length of seasons Temperate Rainfall		Factory Office Trade Prof. Mothers Society
			Crops Mining Manufacturing Transportation Education Prof. Services		
			Railroads Water Routes Trolley Wagon		
					Patronage Analysis to Check Up Your Theatre

one or two instead of all three of the elements of the situation—the goods, the market, and the system of distribution. He now sees advertising in its various aspects as a business force.

The basic principals of advertising is the theme of this study. It is our plan to investigate this side of the subject by examining concrete cases chosen from such records as are available. Advertising technique we shall study only incidentally, leaving a detailed discussion to others.

Furthermore, we shall seek to simplify our study confining problems connected with the sale of those articles which find their final outlet into consumption in small units—goods finally sold at retail.

We shall try to find what is true in this field first, rather than to generalize over all the possible fields of advertising activity. If we can find how advertising is tied up with the various steps in distribution, we may establish principles which



The Theatre in Shop Windows

How New York Exhibitors Publicized 'Beau Brummel' Through Window Display Tie-Ups

NEVER has there been a product holding the popular appeal of the merchandise you are selling—motion pictures. And never has there been a more effective sales medium than the display of your goods in the shop windows of your city tied-up with the products of national manufacturers.

There is something about stills from a picture production that will invariably cause the passerby to pause. And the message registered in his subconsciousness will repeat insistently until his foot-steps lead into the theatre's lobby, and the box-office receives the benefit of window display advertising.

All this has again been conclusively demonstrated by the big business enjoyed by the Harlem Opera House during the run of the Warner Brothers' screen classic, "Beau Brummel," so ably directed by Harry Beaumont. Manager Harry Shiffman, proved the

axiom that "they buy through the eye" to the satisfaction of the theatre. And every one of the progressive merchants who lined up with him on the picture, boasted increased business which put them one and all in complete accord with this thought.

Everything, including traffic, was tied-up for the showing. Hat shops, clothing stores, pharmacies, show shops, confectionaries, automobile agencies, millinery establishments, and many other dealers were glad to lend their windows in a co-opera-

electric lights. A seventy-five dollar suit was donated by a clothier to Harlem's best dressed man, and on the night when the Chamber of Commerce presented the prize to the lucky hundred and twenty-fifth street "Beau Brummel," the police had to take care of the crowds that clamored in the lobby for admission.

Of course with all this furore the local papers just had to come through with space in the news pages. They did so nobly, and helped to make the week one big success. Then there was the matter of the motor car parade, when fourteen automobiles filed for several hours each day through the streets, proclaiming the arrival of "Beau Brummel" by means of huge banners.

The sweet part of the whole thing is that all this wealth of publicity and advertising was effected entirely through tie-ups. The theatre expended no money other than that called for by the regular advertising appropriation of the playhouse.

The moral is, don't overlook an opportunity for exploitation. Especially when it costs you nothing. Read the National Tie-Up Section.



tive campaign. Eighty or ninety windows told the tale, and at the Harlem Opera House the S. R. O. sign was hung out early every evening. It was a real "Beau Brummel" week for the theatre and for the merchants.

The Chamber of Commerce came right in, too. For eight blocks the street was hung from side to side with many hundreds of vari-colored



BEATING BARNUM TO IT

Pittsburgh inhabitants expected the circus, but Milt Crandall, Rowland and Clark Theatres, hitched four horses to a calliope and turned publicity guns on Goldwyn-Cosmopolitan production "Three Weeks."



Exploiters 'Tie-Up' Town

EVERYTHING but the kitchen sink was tied-up to the showing of a First National picture at Loew's State Theatre, Los Angeles. Why they overlooked the sink is unknown, for surely a kitchen sink stacked full of dirty dishes would be an excellent tie-up for "Why Men Leave Home."

Booklets, police tags, post cards, radio, ambulances, shops and dance halls were but a few of the media through which the Angelinos were magnetized to the State's lobby.

Brochures were printed and distributed giving reasons for the deflection of masculinity from the fire-side from the viewpoint of the flapper and the philosopher, the wife and the "other woman."

Imitation police tags were hitched to steering wheels of parked cars, and the recipients were so glad that they were not real that many a motorist deposited his "bail" at the box-office.

The St. Francis Hotel, San Francisco, supplied some 5,000 post cards which were forwarded to a selected mailing list, and 6,000 slip sheets were inserted between shirts by the Diamond Laundry Company.

Judge J. W. Summerfield, who hears the divorce actions, radioed his ideas on the subject "Why Men Leave Home" and also about the picture. A dinner and loving cup subsequently tendered him at the Cinderella Roof received due notice in the public prints.

The roof stepping-palace was also the scene of a "prettiest ankle contest." The inference that ankles are one reason why the poor dubs throw away their latch keys.

An idea rather more complimentary to the male of the genus homo, was the utilization of the Navy Recruiting bulletins blaming the beckoning of the bounding main for the forsaking of many an easy chair and house slipper.

Flying to the defense of the defenseless he-creature, and giving a tip to the wives of erring husbands, a chain of groceries advertised fifty-seven reasons why men do not leave home. Of course the numerals applied to Mr. Heinz' well known appetizers. There were other merchandise tie-ups galore, and of course the "inquiring reporter" burst into print with the ideas of casual passersby on "Why Men Leave Home."

To fittingly finish the story a reference to the receipts is in order. An armored car, armed guards and police, backed up to the

EXPLOITATION IDEAS

bank, while "shillabers" in the crowd whispered that the money bags contained the first day's receipts on the picture.

Everything considered, our guess as to "Why Men Leave Home" is that they did so in Los Angeles in order to visit the State Theatre and see the show.

* * *

'The Ten-o-see Ten'

There is a wealth of potential exploitation wrapped up in the diminutive body of the average small boy. There is a band of pickaninnies that makes periodical raids from one of New York's lesser "black belts" into Broadway, and never fails to return laden with the smaller coin of the realm.

So well is this gang known, that the sidewalk habits of the "Roaring Forties" refer to them as "The Ten-o-see Ten." We paused in our nocturnal ramble around Times Square the other night to toss them tribute of dimes and nickels—and to watch their audience and their show.

Looking for all the world like black-faced Jackie Coogans, the kids post look-outs at each corner and stage their act in the middle of the block. They stand in a semi-circle clapping their hands rhythmically and intoning the family darkey "eeph-eiph." When the proper degree of fervor is attained—and the crowd sufficiently large—one prances out and goes into his dance.

From then on each does a turn. They shuffle, shimmy and strut. Tap dances or buck-and-wings come with equal facility.

The crowd of on-lookers invariably blocks traffic, tosses its coin and is finally dispersed by the "cops." This latter process is not the least of the fun. The Times Square John Laws are in the spirit of the thing, and temper justice with mercy. A shrill whistle will announce the law's slow and majestic approach. Then to see those "smokes" scatter is a scream. In a trice not an "eight-ball" is visible, and the crowd laughs and goes its way.

As we locked up the Square for the night, we wondered how many showmen are capitalizing the kids. If you can get a crowd of urchins like "The Ten-o-see Ten," to gather a crowd, do their stuff and distribute heralds for your show, you will start people talking, whether they be Broadwayites or Main Streeters.

* * *

Light on 'Chechahcos'

New York knows that "The Chechahcos" is playing at the Cameo Theatre. Three-sheeting the town is scarcely the proper phraseology. Associated Exhibitors used 190 sheets in the form of a twenty-four foot square-screen over the marquee.

From a building across the street a hundred ampere projector threw slides on the sheet showing the glowing criticisms received by the picture from the press.

A hundred and fifty ampere searchlight covered with a four color-revolving mask threw varied color lights into the lobby. Tie-ups with the Wurlitzer Company and Wanamaker's Department Store secured space for art cards displayed around a large radio set, the type used by the "The Chechahcos" company in Alaska.

LIFE

Here's a picture based on life's greatest problem: How much does it cost you to live? They'll all be interested in that.

NOW SELLING

Disincline Pictures Corporation presents

George Arliss in
"\$20 A WEEK"

with TAYLOR HOLMES and EDITH ROBERTS

Forrest Halsey's version of Edgar Franklin's "The Adopted Father." Directed by Harmon Weight.

BUY IT from SELZNICK

THE Lyric Theatre, Jackson, Tenn., don't believe in doing things by halves. "A Society Scandal," the Paramount picture featuring Glorious Gloria, recently put in a brief two days at the southern playhouse. The exploitation was worthy of a longer run—but we can't think of anything more that could have been accomplished in the way of creating lobby lure.

In the lobby was a twenty-four sheet cut-out against a special purple background. In the streets 1,000 roto sheets were wrapped around morning newspapers, 1,000 heralds slip-sheeted into evening papers, 1,000 heralds from the theatre, and the title and play-date featured on the menus of two leading cafes.

Window tie-ups were not neglected. An optician's window carried a card declaring that the way some folks neglected their eyes was "A Society Scandal," while retail stores slammed competi-

ADVERTISING AIDS

the picture. The fact that the composer was on hand to play it lent additional exploitation value to the idea. As usual, the music company was able to report a huge per cent increase in demands for the song as the result of the picture tie-up.

* * *

KINDLY helps can drop out of the sky, provided one makes friends of the newspapers. Recently one of the leading newspapers received a syndicated magazine feature article headed: "England's Silly Notions About Our Flaming Youth."

This display just couldn't help pulling patrons into the theatre. It attracts attention and makes movie fans want to see the First National picture.



tion with the statement that some tradesmen's prices were "A Society Scandal" while theirs were a never-failing pleasure.

Newspaper publicity was covered by a front page box three days in advance, and a tie-up on a name stunt in the want ad columns. On the screen itself radio mat slides carrying teaser copy were flashed a week ahead.

This is what we call putting a picture over from street to screen.

* * *

HERB CROOKER, the original demon press-agent, has put across some good ones for "When a Girl Loves," the Victor Halperin Production released through Associated Exhibitors. His fine exploiteering hand is plainly visible in the elaborate press-book which tells exhibitors how to do it.

Teaser campaigns, tie-ups, "split-a-page" ads, news features, nifties, and everything of value in the way of showmanship ideas is lucidly set forth to aid the exhibitor.

Striking posters, unusual cut-outs and eye-catching cuts and mats have been prepared. Properly used the ideas contained in these thirteen pages will cause the inmates of a deaf and dumb asylum to shout "It's a Wow!"

* * *

THE song tie-up on First National's "Black Oxen," being unavailable the manager of Loew's Vendome Theatre, Nashville, Tenn., made his own tie-up when he played the picture. He "borrowed" the window of the Standard Music Company, "borrowed" their song "Shadows Across My Heart," put in his own "Black Oxen" frame and called it a good piece of exploitation.

Subsequently the song "Shadows Across My Heart" was introduced into the program of the Vendome as a prologue for

"Flaming Youth" made people turn to the magazine feature as soon as they saw the two words in the title.

* * *

WHEN the Chamber of Commerce members turn sandwich-men to publicize a picture—that's advertising! This very thing happened when "The Hunchback of Notre Dame" played in Tulsa, Oklahoma. All members paraded with one-sheets advertising the showing of the picture.

And that isn't all. The newspapers ran special sections using the rotos connected with the Universal production. And besides there was a special section of co-operative advertising obtained through tie-ups with both the Chamber of Commerce and the Junior body of that organization. This section contained eight pages of advertising, and each ad carried a reference to "The Hunchback."

The Mayor wrote a commendatory letter about the picture, congratulated the president of the C. of C. on boosting it, and the Junior Chamber secured for Tulsa the 1925 convention of the National Junior Chambers of Commerce through the picture. It is scarcely necessary to say that "The Hunchback" hung out another box-office record in Tulsa.

* * *

THERE must be an American exploitation man in Madrid, for recently the Empress Sagarra circuit startled the Castilian capitol with its publicity on a current attraction.

Not only was the picture widely advertised in the press, but some sixty horsemen paraded the streets with heralds. There were big posters on all street cars; arrows, painted on the pavement, pointed the way to the theatre; there were many balloons releasing throwaways, and twenty motor-cars paraded with posters.

* * *

CAPTAIN ALFRED DAVIS put over Universal's "Sporting Youth" in great shape when he played the Reginald Denny picture at his Marble Arch Pavillion, London.

His opening date coincided with the Brooklands Race Meet, one of the biggest events of British motordom. So the Cap got the racing club to inaugurate a special "Sporting Youth" event—cup and everything.

The race was open to all "sporting youths" under twenty-five years old and of simon-pure amateur standing. Classes and masses attended the races and later saw the picture. Count Zborowski won the cup.



EXCEPTIONAL LOBBY DISPLAY

This striking lobby display was arranged by the Majestic theatre, Portland, Ore., for its screening of Hal Roach's "The Call of the Wild," which was released by Pathe. The display brought 'em in.

NATIONAL

AND LOCAL

CO-OPERATIVE

Every Week a Different
Feature. Every Issue a
Section of Opportunities

Tie-Up

Turn Window Shoppers
Into Movie Patrons and
You Fear no Competition

Copyrighted 1924

Exhibitors Trade Review

SECTION

Constructive Incentives for

EXHIBITORS

and Local Merchants

'BIG BUSINESS' BACKS SHOWMEN ON 'MISSING DAUGHTERS'

WHAT happened to Dorothy Arnold? Who killed Dot King and Louise Lawson? Why did Renee Harris and Vallie Martin commit suicide? How did Dixie Dixon fall to the fearful fate of a drug addict?

What becomes to all the "Missing Daughters" listed in the police records of the nation as lost persons?

These chilling questions clutch at the hearts of the fathers and mothers of America. And Selznick's masterful photoplay presented as this week's National Tie-Up picture, vividly visualizes some of the things that happen to the "Missing Daughters" of the world.

Dramatic Expose

What a title! Just those two words are sufficient to guarantee the enthusiastic reception of this dramatic expose by audiences everywhere. Plus a box-office picture—plus National Tie-Up exploitation—and you have a three way show that will surely ring the bell on your cash register.

The cast includes Eva Novak, Rockcliffe Fellows, Robert Edeson, Walter Long, and others whose names are known to every picture fan.

The tale is a thriller. It has to do with the splendidly successful efforts of United States Secret Service to shatter a vicious band of slavers who prey upon the frailties of foolish virgins.

Human Spiders

These human spiders weave a wicked web, but just as it appears that the fragile butterflies must succumb to their Machiavelian machinations, villainy is thwarted by the government operatives, and the "Missing Daughters" are restored to the arms of their loved ones.

All the agencies perverted to further the purposes of vice are pointedly portrayed. The infamous cafe roundevous, the "Golden Calf," and the hectic life of its heelers, are stripped of their glamour and shown to be but tawdry tinsel.

Wages of Sin

The arch-villain receives the wage of sin—a leaden pellet through a heart seared with sorrow by the knowledge that his own "Missing Daughter" has been selected as one of the gang's victims.

The complicated mechanism of the underworld Juggernaut is realistically revealed, and it is to be hoped that this mighty moral melodrama may be instrumental in guiding the daughters of America past primrose paths and along the lane of love which is every woman's heritage.

Aeroplane Abduction

The public prints teem with tales of motor-cars cruising on nefarious business. But these venal vampires hurtle through space in powerful planes, the despairing shrieks of the disillusioned

daughters drowned in the roar of the engines.

True, the girls are saved, but only after a thrilling pursuit and a battle in the clouds. It is great to see the driver dashed to death a mile below, and his plane fall in flames. He was the maggot-like creature who coiled venomously in the heart of the "Rose Garden," another cabaret interested in the traffic in human hearts and souls.

Love

Of course there is love interest in addition to heart-rending pathos, and hair-raising thrills. The Secret Service operative is deeply enamoured of one of the girls entangled in the meshes of malevolence. He was born brave, but when the leprous fingers of vice claw at the throat of his beloved, his desperate daring is inspiring.

Against tremendous odds he works alone—and triumphs. These "Missing Daughters" are saved. But how many are lost forever? The theme is one of national interest—interest that centers in the souls of those who would preserve the sanctity of blossoming womanhood.

Tie-Up Treasure Trove

And so again National advertisers have been quick to seize the opportunity to tie-up their products with your theatre's attraction through the interest-compelling medium of displays in the nation's shop windows.

Take full advantage of the powerful publicity which has been arranged for you through EXHIBITORS TRADE REVIEW. It is all free—just a part of the exhibitor service your business paper offers.

Here are the partners who are going to help you



WHAT A WORLD OF REGRET, DISILLUSIONMENT AND DISMAY IS DEPICTED IN THE COUNTENANCES OF THESE "MISSING DAUGHTERS." BUT IN THE END THEY ARE SAVED.

NATIONAL Tie-Up SECTION



"MISSING DAUGHTERS" APPARENTLY AREN'T MISSING MUCH MERRIMENT.

make your theatre and your show the talk of the town.

Gage Hats

For sixty-six years the Gage organization has supplied the nation's women with chic chapeaux—smart millinery specially designed to meet the varied requirements of particular American femininity.

On every avenue from Broadway to Main Street, dainty daughters, and their mothers and their sisters and their aunts demand Gage Hats. Without doubt Gage Brothers is the best known millinery concern in the country.

To judge the magnetic power of this window display, just remember that women will look at hats first—anything else later. They will purchase headwear finery and come to see your show.

"Buy Them Gage Hats and There Will Be No 'Missing Daughters.'"

Model Brassieres

This feminine garment intime is next to the hearts of American womanhood. Half a million women are wearing the new Criss-Cross Model, and telling friends of their enthusiastic satisfaction.

This brassiere, designed by style artists and health experts, offers the vogue of slender silhouette plus perfect freedom of action, and comfort in dress. It is advertised nationally through mediums reaching millions.

Remember that the purchasing power of the nation is in the purses of women. A window artful with feminine allurements will increase your dealer-partner's sales and boost your attraction.

"Teach your daughter to be attractive the right way, and she will never be one of the 'Missing Daughters.' Criss-Cross Model brassieres will do the trick."

Omar Pearls

The satin sheen and luminous lustre of these color-blended gems have held irresistible attraction for beauty-lovers throughout the centuries. Men and women have not changed since the days when Cleopatra dissolved pearls in wine. The lure is still confined in their creamy charm.

But had Cleo's jewels been Omar Pearls, she could have had her gems and her ambrosia too—for Omars are indestructible. A fascinating window display may be arranged linking these globules of oriental splendor

with your theatre's attraction. They are known to readers of Theatre, Vogue, Screenland, Motion Pictures, Good Housekeeping, Vanity Fair and other national publications. Make the most of this cumulative publicity.

"All girls deserve Omar Pearls, and every daughter deserves the warning given by 'Missing Daughters.'"

Gordon Hosiery

Wherever McCall's, Harpers Bazar, Vogue, Woman's Companion or Ladies Home Journal are read, Gordon Hosiery is known—well known and known well.

They are made to fit every occasion just as they are fashioned to the curve of every ankle—perfectly. They are the last word of fashion in style and shade, and, as you know, hats and hose are the prime requisites of the well-dressed woman.

Tied-up with appropriate stills from the picture, this window will be a lobby-magnet second to none. A window card might read:

"'Missing Daughters' left home to seek happiness. Make your daughter happy at home with Gordon Hosiery."

Pebeco Tooth Paste

Nothing is more attractive—nothing more vital to health—than sound, shining teeth. This paste, the nation's dentifrice, is recommended by thousands of dentists, and hundreds of thousands of users.

With stills showing the dimpling smiles, and gleaming teeth of the beautiful girls in this production, the Pebeco tie-up will attract both men and women to the store window—and to your theatre.

"Protect your teeth from decay with Pebeco—and your daughter from the fate of 'Missing Daughters.'"

Forest Mills Underwear

Nationally advertised form-fitting body garments, offering protection against the chilly winds of autumn and winter, and giving that comfort and freedom of action so essential to participation in the out-of-doors sports of Spring and Summer.

A window dressed with summer-girl stills from "Missing Daughters," and an artistically attractive arrangement of these daintily luxurious necessities, will line up daughters and their mothers at both your lobbies. The one in the dealer's window, and the one at your theatre.

"It is your duty to provide your daughter Forest Hills Underwear and to let her learn the lesson taught by 'Missing Daughters.'"

Free Exploitation

And there they are. Six of the best known national manufacturers right behind you to make "Missing Daughters" one of the biggest box-office pictures ever shown at your theatre. All this co-operative exploitation does not cost you one cent. It is free.

Be sure, therefore, that you take full advantage of the opportunities presented to make your theatre and your attraction the subject of conversation at every breakfast, dinner and supper table in your city.

On page forty-three you will find some additional ideas and suggestions which will help you to accomplish this purpose.



THE "GOLDEN CALF" CABARET WHERE VICE SOUGHT YOUTH AND BEAUTY.

NATIONAL Tie-Up SECTION

A Pebeco Smile is Captivating

WHICH is demonstrated by Eva Novak in the accompanying scene from "Missing Daughters." Claire Adams' and Rockcliffe Fellowes' expressions show how they are captivated by her fascinating PEBECO smile.



Beautiful Girls Have Beautiful Teeth



All Over America They Are Using
Pebeco Because It Keeps
Teeth Clean

PEBECO sales are jumping, due to the public's realization that it is the one dentifrice that works *after* you brush your teeth. It stimulates the mouth glands so that they pour forth a protective, cleansing flow of saliva long after your teeth are brushed.

CLIP THIS COUPON

EXHIBITORS TRADE

REVIEW

45 West 45th St.,
New York City.

Please have the Lehn & Fink Company forward their special window display material on Pebeco Tooth Paste so that I can take advantage of this national tie-up on "Missing Daughters." I have listed herewith my play dates and the number of displays I can use in my exploitation campaign.

Name

Theatre

City

Street

Missing Daughters

Play Dates

No. of Window

Sets Desired

The PEBECO STORY is told in big advertisements regularly in: Saturday Evening Post, Literary Digest, Delineator, Designer, Ladies Home Journal, Good Housekeeping, American Magazine.

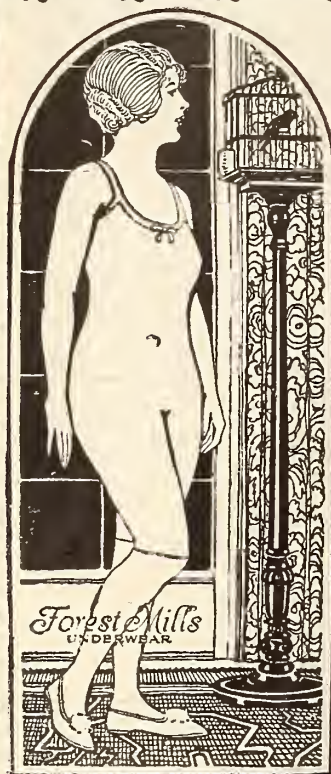
PEBECO Is Manufactured In U. S. A.

Only by

LEHN & FINK, Inc.

NEW YORK

NATIONAL Tie-Up SECTION



Sign Up for Tie-up on
'Missing Daughters'

CLIP THIS COUPON

Exhibitors Trade Review,
45 West 45th Street,
New York City.

Please have the Forest Mills Underwear company forward their special window display material with the Selznick tie-up card so that I can take advantage of this national tie up on "Missing Daughters." I have listed below my play dates and the number of display sets I can make use of.

Name

Theatre

City

Missing Daughter
Play Dates

No. of Display H
Sets Desired

Forest Mills

UNDERWEAR

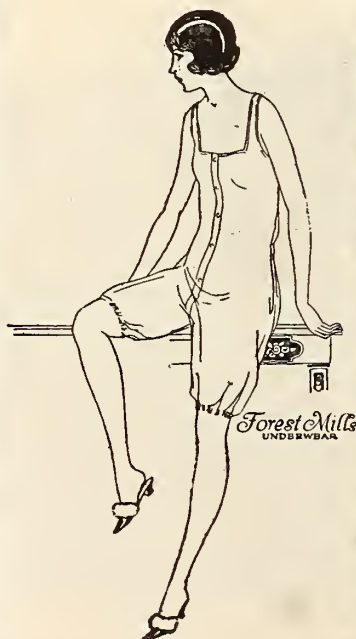
Co-operative Exploitation

BY using the tie-up card furnished by the Selznick Pictures Corporation and the Forest Mills Underwear window Display every showman playing "Missing Daughters" will attract the attention of every girl and woman in his community. Sign the coupon above as soon as you book the picture and take advantage of this co-operative exploitation.

A REWARD

of Freedom in Action for
The Summer Girl
To Enjoy Out-door Sports
is Found in
FOREST MILLS
Underwear
For Information
Concerning the Dangers

Leading To
Her Moral Freedom, See
'Missing Daughters'
at the
(Name of your theatre.)



PEBECO LENDS IMPETUS TO FILM INTEREST

Celebrated Tooth Paste Displays to Exploit 'Missing Daughters'

THE word Pebeco doesn't have to be accompanied with the words, tooth paste, in order to convey the meaning of that product to most English reading people.

Pebeco immediately conjures in the minds of folks, a set of pearly-white teeth, free from the taints and disorders of those less fortunate in their selection of a proper cleanser with which to keep the teeth in a desirable condition.

National publications, booklets on the care of the teeth, recommendations from dentists all over the country have adequately established the value and desirability of the Pebeco product for discriminating, well-meaning people.

The announcement that Lehn and Fink of New York, who distribute Pebeco Tooth Paste, have stepped aboard the National Tie-Up project on Selznick's "Missing Daughters" should be hailed as a holiday gift for showmen booking the engaging attraction. Here is a chance—unusual in the extreme for capitalizing on the thousands and thousands of dollars of advertising spent to broadcast the message of Pebeco.

Picture a window display with Eva Novak, she of the beautiful, blond hair and exquisite pearly teeth, alongside of an exhibit on Pebeco which adequately suggests the importance of the tooth paste as an aid to the smiling beauty of the screen star, and you have something which gives the on-looker an irresistible urge to go down to the local theatre and see what the story of "Missing Daughters" is all about.

The moment showmen book this film they should take immediate steps to avail themselves of the free advertising that a Pebeco window tie-up offers. This can be done by clipping the coupon in the Pebeco ad and sending it to the REVIEW.

Do not forget that all this exploitation is absolutely "free, gratis and for nothing"—simply a part of the exhibitor service rendered to its friends by EXHIBITORS TRADE REVIEW.



The Secret Service Man, disguised as a lunatic, rescues his colleague from the den of the girl traffickers. One of the tense moments in Selznick's "Missing Daughters."

NATIONAL Tie-Up SECTION

CLIP THIS



COUPON

Exhibitors Trade Review,
45 West 45th St., New York City.

Please have the Model Brassiere Co. forward their special Criss Cross Brassiere Window Display material so that I can take advantage of this national tie-up on "Missing Daughters." I have listed below my play dates and the number of sets I can make use of.

Name

Theatre

Town State

Missing Daughters No. of Displays

Play Dates Needed.....



*A Girl May Attract
Considerable Attention
BUT—*

Criss Cross Brassieres Make Girls Attractive the *Right* Way!



SEE—
*'Missing
Daughters'*

AND YOU WILL UNDER-
STAND THE EXACTING
CARE A GIRL MUST USE
IN DRESS AND HABITS



THERE is nothing so gaily expressive of youth and beauty as a slender, rythmical figure. It is the essence of attractiveness. And the Criss Cross Brassiere Window Displays represent just that! They will attract attention to the above caption copy which is the suggested tie-up for you when you play "Missing Daughters." The Selznick Window Card with Similar Copy is an Integral Part of the Tie-up Display. Sign the coupon at the top of this page as soon as you book the picture. Then, let us do the rest for you.

WHAT makes this an important, outstanding part of your exploitation campaign for this picture is the fact that a vast majority of the stage and screen stars have adopted CRISS

CROSS as the one foundation garment that successfully produces the correct form and holds the figure under all conditions. There is a style for every figure, small or large, for every occasion

Her Mirror Tells Her

THERE is a peculiarly simple guarantee behind every Criss Cross Brassiere. All a girl needs to do is let her mirror decide. If the ugly and the suggestive curves have not been eliminated, the beauty of her natural figure accentuated—all she has to do is to take the brassiere back and her money will be refunded. This fact sells thousands of Criss Cross Brassieres but you can use it wisely to sell more seats for your showing of "Missing Daughters." Cash in on this.

Model Brassière Co.
INCORPORATED

PARIS

200 FIFTH AVENUE
NEW YORK

LONDON

NATIONAL Tie-Up SECTION

FOREST MILLS UNDERWEAR TO HELP ALERT SHOWMEN

The Brown Durrell Company of New York are creating a steadily increasing demand for their Forest Mills Underwear in every town in the United States. Taken with the fact that Forest Mills Underwear has been conscripted through the National Tie-Ups to exploit Selznick's absorbing screen drama, "Missing Daughters," the first statement, bristles with significant meaning for the showmen booking that picture.

It has been estimated that five out of eight of the best families in every community read of Forest Mills Underwear in the advertisements of leading women's publications.

It is a wise showman indeed, who will lose not a moment's time in availing himself of a sparkling window display, free, as soon as he has booked the film. The coupon in the Forest Mills Underwear ad invitingly awaits his asking, and every exhibitor should immediately fill this in and send it to the EXHIBITOR TRADE REVIEW. Get busy on this story.



'MISSING DAUGHTERS'

Lovely Eva Novak and Aileen Percy give a meritorious and convincing performance as two of the missing daughters in Selznick's absorbing attraction now being extensively exploited by this well known company.

WONDERSTOEN A DRAWING CARD FOR SELZNICK FILM

A window display that is bound to be of important interest to hundreds of women in every local community is that offered showmen playing Selznick's absorbing film drama, "Missing Daughters," by Bellin's Wonderstoen Company of New York.

The product the concern handles, and which is merchandized on a national scale, is a magic little impact that removes superfluous hair. Thousands of women have used it for the past fifteen years and continue to indorse it.

There is no question but that a window display of this commodity linked with an exploitation blurb on "Missing Daughters," will turn many, many window shoppers into movie patrons.

Showmen playing the Selznick attraction, should not let another moment go by without giving their immediate attention to the specifications in the Wonderstoen ad.

Then, with the coupon on its way, the exhibitor can really comfort himself with the thought that free advertising really worthy of the name is working for him.

START YOUR DAUGHTER RIGHT BY WEARING GORDON SILK HOSIERY AND SHE WILL

Be in Style on All Occasions.

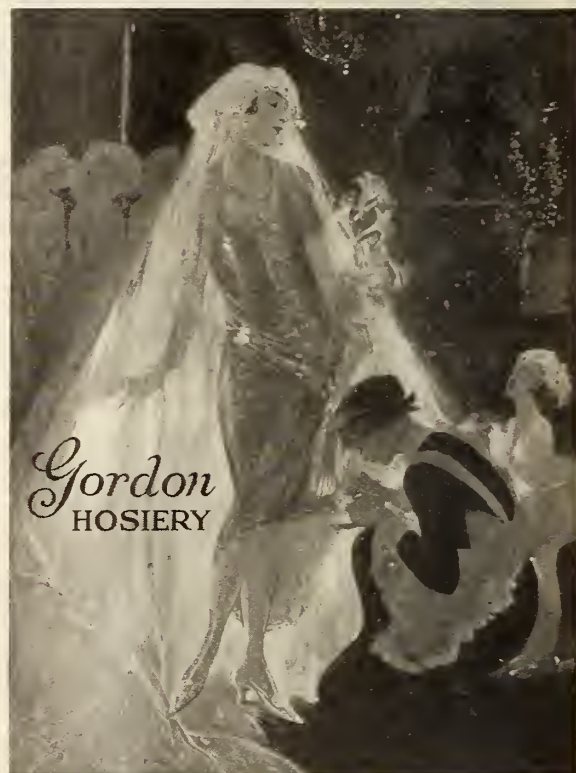
AVOID

The Danger of Temptation By Showing Her

THE FATE OF

'MISSING DAUGHTERS'

at the (name of your theatre)



This Window Display Will Pull Patrons

SILK Hosiery like Gordon's always attract the feminine fans of your neighborhood. By using the tie-up card above, which is furnished gratis by the Selznick Pictures Corporation, you make doubly sure that every one who sees the window display sees the play dates of "Missing Daughters" at your theatre. You are bound to "pull" scores of patrons through this channel of exploitation. Sign the coupon in this ad as soon as you book the picture.

Gordon
SILK HOSIERY



CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Gordon Silk Hosiery company forward their special window display material with the Selznick Tie-Up Card so that I can take advantage of this National Tie-Up on "Missing Daughters." I have listed below my play dates and the number of displays I can make use of.

Name

Theatre

City

Street

Missing Daughters No. of Display

Play Dates Sets Desired

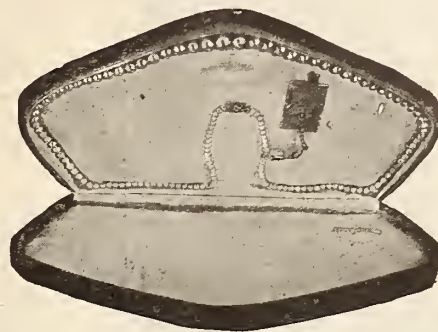
NATIONAL Tie-Up SECTION



Omar Pearls

TRADE MARK REG. U.S. PAT. OFF.


WHOSE daughter in the land does not long to add that charm to her appearance that can only come with the beauty of Pearls? Appeal to the Mothers and Fathers as well as the Daughters through a window display of OMAR PEARLS, the sensibly priced strands of gems she wants.



Beautiful Girls Are Always
Made More Beautiful By

OMAR PEARLS

SEE

"MISSING DAUGHTERS"

Now playing at the
(Name of your theatre)

An Omar Pearl Window Display Means Attracting Every Girl In Town

KEEN showmen—here is your chance! An opportunity for your local jeweler and department store and an unusual tie-up for you. What daughter does not want a string of pearls? Why? Because OMAR PEARLS appeal to the young girl as they express so much romance, beauty and art.

Pearls are worn by both young and old and there is nothing more beautiful or attractive than a window display of these jewels. Sign the coupon below and let OMAR PEARLS help you put over "Missing Daughters" 100%. Such co-operative exploitation helps both you and our merchant.



EXHIBITORS TRADE REVIEW
45 West 45th Street,
New York City.

Clip This Coupon

Please have Indra Pearl Company, Inc., forward their special window display material so that I can take advantage of this national tie-up with "Missing Daughters." I have listed herewith my play dates and the number of display sets I can use.

Name

Theatre

Town State

"Missing Daughters" No. of Displays

Play Dates Desired

Omar Pearls

Trade Mark Reg. U. S. Pat. Office

INDRA PEARL COMPANY, Inc.

392 Fifth Ave., New York

Paris

Barcelona

NATIONAL Tie-Up SECTION



All Daughters Made Contented With Wonderstoen

EVERY WOMAN knows there is just one thing which will tell her when her appearance is right and that is—her mirror! And when her mirror reveals needless or superfluous hair she knows that she must have Wonderstoen to really erase the imperfection.

A window display tie-up with Wonderstoen means a magical entree for you to the attention of not only the younger set but women of all types. For Wonderstoen has removed the worries of the burning and messy method of removing superfluous hair. It actually erases the hair as easily and daintily as the powdering her face.

GORDON HOSIERY BOOSTS 'MISSING DAUGHTERS'

Famous Footwear Displays Available to Alert Exhibitors

OUT of every four people in your town who paid their income taxes three will read the advertisements of Gordon Hosiery, distributed by the Brown Durrell Company of New York City.

What significance this statement holds for exhibitors is immediately seen in the announcement that the Brown Durrell Company have joined hands with the REVIEW's National Tie-Ups on Selznick's fascinating screen story, "Missing Daughters."

What a tremendous opportunity this is for showmen booking the above feature, to avail themselves of free, high-power publicity the like of which may not be had for many thousands of dollars, and perhaps for no amount of money at all. By this we mean that money alone could not purchase the exploitation value of this tie-up, and only the National Tie-Up project as effected by the REVIEW, for the purpose of turning window shoppers into movie patrons, makes it possible for exhibitors to enjoy these invaluable advantages.

The Brown Durrell Company is creating a steady demand for Gordon Hosiery, having selected its advertising mediums the leading women's publications which are going into at least five out of every eight of the best families in your community.

Breathes there a member of the fair sex with desires so warped that the sight of beautiful hose, alluringly displayed in your local merchant's window, won't make her stop off to look, admire and want. The fact this display stimulates in her an unusual buying urge augurs well for your box-office if part of that display publicizes the fact that Selznick's absorbing picture, "Missing Daughters," is playing at your house.

Lose no time, when you have booked the picture, in sending in the coupon which will be found in the Gordon Hosiery ad. The REVIEW will do the rest.



Robert Edson as the Chief of the Secret Service, and Claire Adams, as his agent, watch the rescue of the "Missing Daughters" by John Rogers, played by Rockliffe Fellows.

At Last! A Safe Pleasant Way to Banish Needless Hair

On the dressing table of thousands of lovely women is the little pink disc that whisks away Needless Hair as if it were a pencil mark.

No more acids, or messy mixing, no annoying odor, ripping out or burning.

Bellin's Wonderstoen is a magic little compact, dainty, effective, safe, and is actually good for the skin.

Price \$1.25. By mail \$1.35.

On sale at all Drug and Department Stores or direct from

**BELLIN'S
WONDERSTOEN CO.**

500 Fifth Avenue
New York City



CLIP THIS COUPON

EXHIBITORS TRADE REVIEW

45 West 45th St., New York City.

Please have Bellin's Wonderstoen Co. forward their special window display material so that I can take advantage of this national tie-up on "Missing Daughters." I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

Name

Theatre

Town State

'Missing Daughters' Play Dates

No. of Display Sets Desired

Bellin's Wonderstoen Co.

500 Fifth Ave., New York City



NATIONAL Tie-Up SECTION



Wearers of Gage Hats Are Daughters Of Satisfaction

*'Missing Daughters' Are Usually
Those Who Crave and Can't
Have a Gage Hat!*

MOST every girl longs to wear one of those chic Gage hats that are **SO DIFFERENT AND DISTINCTIVE**. They all know it is the first step in being well dressed. Buying her a Gage is one of the quickest and surest ways of making her happy and contented. And therein lies the great tie-up possibility with the photoplay, "Missing Daughters," because it so aptly shows how discontented daughters are unfortunately too often listed among the "missing daughters."



You Attract All Girls With a GAGE Display

WHEN you tie-up with bats you have laid the foundation of interesting every girl in town. When you tie-up with a Gage display you know you have built your entire exploitation structure. There is no way of more vitally appealing to the feminine fans of your community. A hat is a girl's pet hobby. Most of them would like a different one for each day of the week. And if they had that opportunity they would, in a vast majority of cases, prefer seven Gage bats. And the main reason for that is they have been taught that Gage hats are always the chic, new-style hats that are permanently the fashion. Capitalize on this fact.

DADDY! Buy Her a GAGE Hat And Make Her Happy

THEN—
Take Her to See
'MISSING DAUGHTERS'
at the
(Name of Theatre)
(Play Days Here)
(Play Dates Here)

The Mothers and Fathers Are Equally Interested

THIS day and age has brought mothers and fathers closer to their daughters than ever before. Daddy must be a pal today. Mother isn't much different than a sister. Their daughter's interest is their interest. If you doubt that, just watch the groups which stop and carefully look over every Gage window display. That means that an exploitation tie-up with the picture, "Missing Daughters," is a sure-fire publicity "stunt" which is bound to assist materially in increasing theatre patronage and box-office dollars. The moment you book the picture sign the attached coupon and take advantage of this tie-up. Don't delay—act at once.

Exhibitors Trade Review,
45 West 45th St.
New York City.

Please have forwarded to me the Gage Hat Window Display material and Tie-Up card so that I can take advantage of this National Tie-Up on "Missing Daughters." I have

CLIP THIS COUPON

listed below my play dates and the number of window display sets I can make use of in my exploitation campaign.

Name

Theatre
Town
State
Missing Daughters
Play Dates
No. of Display Sets
Desired

THE Gage merchant in your community will be notified of your request immediately upon receipt of your signed coupon. That means that you may both meet on a co-operative ground of sound, mutual understanding.



Gage
BROTHERS & CO.

EVERY Gage window display tie-up means another well dressed lobby of exploitation on your theatre program. It means getting your prospective patrons with a dignified and direct appeal. It means increased profits.

NATIONAL Tie-Up SECTION

Additional Exploitation Suggestions On 'Missing Daughters'

*Ideas for Contests, Teaser Ads, Split-a-Page Co-operative Ads, Style Shows,
and Other Exploitation Aids That Will Help Your Box-Office.
Read 'em and Heed 'em!*

AFTER you have booked "Missing Daughters," and in doing so have automatically received the million dollar publicity which comes to you absolutely free with every National Tie-Up picture, don't overlook the other angles by which the National Tie-Up idea lends itself to adaptation for other exploitation stunts.

For instance, this thought of the "split-a-page" ad is really a big one quite worthy of the small effort required to appraise your dealer tie-up partners of their opportunity. Once they know what you plan they will jump at the chance to secure publicity for their products which pays them many fold what they expend.

Split-a-Page Ads

Think it over. This "split-a-page" ad, which may also be a double truck, gives each of your co-operators a full page publicity smash for a mere fraction of what such advertising would ordinarily cost. In the present case one-seventh of the expense attached to full page advertising will secure for your merchant friends the attention-compelling publicity of a real splashing splurge on an entire page.

The co-operative lay-out is but a suggestion. It is planned to give your theatre and its ultimate attraction "Missing Daughters" a maximum of publicity. It is safe to say that anyone even glancing once at this "split-a-page" layout will not forget that your show is on the map. If you prefer some other plan, take the matter up with the local newspaper, and their experts will be only too happy to render you every possible assistance.

In addition to the "split-a-page," exercise your ingenuity to accomplish the purpose of making your theatre's lobby look like old home week. It won't be hard, and the result in good American cash will justify a few moments of thought on the subject.

Window Contest

They aren't hard to think up. For instance, you might get together with the merchants and run a Window Display Idea Contest. There are lots of folks in your town who believe implicitly in their ability to build attractive and artistic windows. And doubtless some of them can do so. Perhaps the merchants may locate a new displayman through your assistance.

Run an ad in the paper announcing a contest on ideas for window displays on "Missing Daughters," and linking-up the tie-up products with the picture. The best ones may be used, and prizes, donated by the merchants, will be given to the displaymen or women who originate the best ideas.

In this contest a lot of publicity will be directed to your theatre, your attraction and the stores and store windows connected with the contest. If you run a "split-a-page" a week ahead of showing, the prize contest may be incorporated in this advertisement. And your dealers will be only too happy to come right along with you.

Smiles Win

The Pebeco contest would be another way to arouse the interest of the town. Who has the prettiest teeth and the most alluring smile

in your town? Co-operate with the drug-stores and dentists and have the girls submit smiling photographs. These may be hung in your lobby, or displayed together with stills from "Missing Daughters" in the tie-up window. The decision may be made by ballot—every ten cent purchase entitling the buyer to one vote for his choice. You can double up by having the prize a Gage Hat, donated by the dealer in exchange for extra publicity.

Prettiest ankle contests have been staged with much success in theatres from coast to coast. They will certainly arouse interest wherever put on. You might try one. Offer a prize as usual, and let the applause of the audience determine the winner. Advertise that the only requisites to enter the contest are shapely ankles clad in Gordon Hosiery.

Pretty Milliners

Fashion shows, as such, are rather over done, although they seem to retain their

RESOUNDING CHEERS FROM TEN MORE STATES

Last week we told you, about the exhibitors from twenty states who had given three hearty cheers for EXHIBITORS TRADE REVIEW and the National Tie-Up Section. We told you of the tidal wave of popularity which had swept showmen from coast to coast. We told you that this free million dollar exploitation was attracting more and more attention each day. It continues to do so!

The twenty states have increased to thirty and more. The number of exhibitors interested in the plan to publicize pictures through the nation's shop windows grows steadily greater. In addition to the wide-awake exhibitors of New York, New Jersey, Pennsylvania, Massachusetts, Connecticut, South Dakota, Alabama, Maine—and the rest of last week's "Tie-Up Twenty," add live showmen from Louisiana, Maryland, Vermont, Illinois, Rhode Island, Texas, District of Columbia, New Hampshire, Oklahoma, Idaho and Florida.

The plan is truly blanketing the country. Our prophecy that the idea heralded through many windows would prove a stupendous showmanship success, has been more than confirmed.

popularity. However, we have never heard of a Hat Show, and millinery shops have just as pretty merchandise and hat models, as the gown and tailleur establishments with their stately manequins. Why not stage a millinery show? It could be done in a variety of unique ways. One might be to have the girls "framed" on the stage. Have some frames artistically draped, and simply show the girls' heads and shoulders. Have them discovered as pictures, play the spot on each, and then have them turn and display the chapeaux from all angles. Even one frame and one girl would be enough. The various hats could be titled, and a page boy could change cards before the frame, a drape being lowered to allow the model time to change. Give the millinery girls a play. The girls will hold the interest of your masculine patrons, and their hats—Gage Hats—will prove the cynosure of feminine orbs.

Teasers

Another stunt would be a set of teaser ads. For these you can also get the co-operation of your tie-up partners. Insert an ad in the Lost and Found columns or among the Personals. One might read like this: *Missing Daughters:* Information regarding whereabouts of Eva Rivers, Eileen Allen and Pauline Hinton reported to be in this city. Girls are beautiful blondes about twenty years old. When last seen they were very well dressed and wearing stylish Gage Hats. Jewelry consisted principally of strings of Omar Pearls. They wore the latest shade of Gordon Hosiery, Forest Mills Underwear and Criss-Cross Brassieres. Eva Rivers, who has an unmistakable smile, and beautiful teeth, always carries Pebeco Tooth Paste. If located report at once to John Rogers, Secret Service, or City Theatre."

Or an ad appealing to the police to "Arrest on sight Anthony Roche and Guy Benson, wanted by Secret Service in connection with Missing Daughters. Fugitives formerly operated Golden Calf and Rose Garden cabarets South of this city. All information to Clare Mathers, Operative 26, Secret Service, or City Theatre."

Think It Over

There are a thousand ads that will make 'em wonder what all the shootin' is for. And when you finally tell them, they'll all come to see the show.

Sit down and have a good smoke—on us—and let your mind run along these channels. You will have an enjoyable hour with yourself, and you'll think of more exploitation on "Missing Daughters" than you could use if you ran the picture a year. And if you take full advantage of the ideas in EXHIBITORS TRADE REVIEW National Tie-Up Section—you may run the film twice as long as you plan by "popular demand."

Write In

Let us hear which of these suggestions you use, or how you adapt them. Tell us of any additional stunts that you originate, so that your brother exhibitor may profit by your showmanship ingenuity.

Do not forget that the exploitation help extended through the columns of the National Tie-Up Section is devised for your benefit. Let us know how it may be improved. Tell us your ideas on what may be done by the national manufacturer, the producer, the dealer, EXHIBITORS TRADE REVIEW, to make the plan easier for you, or bigger, or better in any way.

And never overlook the importance of reading every line of the National Tie-Up Section every week.

NATIONAL Tie-Up SECTION

OMAR PEARLS A BOOSTER FOR SELZNICK FILM

World Famous Gemcraft Products to Exploit 'Missing Daughters'

TO the beauty, distinction and high quality of Omar Pearls is added the selling advantage of a big and important national advertising campaign in a carefully chosen group of high type national magazines reaching millions of interested women.

This announcement comes as an important piece of news to showmen playing the absorbing Selznick screen attraction, "Missing Daughters" for it means that all the prestige and influence of this comprehensive campaign are added to the window displays which are being offered in connection with the National Window Tie-Ups.

Pearls have long been identified with a power for human appeal that have made them the priceless perennial of the writer, the fictionist, the dramatist, and authors of various description. That alone insures the window displaying them in adequate fashion, a window-shopping patronage that is probably second to none. When, moreover, as in the case of Omar Pearls, the warm-tinted gems have a reputation based on years of trade good will, large advertisements in such magazines as Harper's Bazar, Good Housekeeping, Theatre Magazine, Screenland, Vogue, Motion Picture, Vanity Fair, and selling messages broadcasted through a variety of other mediums then one can say, without feeling guilty of extravagance, that Omar Pearls are half sold before the buyers actually see them.

The Indra Pearl Company, of New York, who distribute the Omar product, are at present carrying on a highly concentrated, intensive dealer-help campaign which reaches merchants in practically every nook and cranny of America, and which is a fortunate endowment for the tie-up on "Missing Daughters."

Merchants all over the land are being molded to the appreciation of Pearl window displays. They are being told how the Indra Pearl Company are "carrying on" in order to put extra profits in the dealer's cash register, a fact that is being borne out not only in words but in proof-bearing action. What applies to the dealer applies two-fold to the exhibitor. There are extra profits and a world of community prestige for the showman who gets aboard an Omar Pearl window display. This he can do without expense and any trouble on his part by clipping the coupon in the Omar ad, filling it out, and sending it in to the EXHIBITORS TRADE REVIEW. Immediately upon receipt of this magic wonder worker, the subtle forces of National Tie-Up co-operation commence to function and the summer slump becomes a dead term for the exhibitor in question.

* * *

GAGE HAT DISPLAYS FREE TO ALERT SHOWMEN

Gage Hats, the mere mention of which, figuratively starts the ladies' mouths awater-ing, has been added to the list of national tie-ups on Selznick's thrilling screen attraction, "Missing Daughters."

Gage Brothers of New York, who distribute the celebrated women's headwear, is a fashion-famous house, conscious that the modern spirit tends to freshness and youth, and designs its merchandise with that thought in back of its policy. This naturally results in a class of patronage that simply "swear" by the product, and whose representatives may be counted in every state in the union.



John Rogers (Rocklife Fellows), and Eva Rivers (Eva Novak) at bay before the hoard of leering, 'white savers' a tense moment in "Missing Daughters."

All the models are simple, yet each style lifts itself above the monotony of ordinary hats by some small detail that contributes charm. There is no question but that a window display on Gage Hats is well calculated to stop off the members of the fair sex, and make them look long and lovingly.

The significance of such a display to showmen playing the Selznick attraction may be seen in the fact that the Gage display will adequately exploit by catchlines, stills of the lovely principals in the photoplay, and other devices, the exhibitor's show. It is a wise showman who will avail himself this opportunity for free sparkling advertising.

CRISS-CROSS BRASSIERE HELPS SHOWMEN

Nationally Advertised Product Tied With 'Missing Daughters'

THE Criss-Cross Brassiere has made women happy for years, and now the product is instrumental in bringing happiness to showmen who know the value of seizing on a sure-fire subject of human interest to exploit the attractions playing at their theatres.

This opportunity is now at hand for showmen playing the highly interesting and entertaining Selznick screen feature, "Missing Daughters." The Model Brassiere Company of New York, national distributors of this celebrated product have stepped aboard the National Window Display Tie-Ups project effected by the REVIEW, a fact which marks sparkling free advertising opportunity for the showmen in question.

The Criss-Cross Brassiere makes its tremendous appeal to the feminine desire, for it connotes the gay expressiveness of youth in a slender, rythmical figure. It means the quintessence of attractiveness.

The clinging softness of the Criss-Cross Brassiere cause even the more mature figures to lose those discouraging, unsightly lines so needlessly the despair of middle age. There is a style for every figure—for every occasion. And that means that women of all ages and figures are the potential patrons of the theatre that figures in the window display of a Criss-Cross exhibit.

And don't forget that the potential buying power of this entire nation is controlled in great degree by the wives and daughters—the women of the nation.

To reap the rewards of this tremendous drawing card as a high-power advertisement for his show the exhibitor has but to take proper hold on a pair of shears, clip the coupon in the Criss-Cross Brassiere ad and send this little magic slip of printed matter to the REVIEW. The Tie-Up Editors will do the rest. Could anyone ask for more!



THE 'MISSING DAUGHTERS' PUT UP A STAUNCH DEFENSE

The sinister cave into which many had gone, but out of which none had returned until John Rogers, government sleuth took a hand. There after there were no more "Missing Daughters."

NATIONAL Tie-Up SECTION

'BEAU BRUMMEL' TIE-UP COUPON

Check Tie-Ups Wanted	NAME OF TIE-UP	Am't. of Displays Wanted
	Glove Industries	
	Fashionknit Ties	
	Personality Clothes	
	Sampson's Jewelry	
	Mineralava	
	Vivaudou	
	Sta-Shape Hats	

Theatre
 Manager
 City
 Play Dates

'The Perfect Flapper' TIE-UP COUPON

Check Tie-Ups Wanted	NAME OF TIE-UP	Am't. of Displays Wanted
	El Producto Cigars	
	Frances Faire Frocks	
	Regent Pearls	
	Mineralava	
	Wonderstoan	
	Melto Reducing Cream	
	Vanity Fair Underwear	
	Pert Rouge	
	Winx Eye Lash Aid	
	Hygienol Powder Puffs	
	DjerKiss Compact	

Manager
 Theatre
 City
 Play Dates

TIE-UP COUPON on 'CHECHAHCOS'

Check Tie-Up Wanted	NAME OF TIE-UP	Am't. of Display Wanted
	Borden's Condensed Milk	
	Zepherized Knit Underwear	
	Auto Vacuum Ice Cream Freezer	
	Sterno Canned Heat	
	Thermo Sport Coats	
	La Palina Cigars	

Theatre
 Manager
 City
 Play Dates

Lest You Forget! Four Corking Pictures, Each With Sparkling Array of National Tie-Up

THE REVIEW takes this occasion to remind exhibitors who have booked any of the pictures that have appeared in the National Tie-Up Section that the displays promised in connection with these films are available and may not be overlooked with impunity.

Here they are, as promising a line-up as ever confronted the eyes of the man in the trade and one from which emanates a strong element of sales power and prestige.

'Beau Brummel' Tie-Ups

The Warner Brothers' classic has a splendid line-up of national advertisers who are ready to co-operate with the showman in every detail as already explained on several occasions in the editorial columns of the National Tie-Up Section. These are, Glove Industries, Fashionknit Ties, Personality Clothes, Sampson's Jewelry, Mineralava, Vivaudou and Sta-Shape Hats. With this lot, the exhibitor should experience not the slightest trouble in turning many, many window shoppers into movie patrons. Clip the coupon for National Tie-Ups on "Beau Brummel."

'Recoil' Tie-Ups

The tie-ups effected with the dramatic action picture released by Goldwyn-Cosmopolitan offer rich rewards to the exhibitor wise enough to avail himself of them the moment he has booked this interesting screen feature.

These tie-ups embrace free window displays on the products of such live national advertisers as, Onyx Hosiery, Inect Hair Tint, Deltah Pearls, Boncilla Clay, Venida Hair Nets, Nemo Corsets, and Chinwah Perfume. The coupon at the bottom of the page will do the trick for the exhibitor de-

siring a "Recoil" string of tie-ups.

'Chechahcos' Tie-Ups

"Chechahcos," that wonder picture of the North, into which Associated Exhibitors has instilled something new in the line film mastery, offers many unusual exploitation opportunities for the showmen who bill this attraction.

Keeping pace with the national advertising done for the picture are such celebrated commodities as Borden's Condensed Milk, Zepherized Knit Underwear, Aut Vacuum Ice Cream Freezer, Sterno Canned Heat, Thermo Sport Coats and La Palina Cigars. A goodly line-up and one, which comprises so many additional free lobbies for the showman availing himself of the displays which will figure therein.

'Perfect Flapper' Tie-Ups

An embarrassment of riches is a term which may well be applied to the scintillating group of national tie-ups available to exhibitors playing the rollicking First National attraction. Here they are—read 'em and heed 'em—El Producto Cigars, Frances Faire Frocks, Regent Pearls, Mineralava, Wonderstoan, Melto Reducing Cream, Vanity Fair Underwear, Pert Rouge, Winx Eye Lash Aid, Hygienol Powder Puffs, and DjerKiss Compact. To dwell on the pulling power of these is to bring in the superfluous. Suffice it to say that the exhibitor can have displays on every single one of them. The coupon above awaits his bidding.

Week by week this list grows and adds a big factor to the money making possibilities for the showman. You should file these tie-ups for future use. The issues will prove invaluable to you and should be consulted. Don't lag behind in this tie-up campaign. Other exhibitors are making money from the free exploitation so step in and get your share of prosperity.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For
Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

TIE-UP COUPON on 'RECOIL'

Check Tie-Ups Wanted	NAME OF TIE-UP	Am't. of Display Wanted
	Onyx Hosiery	
	Inecto Rapid	
	Deltah Pearls	
	Boncilla Clay	
	Venida Hair Nets	
	Nemo Corsets	
	Chinwah Perfume	

Theatre
 Manager
 City
 Play Dates



AS the Austrian lieutenant, Eric Von Stroheim, director and star of the production, makes a very charming lover and a gay deceiver who gets his just punishment when he falls from the summit of a mountain.



A GENEROUS dose of thrill, and suspense is supplied by the mountain climbing contest between the husband and the lover during which the husband discovers that his opponent has been making love to his wife. It is the old friend, who owes his life to the doctor, who finally finds the husband lying injured at the bottom of a mountain, and reunites him with his wife.



Universal Features Revival of 'Blind Husbands'

Exhibitor Demand Prompted the Revival of This Intensely Human Drama of Two Men and a Neglected Wife in a Stage Setting of Alpine Scenery Garnished With Adventure and Thrills

Big ones now
now
now



Cecil B. DeMille's "TRIUMPH"

With Leatrice Joy, Rod La Rocque and big all-star cast.
Screen play by Jeanie Macpherson, based on May Edginton's popular novel. A gorgeous modern love story.

And 15 other
BIG SPRING
Paramount
releases!

Gloria Swanson in "A Society Scandal"

ALLAN DWAN Production from Alfred Sutro's play,
"The Laughing Lady." Screen play by Forrest Halsey.
Now making even better records than "The Humming
Bird"!

Thomas Meighan in "The Confidence Man"

As usual, a great big hit! From the story by L. Y. Erskine
and Robert H. Davis. Directed by Victor Heerman.
Adapted by Paul Sloane. Titles by George Ade.

Paramount Pictures

TRIED AND PROVED PICTURES



AN Army Airplane flew over the city and laid a smoke screen over lower Manhattan. International News, released by Universal, caught the plane just as it was laying the dense smoke.

‘Tea With a Kick’ Receiving Heavy Booking

*Playing Return Engagements With Exhibitors Who Declare It
Is an Ideal Production for Summer Months*

By HERBERT CROOKER

THE Victor Halperin Production, "Tea With a Kick," released through Associated Exhibitors, is receiving a new impetus of bookings this spring by exhibitors who declare that it is an ideal photoplay to draw crowds to their houses during the warm summer months. In many cases, showmen who exhibited this picture previously are rebooking it because of its proved drawing power.

According to statements from these exhibitors, who are representative showmen in all territories, "Tea With a Kick" has every element to please the summer audience. Its all-star cast, including twelve famous comedians, five leading ladies, ten dramatic celebrities, ten prize winning beauties, one hundred Hollywood heartbreakers and the Golden Gown Revue, in which \$100,000 worth of Paris modes are displayed, guarantees crowded houses where the usual feature production would perhaps be overlooked.

Because of these exceptional elements and the wide advertising campaign with the different tie-ups, the exploitation possibilities of "Tea With a Kick" are enormous. The cast alone includes such important names as: Doris May, Creighton Hale, Louise Fazenda, Chester Conklin, Hank Mann,

Zasu Pitts, Rosemary Theby, Dot Farley, Earl Montgomery, Stuart Holmes, and others of importance.

In presenting "Tea With a Kick," exhibitors have found they have contracted for a full-fledged revue of the elaborate musical variety in celluloid form.

The new bookings and the different return play dates bear testimony that "Tea With a Kick" is a photoplay that can stand up in hot weather and fill houses as well as it did in more favor-

able theatre weather. Pergola, Allentown, Pa.; Palace, Athens, Ga.; Barnes, Elwood City, Pa.; Modern, Providence, R. I.; Poli, Harrisburg, Pa.; Rex, Belleville, Ill.; Casino, Spokane, Wash.; Babcock, Billings, Mont.; Rialto, Petersburg, Va.; Capitol, Lansing, Mich.; Wuerth, Ann Arbor, Mich.; Auditorium, Traverse City, Mich.; Rex, Ironwood, Mich.; Capitol, New Britain, Conn.; Stratford, Stratford, Conn.; Strand, Meridan, Miss.; Bijou, Woonsocket, R. I.; Opera House, Barre, Vt.; Palace, Olean, N. Y. and Linds, Freeport, Ill.

In conjunction with these bookings, Victor Halperin's organization and Associated Exhibitors are combining and preparing new advertising aids which will react in a way that will be beneficial to exhibitors and which will stimulate sales in the different sections.



All lower Manhattan was obscured by the smoke screen which was laid by the Army Airplane as a war experiment instigated by International News, who got exclusive pictures of the test at the time.

In the Tried and Proved Hall of Fame

Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed

March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of

the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

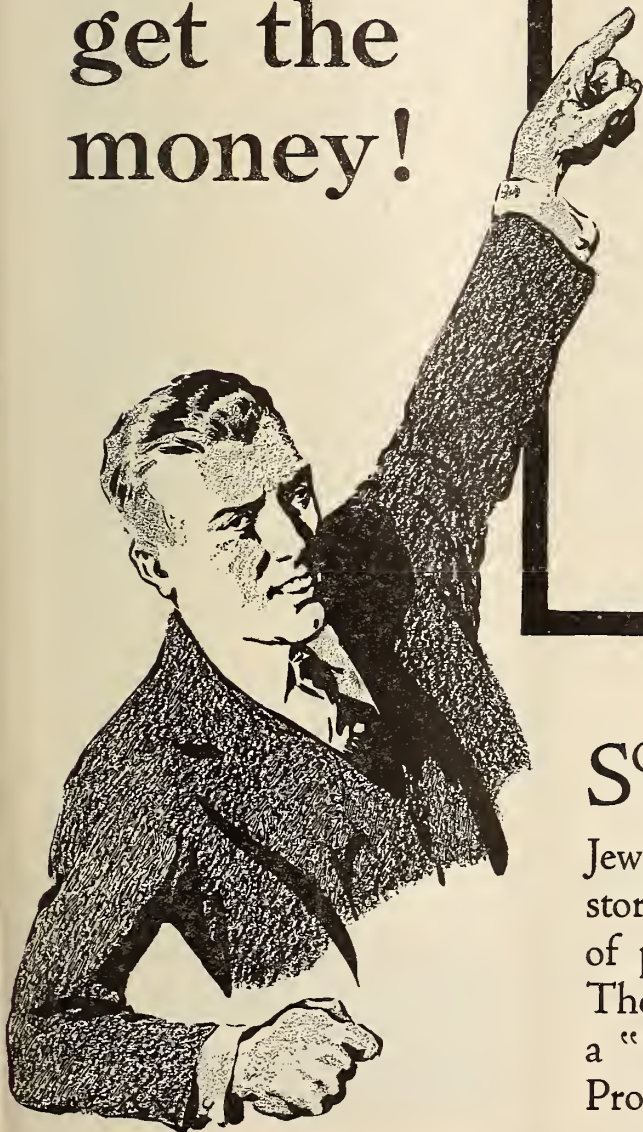
C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

**Tried
and
proved
Jewels
always
get the
money!**



MERRY GO ROUND

The Year's Surprise Sensation, with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action starring Priscilla Dean, with Wallace Beery and Matt Moore. Directed by Tod Browning.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

THE ACQUITTAL

The Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

The DARLING of NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

WHITE TIGER

A Thrilling Drama of International Crookdom starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

A LADY of QUALITY

The Screen's Most Beautiful Love Story, starring Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

SPORTING YOUTH

The Great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set, directed by Harry Pollard.

FOOLS HIGHWAY

Mary Philbin's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O'Malley, Kate Price, Charles Murray and others.

THE STORM DAUGHTER

Dynamic, tempestuous Priscilla Dean starring in this great sea story. The splendid supporting cast includes Tom Santschi, Bert Roach, J. Farrell MacDonald and others. Directed by Geo. Archambaud.

THE LAW FORBIDS

A gripping domestic drama of the lights and loves of Broadway versus the strength of home ties with a powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

SO say exhibitors everywhere! Up and down the whole country exhibitors know that Universal Jewels are based on popular appeal, that their stars, stories and casts are those that draw every variety of picture patron to the theatre showing them. Their experience is that they cannot go wrong on a "Tried and Proved" Jewel—that "Tried and Proved" Jewels always get the money!

UNIVERSAL JEWELS Presented by **CARL LAEMMLE**

TRIED AND PROVED PICTURES

'Thundering Dawn'

Plantation Story Released by Universal

BRIEF: A young man on the eve of his marriage leaves for Java in order to help his father retrieve his fortune. He falls into the hands of a tricky, scheming planter and is almost ruined by a contriving woman when his fiancée arrives and succeeds in taking him back to the States.

THE background of "Thundering Dawn" offers you many ideas of novel exploitation. Your lobby, which is most always the main attraction of a picture can be set up like a Java plantation with all of the atmosphere of the tropical locale. This is always interesting to the public.

Interest arousers in the way of red arrows with the dates of the showing at your thea-

tre can be used to great advantage. These can be used as posters tacked everywhere. The name of the picture can appear on the arrows but to arouse the curiosity of your patrons its elimination will have a good effect. You can have printed on the arrows the following "Follow this arrow to the.... Theatre (date of showing)."

A good catch for chance passersby is to have a boy made up in native costume strumming on a drum in front of the theatre.

A good tie-up is with a jeweler who wants to display alarm clocks. He can have a window display of alarm clocks and set them so as to have them go off two or three times during the evening and afternoon. With attractive posters you will furnish him it will draw a good crowd for both the jeweler and your picture.

Stills and posters from the picture displayed in your lobby and conspicuous places of your neighbor make excellent interest arousers so get busy and start your exploitation with a bang.

This picture is a real thriller and is crowded with many tense situations, heart throbs and great suspense, all of which you will find of tremendous assistance in exploiting the film.

This Tried and Proved Picture will help swell your box receipts for the summer. Concentrate on proper exploitation in order to get all you possibly can out of it.

Prodigal Daughters

Flapper Story Released by Paramount

BRIEF: With the war bringing riches to her father, Swiftie becomes a flapper and lives a life of unrestrained pleasure. She is loved by Roger Corbin, an aviator and Garside, a wealthy gambler. Her sister, Marjorie, takes up the same life and, when the father wants to restrain them they protest and leave home. The girls go to Greenwich Village and lead the life of their choice. Their father upset and in great despair leaves his business in the hands of Corbin. In Garside's gambling den Swiftie loses all and plays for a cancellation of her debts against her marriage to Garside. She loses and must marry in sixty days. Garside is killed in an auto by a new locomotive designed by Swiftie's father. Corbin goes after her in an aeroplane and rescues her and they are married.

ONE of the most talked of subjects of the day is the Flapper, and "Prodigal Daughters" is a very appropos subject to show now. The flapper has been discussed in every form imaginable, through the newspapers, various periodicals and even by the different clubs. All sorts of people have discussed the flapper and all are interested.

One of your best bets for exploitation is through the newspaper as there are innumerable stories you can get over that will be of intense interest to the public, particularly the mothers of your girls. Some of the subjects that could be brought up are "How does the modern girl compare with the demure old fashioned lass?" "The morals of a flapper," "The college flapper." The newspapers crave this kind of material and this will fill your house to overflowing.

You can get two young girls to dress up as the flapper and the old fashioned girl and stand in the lobby or even walk through the city. This will cause a great deal of comment and incidentally your picture will be the talk of the town. If possible get a girl who resembles Gloria Swanson as the flapper.

Tie-up with some drygoods store on a flapper costume and get a good window display. Most any store can be tied-up on this as the flapper clothes for the young girls are very much in vogue and every young girl wants to be a flapper.

A good street bally would be to fit up an automobile as an aeroplane and have an aviator and a flapper in it. You can tie-up some auto company for this as there is an automobile in the picture. Or, if the automobile company doesn't want to have its car fixed up as an aeroplane cover it with posters and fill it up with a bunch of flappers.

One of your greatest pulling powers is the name of Gloria Swanson who is one of the best known and best liked screen stars today and the part of a flapper is ideal for her. "Prodigal Daughters" has enjoyed a tremendous run and a revival of it in any city will be welcome.

Flapper stories are very popular now and a continuous demand for them has been felt on account of the problem of the young girl of today. Now is the time to cash in on this popularity. And "Prodigal Daughters" is the ideal picture to use for this purpose.

*Dust Off The Old
S. R. O. Sign
Before You Book*

"WOMAN TO WOMAN"

Starring
BETTY COMPSON

*You'll Stand Them Up
At Every Performance
Just As The Others Did*

*It's One of the Biggest
Box Office Pictures
of the Year—And A*

**SELZNICK TRIED
AND PROVED**

SELZNICK
DISTRIBUTING
CORPORATION

"The prints are in
FINE CONDITION"

BRAY WINNERS

COL. HEEZA LIAR
CARTOON COMEDIES

BRAY MAGAZINES

BRAY NATURE
PICTURES

PROVED AND TRIED

KENTUCKY DERBY

GOLDEN JUBILEE

—IN—

INTERNATIONAL
NEWS—NO. 43

A score of cameramen photographed this famous race—From the air — From the ground—Stirring scenes and thrilling finish. Entire race analyzed in remarkable slow motion pictures.

AN
INTERNATIONAL
SPECIAL

Released by Universal

Educational Pictures

"THE SPICE OF THE PROGRAM"

For the
DIVERSIFIED PROGRAM
COMEDIES
NOVELTIES
OUTDOOR DRAMAS
SHORT SUBJECT SPECIALS

Production Chart with Review Dates

In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short subject releases with the date of release and length.

SEPTEMBER

Feature	Star	Director	Distributor	Length
Age of Desire	All Star	First Nat'l	5,174	
Barefoot Boy	All Star	Kirland	C. B. C.	5,800
Blinky	Hoot Gibson	Not credited	Universal	6,000
Bluebeard's Eighth Wife	Gloria Swanson	S. Wood	Paramount	5,960
Bright Lights of B'way	All Star	Campbell	Principal	6,765
Broadway Gold	E. Hammerstein	Dillon	Truart	6,814
Call of the Wild, The	Buck	Fred Jackson	Pathe	8,000
Chapter, in Her Life, A	All Star	Lois Wilson	Universal	6,330
Cheat, The	Negri-Holt	Fitzmaurice	Paramount	7,413
Clean Up, The	H. Rawlinson	Parke	Universal	5,000
Covered Wagon, The	Special Cast	Jas. Cruze	Paramount	10,000
Daytime Wives	Dereyls Perdue	Not credited	F. B. O.	6,051
Drivin' Fool	Wally Van	Hodkinson	Fox	5,779
Eleventh Hour, The	Mason-Jones	Durning	Fox	
Enemies of Women	L. Barrymore	Crosland	Goldwyn	10,501
External Three, The	Special Cast	M. Neilan	Goldwyn	6,845
Exiles, The	Doug MacLean	Not credited	Goldwyn	10,000
Fair Cheat, The	All Star	King	F. B. O.	6,000
Fighting Blade, The	Rich. Barthelmess	First Nat'l	8,729	
French Doll, The	Mae Murray	R. Z. Leonard	Metro	7,000
Going Up		Ingraham	Asso. Exhib.	6,053
Gold Diggers, The	Hope Hampton	Beaumont	Warners	7,500
Gold Madness	Guy B. Post	Thornby	Principal	6,000
Green Goddess, The	Special Cast	Idney Olcott	Goldwyn	9,100
Gun Fighter, The	William Farnum	Not credited	Fox	5,000
Haldane of the Sec. Serv.	Houdini	Houdini	F. B. O.	5,000
Hell's Hole	Chas. Jones	Not credited	Fox	5,000
Her Reputation	Special Cast	J. Wray	First Nat'l	6,566
Hunchback of Notre Dame	Lon Chaney	W. Worsley	Universal	12,000
Lawful Larceny	Gray-Naldi-Nagle	Allan Dwan	Paramount	5,503
Lone Star Ranger	Tom Mix	Not credited	Fox	6,000
Main Street	Blue-Video	Beaumont	Warners	8,000
Marriage Maker, The	Ayres-Holt	Wm. deMille	Paramount	6,295
Merry Go Round	Philbin-Kerry	R. Julian	Universal	10,000
Mine to Keep		Grand Asher		
Monna Vanna	Lee Parry	Eichberg	Fox	8,000
Mothers-In-Law	York-Clifford-Glass	Gasnier	Preferred	6,725
Potash-Perlmutter	Bernard-Carr	Badger	First Nat'l	7,000
Puritan Passions	Glenn Hunter	Tuttle	Hodkinson	6,600
Red Lights	Special Cast	C. Badger	Goldwyn	6,841
Roughed Lips	Dana	Metro	6,000	
Silent Partner, The	Moore-Joy	Magne	Paramount	5,000
Spoilers, The	Special Cast		Gold-Cos.	8,028
Strangers of Night	Moore-Bennett		Metro	7,800
Three Ages	B. Keaton		Metro	6,000
Three Wise Fools	Eleanor Boardman		Gold-Cos.	6,946
To The Last Man	Special Cast		Paramount	6,000

OCTOBER

April Showers	Harlan C. Moore	Tom Sorman	Preferred	6,000
Ashes of Vengeance	Norma Talmadge	Frank Lloyd	First Nat'l	10,000
Bad Man, The	Holbrook Blinn	Edm. Carew	First Nat'l	7,000
Big Dan	Charles Jones	Wm. Wellman	Fox	5,934
Cameo Kirby	John Gilbert	Jack Ford	Fox	6,931
Country Kid	Wesley Barry	Warner		6,200
Dancer of the Nile, The	Special Cast	Wm. P. Earle	F. B. O.	6,000
Day of Faith, The	Special Cast	Brownine	Goldwyn	6,000
Desire	Special Cast	Rowland U. See	Metro	7,000
Does It Pay?	Hope Hampton	Charles Horan	Fox	7,000
Devil's Dooryard	All Star	Lewis King	Arrow	5,000
Drifting	Priscilla Dean	Tod Browning	Universal	7,000
Dulcy	C. Talmadge	S. Franklin	First Nat'l	7,000
Eagle's Feather, The	Special Cast	Edw. Sloman	Metro	7,000
Eternal Struggle, The	Special Cast	Reg. Barker	Metro	8,000
Exiles, The	John Gilbert	E. Mortimer	Fox	6,000
Foolish Parents	Special Cast	Frank Crane	Asso. Ex.	6,000
Governor's Lady, The	Special Cast	Harry Millard	Fox	6,000
Grail, The	Dustin Farnum	Campbell	Fox	5,000
In the Palace of the King	B. Sweet		Gold-Cos.	7,453
Lights Out	Ruth Stonehouse	Fanpell	F. B. O.	6,590
Lone Fighter, The	J. B. Warner	Not credited	Sunset	5,000
Love Trap, The		Grand Asher		
Marriage Maker	All Star	Wm. D. Meille	Paramount	6,295
Meanest Man in World	Special Cast	Eddie Kline	First Nat'l	5,000
Men in the Raw	Jack Hoxie	Geo. Marshall	Universal	5,000
Miracle Makers	Special Cast	Van Dyke	Asso. Ex.	6,000
No Mother to Guide Her	Genevieve Tobin	Horan	Fox	7,000
Pioneer Trails	Special Cast	David Smith	Vitagraph	7,000
Ponjola	Special Cast	Donald Crist	First Nat'l	7,000
Prince of a King, A	Dink	Albert Austin	Selznick	6,000
Printer's Devil, The	Wesley Barry	Wm. Baudine	Warners	6,000
Puritan Passions	Special Cast	Frank Tuttle	Hodkinson	8,000
Ramblin' Kid, The	Hoot Gibson	E. Sedgewick	Universal	6,000
Rendezvous, The	Conrad Nagel		Gold-Cos.	7,415
Rosita	Pickford	Lubitsch	United Art.	8,800
Ruggles of Red Gap	All Star	Jas. Cruze	Paramount	7,500
Shattered Faith	Special Cast	J. J. Ormont	Independent	6,000
Six Days	Griffith	Brabin	Goldwyn-Cos.	8,000
Six-Fifty, The	Welsh-Adoree	Nat. Ross	Universal	5,000
Slave of Desire	Special Cast	G. V. Baker	Goldwyn	7,000
Social Code	Dana		Metro	
Steadfast Heart, The	Special Cast	Sheridan Ha	Goldwyn	7,000
Sting of the Scorpion	Edmund Cobb	Rich. Hatton	Arrow	5,000
Thundergate	Special Cast	I. De Grasse	First Nat'l	7,000
Times Have Changed	All Star	Fleming	Paramount	6,000
Untameable	All Star	Blache	Sunset	5,000
Way of Transgression	All Star	Craft	Independent	5,000
What Love Will Do	Jenneth McDonald	Not Credited	Indep.	5,000
Where Is West	Hoxie	Marshall	Universal	5,000

NOVEMBER

Feature	Star	Distributor	Length	Reviewed
April Showers	Harlan-Moore	Pref. Pic.	6,350	Nov. 17
Bag and Baggage	All Star	Selznick	6,338	
Blow Your Own Horn	Lewis-Perdue	F. B. O.	6,000	Nov. 10
Bright Lights of B'way	All Star	Prin. Pic.	6,700	Nov. 17
Cameo Kirby	Special Cast	Fox	6,931	Oct. 27
Crooked Alley	Special Cast	Universal	4,900	Nov. 24
Cyclone Jones	Williams	Aywon	5,000	Oct. 27
Dangerous Maid, The	C. Talmadge	First Nat'l	7,337	Dec. 22
Eternal Flame	Bosworth-Windsor	Goldwyn	6,000	Sept. 30
Flaming Waters	Eddie Hearn	F. B. O.	6,000	
Flaming Youth	Colleen Moore	First Nat'l	8,434	Dec. 1
Forgive and Forget	Pauline Garon	Apollo	5,877	Nov. 24
Harbor Lights	Tom Moore	Asso. Exhib.	5,200	Nov. 10
Held To Answer	Special Cast	Metro	6,000	
His Childer's Children	All Star	Paramount	8,338	Nov. 17
Huntress	C. Moore	First Nat'l	7,000	Oct. 27
Jealous Husbands	Special Cast	First Nat'l	6,000	Dec. 15
Kentucky Days	Dustin Farnum	Fox	6,000	
Leavenworth Case	Special Cast	Vitagraph	6,000	Nov. 24
Light That Failed	All Star	Paramount	7,013	Dec. 15
Little Old New York	Marion Davies	Goldwyn	9,000	Aug. 11
Long Live the King	Jackie Coogan	Metro	9,364	
Million to Burn, A	Herbert Rawlinson	Universal	5,000	Nov. 10
Monna Vanna	All Star	Fox	8,648	Oct. 6
On Banks of Wabash	Special Cast	Vitagraph	7,000	Nov. 10
Other Men's Daughters		Grand Asher		
Our Hospitality	Keaton	Metro	6,220	Dec. 1
Pleasure Mad	Special Cast	Metro	7,547	Nov. 24
Scars of Hate	Jack Livingston	Independent	5,000	
Shattered Reputations	Johnny Walker	Lee-Brad.	4,800	Nov. 10
Shifting Sands	Special Cast	Hodkinson	6,000	Nov. 3
Spanish Dancer	Pola Negri	Paramount	8,434	Oct. 20
Stephen Steps Out	D. Fairbanks, Jr.	Paramount	5,652	Dec. 8
Thundering Dawn	Kerrigan-Nilsson	Universal	7,000	
Thy Name Is Woman	Special Cast	Metro	9,087	
Tipped Off	Special Cast	P'goers Pic.	4,284	Nov. 3
Unseeing Eyes	Barrymore-Owen	Goldwyn	8,500	Nov. 10
Wanders, The	Special Cast	First Nat'l	6,000	Jan. 12

DECEMBER

Anna Christie	Blanche Sweet	First Nat.	7,631	Dec. 15
Acquittal	All Star	Universal	6,523	Nov. 3
Around the World in				
Speejaacks	Special Cast	Paramount	6,338	
Beaten	Jack Livingston	Ind. Pict.	4,800	
Big Brother	Thomas Meighan	Paramount	7,080	Jan. 5
Big Dan	Jones-Nixon	Fox	5,934	Dec. 8
Bill		Red Seal	5,000	
Country Kid	Barry	Warners	5,686	Nov. 17
Call of Canyon	Dix-Wilson	Paramount	6,993	Jan. 5
Chastity	K. MacDonald	First Nat'l	6,000	
Cupid's Fireman	Charles Jones	Fox	4,200	Jan. 12
Dancer of Nile	C. Myers	F. B. O.	5,787	Dec. 15
Darling of N. Y.	Baby Peggy	Univ.	6,239	Nov. 10
David Copperfield	All Star	Asso. Ex.	6,282	Nov. 24
Defying Destiny	All Star	Selznick	5,663	Nov. 24
Devil's Partner	Norman Shearer	Inde. Pict.	4,900	
Don't Call It Love	Special Cast	Paramount	6,457	Jan. 19
Eternal City	LaMarr-Barrymore	First Nat.	7,800	Nov. 24
Extra Girl	Normand	Asso. Ex.	5,700	Nov. 10
Eyes of the Forest	Tom Mix	Fox		
Fashion Row	Murray	Metro	7,300	Dec. 22
Fashionable Fakers	All Star	F. B. O.	4,869	Dec. 15
Fighting Blade	Barthelmess	First Nat.	8,000	Nov. 17
Flaming Passions	Irene Rich	Warner	7,500	Dec. 29
Gold Madness	Post	Prin. Pic.	6,068	Nov. 10
Her Temporary Husband	Viola Dana	First Nat'l	6,700	
In Search of a Thrill	All Star	Metro	5,500	
Lady of Quality	Valli-Sills	Universal	8,000	Dec. 29
Let's Go	R. Talmadge	Truart	6,000	Nov. 17
Lone Fighter	J. B. Warner	Sunset	5,000	
Loyal Lives	Special Cast	Vitagraph	6,000	
Lucretia Lombard	Irene Rich	Warner	7,500	Dec. 29
Mail Man	All Star	F. B. O.	6,800	Dec. 8
Man From Brodneys	Special Cast	Vitagraph	7,100	Dec. 8
Man Life Passed By	All Star	Metro	6,208	Jan. 5
Mask of Lopez		Monogram	5,000	Dec. 1
Masters of Men	Special Cast	Vitagraph	6,900	
Maytime	Ford-Shannon	Preferred	7,500	Dec. 22
Modern Matrimony	Moore-Lake	Select	4,960	Nov. 3
Near Lady	All Star	Universal	4,812	Dec. 15
Net, The	Special Cast	Fox	6,135	Jan. 26
Ninety and Nine	Special Cast	Vitagraph	6,900	Dec. 30
Old, Fool, The	Special Cast	Hodkinson	6,147	
Ponjola	Nilsson	First Nat.	6,500	Dec. 1
Printer's Devil, The	Wesley Barry	Warner	5,000	Feb. 9
Pure Grit	Roy Stewart	Universal	4,571	Jan. 19
Red Warning	J. Hoxie	Universal	4,795	Dec. 22
Reno	All Star	Goldwyn	6,600	Dec. 1
Richard the Lion Hearted	Beery	Asso. Auth.	8,000	Nov. 3
Satin Girl, The	All Star	Grand Asher		
Second Hand Love	Jones	Fox	6,000	Nov. 10
Tiger Rose	Lenore Ulrich	Warner	7,400	Dec. 15
Shattered Faith	Special Cast	Ind. Pict.	5,000	
Six Cylinder Love	Truex	Fox	7,000	Jan. 12
Temple of Venus	All Star	Fox	8,000	Nov. 24
This Freedom	All Star	Fox	7,000	Dec. 22
Thundergate	O. Moore	First Nat'l	6,665	Dec. 29
To The Ladies	Special Cast	Paramount	6,268	Dec. 8

Current Production Chart

JANUARY

Feature	Star	Distributor	Length	Reviewed
After the Ball	Glass-Cooper	Anderson	7,000	Jan. 5
Age of Desire	Select Cast	First Nat'l	5,174	Jan. 19
Black Oxen	C. Griffith	First Nat'l	6,000	Jan. 5
Boy of Mine	Alexander	F. B. O.	4,112	Jan. 26
Breaking Into Society	Special Cast	F. B. O.	4,112	Jan. 26
Broadway Broke	All Star	Selznick	6,000	Dec. 8
Condemned				
Conductor 1492	Johnny Hines	Warner	6,500	Feb. 2
Courtship Myles Standish	Chas. Ray	Asso. Exhib.	9,000	Jan. 12
Danger Ahead	Richard Talmadge	Goldstone	5,000	Jan. 12
Eterna City, The	La Marr-Lytell	First Nat'l	8,000	Jan. 12
Fool's Awakening	Ford-Bennett	Metro	5,763	Jan. 19
Exiles	Bouton-Gilbert	Fox	6,100	Jan. 19
Flaming Barriers	Logan-Moreno	Paramount	5,770	Feb. 9
Gentle Julia	Bessie Love	Fox	5,731	Jan. 19
Good Men and Bad	Marin Sais	Selznick	3,926	Jan. 26
Governor's Lady	Jane Grey	Fox	7,669	Jan. 12
Grit	Glenn Hunter	Hodkinson	5,800	Jan. 12
Half a Dollar Bill	Nilsson	Metro	5,700	Jan. 19
Heart Bandit	Viola Dana	Metro	5,000	Jan. 19
Heritage of the Desert	Bebe Daniels	Paramount	5,741	Feb. 2
His Mystery Girl	Rawlinson	Universal	4,487	Jan. 5
Hoodman Blind	Gladys Hulette	Fox	5,434	Jan. 26
Hook and Ladder	H. Gibson	Universal	6,000	Jan. 12
Humming Bird	Gloria Swanson	Paramount	7,490	Jan. 26
In the Spiders Web	Special Cast	Ind. Pict.	5,120	Jan. 19
Judgment of Storm	Special Cast	F. B. O.	6,329	Jan. 19
Just Off Broadway	John Gilbert	Fox	5,544	Feb. 2
Lady of Monsoreau	All Star	Klein	5,500	Dec. 29
Let Not Man Put Asunder	Tellegen-Fred'ck	Vitagraph	8,000	Dec. 8
Love Pirate	All Star	F. B. O.	4,750	Dec. 8
Love Bandit	Doris Kenyon	Vitagraph	5,800	Jan. 12
Loving Lies	Brent-Blue	Asso. Auth.	6,526	Jan. 19
Lullaby	Jane Novak	F. B. O.	4,750	Jan. 26
Marriage Market	All Star	C. B. C.	6,297	Jan. 26
Man from Wyoming	J. Hoxie	Universal	4,719	Feb. 2
Mask of Lopez	Fred Thomson	F. B. O.	5,000	Jan. 19
Mine to Keep	Washburn	Grand-Asher	5,317	Dec. 29
Monkey's Paw	Special Cast	Selznick	5,194	Jan. 19
Name the Man	Special Cast	Gold-Cos.	7,771	Jan. 26
No More Women	Bellamy-Moore	Asso. Auth.	6,181	Feb. 2
Not a Drum Was Heard	Charles Jones	Fox	4,823	Feb. 9
Old Fool	All Star	Hodkinson	6,147	Jan. 5
Other Men's Daughters	Washburn	Gr-Asher	5,036	Feb. 2
Painted People	Colleen Moore	First Nat'l	6,000	Jan. 12
Phantom Justice	Special Cast	F. B. O.	6,238	Feb. 2
Prince of a King	Dinky Dean	Selznick	6,000	Jan. 12
Satin Girl	All Star	Grand-Asher	5,691	Dec. 8
Shadow of the East	Mayo-Harris	Fox	5,874	Feb. 16
Shepherd King	All Star	Fox	8,000	Dec. 29
Song of Love	Norma Talmadge	1st Nat'l	8,000	Jan. 26
South Sea Love	Shirley Mason	Fox	4,168	Jan. 5
Steadfast Heart	Mary Alden	Distinctive	7,012	Jan. 25
The Arizona Express	Special Cast	Fox	8,000	Jan. 26
The Wildcat	Robert Gordon	Inde. Pic.	5,000	Jan. 26
Three Days to Live	Ora Carew	Gerson	5,700	Jan. 12
Three Miles Out	Madge Kennedy	Kenma	5,700	Jan. 12
Three Weeks	Special Cast	Goldwyn	8,000	Dec. 8
Thrill Chaser	Hoot Gibson	Universal	5,196	Dec. 8
Through the Dark	Colleen Moore	Goldwyn	7,999	Jan. 19
Toilers of the Sea	Special Cast	Selznick	5,128	Jan. 19
Treasure Canyon	J. B. Warner	Sunset	5,000	Jan. 19
Trouble Trail	Gerber-Hatton	Arrow	5,000	Jan. 19
Westbound	J. B. Warner	Sunset	5,000	Jan. 19
West of Water Tower	All star	Paramount	6,500	Jan. 19
What Three Men Wanted	Miss DuPont	Inde. Pic.	5,000	Jan. 19
What Love Will Do	Ken. McDonald	Sunset	5,000	Jan. 19
When Odds are Even	Russell	Fox	4,284	Dec. 8
Whispered Name	All Star	Universal	5,000	Jan. 26
Wife in Name Only	Special Cast	Selznick	4,868	Jan. 26
Woman to Woman	Betty Compson	Selznick	6,994	Jan. 26
You Can't Get Away With It	Marmont	Fox	6,052	Dec. 15

FEBRUARY

Alimony	Darmond-Baxter	F. B. O.	6,917	Feb. 9
Average Women	Garon-Powell	C. C. Burr	6,021	Feb. 23
Baffled	Franklyn Farnum	Inde. Pic.	5,000	Feb. 23
Blizzard, The	Foreign Cast	Fox	5,890	March 8
Breathless Moment	Wm. Desmond	Universal	5,556	Feb. 16
Cause For Divorce	Brunette-Butler	Selznick	7,132	Mar. 1
Chastity	Kath. M'Donald	First Nat'l	6,008	Feb. 16
Covered Trail	J. B. Warner	Sunset	5,000	Feb. 16
Daddies	Mae Marsh	Warner	6,500	Feb. 23
Eyes of the Forest	Tom Mix	Fox	4,408	Feb. 23
Flaming Barriers	Logan-Moreno	Paramount	5,770	Feb. 9
Floodgates	Lowell-Russell	Lowell	6,435	March 8
Flowing Gold	Anna Q. Nilsson	First Nat'l	8,005	March 8
Gambling Wives	Marjorie Daw	Arrow	6,438	March 8
Geo. Washington Jr.	Wesley Barry	Warner	6,100	Feb. 23
Great White Way	Anita Stewart	Gold-Cos.	10,000	March 8
Happiness	Laurette Taylor	Metro	7,700	March 8
Hill Billy	Jack Pickford	Allied Prod.	5,734	March 8
Hoosier Schoolmaster	Special Cast	Hodkinson	5,000	March 8
Innocence	Anna Q. Nilsson	C. B. C.	5,920	Feb. 9
Jack O' Clubs	Rawlinson	Universal	4,717	Feb. 16
Lily of the Alley	Edwards-White	Hepworth	5,000	Feb. 16
Love Letters	Shirley Mason	Fox	4,749	March 8
Love Master	Strongheart	First Nat'l	6,799	Feb. 2
Leave It to Jerry	Billie Rhodes	Grand Asher	5,748	Feb. 2
Ladies to Board	Tom Mix	Fox	6,112	Feb. 23
Marry in Haste	Wm. Fairbanks	Goldstone	5,000	Feb. 23
Marriage Circle	Marie Prevost	Warner	8,300	Feb. 16
My Man	Farnum-Miller	Vitagraph	6,800	Feb. 23
Nellie Beautiful Model	All Star	Gold-Cos.	6,098	Mar. 22
Next Corner	Special Cast	Paramount	6,985	Feb. 23
Night Hawk, The	Harry Carey	Hodkinson	5,000	Feb. 23
Nort of Hudson Bay	Tom Mix	Fox	4,973	Mar. 1
Painted People	Colleen Moore	First Nat'l	6,897	Feb. 9
Pied Piper Malone	Thos. Meighan	Paramount	7,264	Feb. 9
Poisoned Paradise	Harlan-Bow	Preferred	6,800	Mar. 15
Restless Wives	All Star	Burr	6,317	Mar. 1

Feature	Star	Distributor	Length	Reviewed
Ride For Your Life	Hoot Gibson	Universal	5,310	March 8
Roulette	All Star	Selznick	4,850	Mar. 1
Scaramouche	All Star	Metro	10,000	Oct. 13
Second Youth	Special Cast	Gold-Cos.	6,673	Mar. 1
Shadows of Paris	Pola Negri	Paramount	6,440	Mar. 1
Slow as Lightning	Ken. McDonald	Sunset	5,000	Mar. 1
Stranger	Special Cast	Paramount	6,515	Feb. 16
Sporting Youth	Denny-LaPlante	Universal	6,712	Feb. 16
Three O'Clock in Morn.	Binney-Breese	Burr	6,293	Mar. 1
Thy Name is Woman	All Star	Metro	9,087	March 8
Torment	Love-Moore	First Nat'l	6,000	March 8
Under the Red Robe	Special Cast	Goldwyn	8,000	Dec. 1
Way of a Man	Allene Ray	Pathe	8,816	Mar. 1
Week End Husbands	Special Cast	Equity	6,450	Mar. 1
Western Feuds	Edmund Cobb	Arrow	5,000	Mar. 1
When A Man's A Man	Bowers-La Motte	First Nat'l	6,910	Feb. 16
White Panther	Rex Baker	Goldstone	5,000	Mar. 1
White Sin	Special Cast	F. B. O.	6,237	March 8
The White Sister	Lillian Gish	Metra	12,000	March 8
Wild Oranges	Mayo-Valli	Goldwyn	6,837	Feb. 16
Yesterday's Wife	Irene Rich	C. B. C.	5,847	Feb. 9
Yankee Consul	Douglas MacLean	Asso. Exhib.	6,148	Feb. 23

MARCH

Arizona Express	Special Cast	Fox		Mar. 23
Beware The Woman	Dereelys Perdue	F. B. O.		
Blasted Hopes	Edmund Cobb	Arrow		
By Divine Right	Dexter-Harris	F. B. O.	7,541	Nov. 17
Crossed Trails	Franklyn Farnum	Ind. Pict.	4,500	
Damaged Hearts	Mary Carr	F. B. O.	6,154	
Daughters of Today	P. Ruth Miller	Selznick	7,280	
Daring Youths	Bebe Daniels	Principal	6,000	
Discontented Husbands	Jas. Kirkwood	Columbia	5,421	Mar. 15
Don't Doubt Y'r Husband	Viola Dana	Metro		
Drums of Jeopardy	E. Hammerstein	Truart	6,529	Mar. 22
Enchanted Cottage, The	Rich. Barthlemess	First Nat'l		
Fair Week	Walter Hiers	Paramount	4,636	
Fighting Coward	Ernest Torrence	Paramount		Mar. 29
Fine and Dandy	Tom Mix	Fox		
Fools Highway	Philbin-O'Malley	Universal	7,431	
Flapper Wives	May Allison	Selznick		
Flattery	Bowers-LaMotte	C. B. C.		
Galloping Ace	Jack Hoxie	Universal	4,560	April 12
Galloping Gallagher	Fred Thomson	F. B. O.	4,819	April 5
Galloping Fish	S. Chaplin-Fazenda	First Nat'l	6,000	Apr. 5
Gold Fish	C. Talmadge	First Nat'l		
Great White Way	Anita Stewart	Cosmo		Mar. 9
His Darker Self	Lloyd Hamilton	Hodkinson	5,000	Apr. 5
Icebound	Dix-Wilson	Paramount	6,471	
Law Forbids	Baby Peggy	Universal	6,203	Mar. 15
Lilies of the Field	Griffith-Tearle	First Nat'l		Apr. 5
Lone Wolf	Dalton-Holt	Asso. Exhib.		
Love's Whirlpool	Kirkwood-Lee	App'd Pict.	6,028	Mar. 29
Man's Mate	John Gilbert	Fox	5,041	Mar. 16
Mrs. Ericker's Reputati	A. Taylor	Hepworth		Apr. 5
Nellie, the Beautiful				
Cloak Model	Claire Windsor	Goldwyn		Mar. 2
Night Message	All Star	Universal	4,590	April 5
North of Nevada	Fred Thomson	F. B. O.	4,929	
On Time	R. Talmadge	Truart	6,030	
Pagan Passions	Standing-Theby	Selznick		
Pal O' Mine	Irene Rich	C. B. C.		
Phantom Horseman	Jack Hoxie	Universal	4,399	Apr. 5
Plunderer, The	F. Mayo	Fox	5,812	Mar. 30
Sage Brush Gospel	Gerber-Hatton	Arrow	5,000	
Sheriff of Tombstone	Fred Thomson	F. B. O.		
Sherlock Junior	Buster Keaton	Metro		
Shooting of Dan McGrew	LaMarr-Marmont	Metro	6,318	April 19
Singer Jim McKee	Wm. S. Hart	Paramount	6,433	Apr. 5
Society Scandal	Gloria Swanson	Paramount		
Speak No Evil	Alma Taylor	Hepworth		Mar. 22
Stolen Secrets	Rawlinson	Universal		
Three Weeks	Aileen Pringle	Goldwyn		Mar. 23
Torment	Special Cast	First Nat'l		Mar. 29
Try and Get It	Washburn-Dove	Hodkinson	5,770	April 19
Two Fisted Tenderfoot	Franklyn Farnum	Ind. Pict.	4,800	
Vagabond Trail	Charles Jones	Fox	4,302	Mar. 9
What 3 Men Wanted	Miss DuPont	Inde. Pic.	5,200	
Why Get Married	Andree Lafayette	Asso. Exhib.	5,091	April 12
Why Men Leave Home	All Star	First Nat'l	8,000	
Wolf Man	John Gilbert	Fox	5,145	Feb. 17
Woman and Her Man	Renee Adoree	Metro		
Woman's Secret	Mae Marsh	Allied P. D.	9,787	Mar. 29
Women Who Give	Special Cast	Metro		
Woman Who Sinned	Wallace-Rich	Fox	6,500	
Yankee Madness	Larkin-B. Dove	F. B. O.	4,680	April 12
Yolando	Marion Davies	Gold-Cos.		

APRIL

Arab, The	Terry-Navarro	Metro		
Beau Brummel	John Barrymore	Warner		April 12
Beggars on Horseback	Prevost-Blue	Principal		
Boy of Flanders	Jackie Coogan	Metro	7,018	Apr. 5
B'way After Dark	Special Cast	Warner		
Babbitt	Special Cast	Warner		
Confidence Man	Thomas Meighan	Paramount		
Captain January	Baby Peggy	Principal	6,000	
Crossed Trails	Franklyn Farnum	Inde. Pic.		
Dawn of A Tomorrow	Jacqueline Logan	Paramount	6,010	Apr. 5
Dancing Cheat	Rawlinson-Lake	Universal		
Excitement	Laura La Plante	Universal	4,913	April 19
Girl Shy	Harold Lloyd	Pathe	7,600	April 12
Girl of the Limerlost	Gloria Grey	F. B. O.		
His Forgotten Wife	Madge Bellamy	F. B. O.	6,500	April 19
King of Wild Horses	Special Cast	Pathe	4,611	April 5
Listen Lester	Faz-Novak-Myers	Principal	6,000	
Marriage Cheat	Mar-Joy-Menjou	First Nat'l		
Masked Dancer	Chadwick-Lowell	Sher-Principal		
Miami	Betty Compson	Hodkinson	5,000	
Mile, Midnight	Murray-Blue	Metro		
Lord's Referee	Charles Jones	Fox	5,000	
Peter The Great	Emil Jannings	Paramount		

Current Production Chart

Pipes of Pan	Alma Taylor	Hepworth	
Recoil	Betty Blythe	J. Parker Read	April 27
Right of the Strongest	E. K. Lincoln	Selznick	6,240
Second Youth	Special Cast	Gold.-Cos.	6,169 April 19
Silent Stranger	Fred Thomson	F. B. O.	
Son of the Sahara	All Star	First Nat'l	
Souvenir	Ayres-Marmont	Asso. Exhib.	
Triumph	Joy-La Rocque	Paramount	
Those Who Dance	Special Cast	First Nat'l	
Traffic in Hearts	(Not mentioned)	C. B. C.	
True As Steel	Aileen Pringle	Goldwyn	April 20
Wandering Husbands	Lee-Kirkwood	Hodkinson	5,000
Woman on the Jury	Special Cast	First Nat'l	
\$20 a Week	George Arliss	Selznick	5,990

MAY

Amazing Guest	All Star	Hepworth	
Breaking Point	Nita Naldi	Paramount	
Bluff	Ayres-Moreno	Paramount	
B'way After Dark	Special Cast	Warner	
Cythrea	Stone-Rubens	Universal	
Clay of China	Rawlinson	Ind. Pic.	
Desperate Adventure	Franklyn Farnum	First National	
For Sale	Corrine Griffith	Hodkinson	
Hold Your Breath	Special Cast	Hodkinson	6,000
How to Educate a Wife	Special Cast	Warner	
Lightning Rider, The	Harry Carey	Hodkinson	5,000
John Forrest Finds H's	Edwards-White	Hepworth	
Lightening Rider, The	Harry Carey	Hodkinson	
Lone Chance, The	John Gilbert	Fox	
Moral Sinners	Dorothy Dalton	Paramount	5,437 April 19
Men	Pola Negri	Paramount	
Missing Daughters	Special Cast	Selznick	
One Night in Rome	Laurette Taylor	Metro	
Perfect Flapper, The	Colleen Moore	First Nat'l	
Rejected Woman, The	Rubens-Nagel	Gold.-Cos.	April 19
Right of the Strongest	E. K. Lincoln	Selznick	6,240
Riders Up	Universal	Universal	5,000
Robinson Crusoe, Jr.	Jackie Coogan	Metro	
Storm Daughter, The	Special Cast	Universal	5,303 April 19
Trouble Shooter, The	Tom Mix	Fox	
Untamed Youth	F. B. O.		
What Shall I Do?	Dorothy Mackaill	Hodkinson	
Virtuous Liars	M. Costello	Vitagraph	5,800 April 19
What Shall I Do?	Dorothy Mackaill	Hodkinson	5,000
White Motb	LaMarr-Tearle	First Nat'l	
White Shadows	Betty Compson	Selznick	
Woman Who Sinned	F. B. O.		

JUNE

Another Scandal	Lois Wilson	Hodkinson	
Babbitt	Special Cast		
Back Trail, The	Jack Hoxie	Universal	
Bedroom Window, The	All Star	Fam. Players	
Calibre Forty-Five	Franklyn Farnum	Inde. Pict.	Special Cast
Code of the Sea	All Star	Fam. Players	6,038
Fools in the Dark	George O'Hara	F. B. O.	
For Sale	All Star	First Nat'l	
Guilty One, The	Ayres	Fam. Players	5,365
Her Own Free Will	Helene Chadwick	Hodkinson	
Helen's Babies	Baby Peggy	Principal	
Husbands and Lovers	Florence Vidor	First Nat'l	
Mist in the Valley	Ames-Dennes	Hepworth	
Montmartre	Pola Negri	Fam. Players	6,715
Never Say Die	Douglas McLean	Asso. Exhib.	
Not One to Spare	Hodkinson		4,500
Passionate Adventurer	Alice Joyce	Selznick	
Ragged Messenger	First Nat'l		
Ridgeway Montana	Jack Hoxie	Universal	
Self Made Failure, The	Ben Alexander	First Nat'l	
Sundown	All Star	First Nat'l	
Tiger Lover	Taylor-Moreno	Fam. Players	5,328
Tiger Thompson	Harry Carey	Hodkinson	
Those Who Dance	Special Cast	First National	
Traffic in Hearts	John Bowers	C. B. C.	
Which Shall It Be?	Ethel Wales	Hodkinson	April 19

Short Subject Releases

PATHE

Title	Series	Release Date
An Ideal Farm	Aesop Fable	2,500 April 27
April Fool	Roach	2,000 April 20
A Trip to the Pole	Aesop Fable	1,500 May 18
Big Moments from Little Pic.	Will Rogers	2,000 Mar. 30
Birds of Passage		3,000
Black Oxfords	Mack Sennett	2,000 May 18
Bottle Babies	Spat Family	2,000 May 18
Brothers Under the Chin	Stan Laurel	2,000 April 13
Commencement Day	Our Gang	2,000 May 4
Dirty Little Half-Breed	Frontier Series	2,000 Mar. 30
Don't Forget	Charles Chase	1,000 Mar. 23
Flickering Youth	Mack Sennett	2,000 April 27
Fields of Glory	"Sportlight"	1,000 Mar. 23
Fishin' Fever	Sportlight	1,000 May 18
Friend Husband	Pollard	2,000 April 5
Gateway to the West	Chronicles	3,000 April 20
Get Busy	Roach	1,000 April 27
Hard Knocks	Charles Chase	1,000 April 6
High Brow Stuff	Will Rogers	2,000 April 27
Hit The High Spots	Spat Family	2,000 April 20
Homeless Pups	Aesop Fables	2,500 May 4
Hunters Bold	Spat Family	2,000 Mar. 23
If Noah Lived Today	Terry Cartoon	1,000 April 13
King of Wild Horses	Murphy-Barry	5,000 April 13
Love's Detour	Charles Chase	2,000 Mar. 23
Near Dublin	Roach	2,000 May 11
North of Fifty-Fifty	Dippy Do Dad	1,000 May 11
One At a Time	Roach	1,000 April 20

Short Subject Releases

Our Little Nell	"Dippy Doo Dad"	1,000 April 13
Out of the Storm	Leatherstocking	2,000 May 11
Paleface Law	Leatherstocking	2,000 April 13
Publicity's Pays	Roach	1,000 May 4
Ransom	Leatherstocking	2,000 April 20
Rivenoak's Revenge	Leatherstocking	2,000 May 4
Running Wild		1,000 April 5
Seeing Things		2,000 April 5
Shanghaied Lovers	Langdon	2,000 Mar. 30
Sporting Speed	Sportlight	1,000 May 4
Sun and Snow	Sportlight	1,000 April 20
The Betrayal	Leatherstocking	2,000 April 27
The Champion	Terry Cartoon	1,000 Mar. 29
The Fraidy Cat	Charles Chase	1,000 Mar. 30
The Guest	Nigh Smith	1,000 April 27
The Hollywood Kid	Mack Sennett	2,000 April 20
The Jealous Fisherman	Aesop Fable	2,500 May 18
The Medicine Hat	Frontier Series	2,000 April 13
The Panther	Leatherstocking	2,000 May 18
The Pilgrims	Chronicles	3,000 May 18
The Swift and Strong		1,000 April 5
Way of a Man	Serial Chapter 15	2,000 Mar. 23
When Winter Comes	Aesop Fables	2,500 May 11
Wolfe and Montcalm	The Last Stand of Red Man	2,000 Mar. 22

EDUCATIONAL

A Tiny Tour of U. S. A.	Hodge-Podge	1,000 May 18
Air Pockets	Mermaid Comedy	2,000 May 25
Cornfed	Christie Comedy	2,000 May 4
Dandy Lions	Neal Burns	2,000 April 20
Flowers of Hate	Wilderness Tales	1,000 May 11
Fold Up	Bowes-Vance	1,000 April 27
Fun Shop	Fun Shop	1,000 May 4
Going Fast	Hamilton Comedy	2,000 May 11
Heart Throbs	Sing Them Again	1,000 April 20
Junior Partner	Juvenile Comedy	2,000 May 25
Jumping Jacks	Hodge Podge	1,000 Mar. 23
Killing Time	Lloyd Hamilton	2,000 Mar. 27
Lady Bird, The	Secrets of Life	1,000 May 11
Lang Aga	Sing Them Again	1,000 Mar. 23
Lost Chords	Sing Them Again	1,000 May 18
Lon Some	Lloyd Hamilton	2,000 Mar. 27
Midnight Blues	Lige Conley	2,000 April 13
Misfit, The	Clyde Cook	2,000 Mar. 23
Nerve Tonic	Christie Comedy	2,000 May 18
Out Bound	Cameo Comedy	1,000 May 11
Plastigrams	Third Dimension	1,000 Mar. 23
Powder Marks	Cameo Comedy	1,000 May 25
Reno or Bust	Bobby Vernon	2,000 Mar. 23
Safe and Sane	Jimmie Adams	2,000 April 6
The Fly		1,000 Mar. 25
The Bonehead	Tuxedo Comedy	2,000 May 18
There He Goes	Lige Conley	2,000 April 27
Trader Keeps Moving	Wilderness Tales	1,000 April 20

UNIVERSAL

Checking Out	Chap. 5 "Fast Express"	2,000 April 7
Cipher Message	Chap. 6 "Fast Express"	2,000 April 14
Bandit Raiders	Chap. 7 "Fast Express"	2,000 April 21
Big Boy Blue	Leather Pusber	2,000 Mar. 10
Face to Face	Chapter 15 "Ghost City"	2,000 Mar. 10
Facing the Crisis	Chap. 1 "Fast Express"	2,000 Mar. 10
Flames of Vengeance	Chapter 14 "Ghost City"	2,000 Mar. 3
Green Grocers	Slim Summerville	1,000 April 21
Haunted House	Chap. 4 "Fast Express"	2,000 Mar. 31
Hit 'em Hard	Earle-McCoy	2,000 April 2
Keep Healthy	Slim Summerville-Dunn	1,000 Mar. 10
Marry When Young	Neely Edwards	2,000
Miscarried Plan		2,000 Feb. 2
Nobody to Love	Roach-Edwards	1,000 Mar. 17
One Wet Night	Neely Edwards	1,000 April 14
Perils of the City	Neely Edwards	1,000 April 7
Politics	Slim Summerville	1,000 April 28
Pretty Plungers	Centry Follies Girls	2,000 April 23
Unknown Boy	(not mentioned)	2,000 Mar. 26
Racing Kid	Buddy Messenger	2,000 April 16
Ship Aboy	Slim Summerville-Dunn	1,000 Mar. 24
Should Poker Players Marry	Roach-Edwards	1,000 Mar. 3
Society Sensation		2,000 Mar. 1
Sons-in-Law	Jack Earle-McCoy	2,000 Mar. 5
Spring of 1964	Harry Sweet and Pal	2,000 April 9
Swing Bad the Sailor	Billy Sullivan	2,000 Mar. 8
That Oriental Game	Pal the Dog	2,000 Mar. 12
Tough Tenderfoot		2,000 Feb. 22
Vanishing Diamonds	Chap. 2 "Fast Express"	2,000 Mar. 17
Western Skies	Jack Mower	2,000
Woman of Mystery	Chap. 3 "Fast Express"	2,000 Mar. 24
Young Tenderfoot	Buddy Messenger	2,000 Mar. 19

FOX

A New England Farm	Educational	1,000 Mar. 30
Be Yourself	Al. St. John	2,000 Feb. 10
Etiquette	Sunshine	2,000 Feb. 24
Feathered Fisherman	Educational	1,000 Mar. 16
He's My Pal	Imperial	2,000 April 6
On the Job	Animal comedy	2,000 Mar. 9
Rivers of Song	Educational	1,000 Mar. 2
Sculptors of Paradise	Educational	1,000 Feb. 17
Slippery Decks	Educational	1,000 April 13
The Cowboys	Imperial	2,000 Feb. 10
The Jazz Weekly	Sunshine	2,000 Mar. 21
The Weaking	Sunshine	2,000 Feb. 10

CENTURY

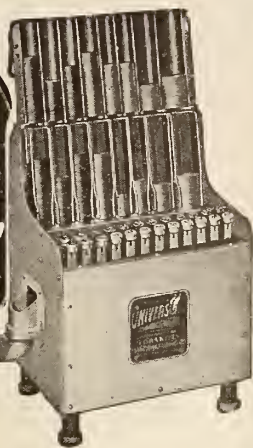
A Lofty Marriage	Earle-Murdock	2,000 April 15
Checking Out	"Pal"	1,000 April 12
Hit Him Hard	Earle-McCoy	1,000 April 12
Pretty Plungers	Cent. Follies Girls	1,000 April 12
The Racing Kid	Buddy Messenger	2,000 April 12

Coming Productions

Features	Star	Distributor			
A Desperate Adventure	Franklyn Farnum	Independent	Lend Me Your Husband	Doris Kenyon	Grand-Asher
Adorable Scofflaw, The	Bow-Harlan	Preferred	Let's Go		F. B. O.
After a Million	Kenneth McDonald	Sunset Prod.	Listen Lester	Special Cast	Phil Goldstone
Against the Grain	Special Cast	First National	Lone Fighter, The	J. B. Warner	Sunset Prod.
Age of Innocence, The	Special Cast	Warner Bros.	Lost	Special Cast	F. B. O.
Alaskan, The	Thomas Meighan	Paramount	Love Pirate, The	Carmel Myers	F. B. O.
Alibi, The	Special Cast	Vitagraph	Lover's Lane	Special Cast	Warner Bros.
Along Came Ruth	Viola Dana	Metro	Love Trap, The	Special Cast	Grand-Asher
America	Special Cast	United Artists	Loyalties	Special Cast	Fox
An Old Man's Darling	Laura La Plante	Pathe	Man Who Came Back, The		Fox
Another Scandal	Special Cast	Paramount	Madame Satan	Theda Bara	
A Prince of India	A. K. Mozundar	Excelsior	Mademoiselle Midnight	Mae Murray	Metro
Arab, The	Special Cast	Metro	Man From Wyoming, The	Jack Hoxie	Universal
A Woman Under Oath	Florence Reid	Independent	Manhandled	Gloria Swanson	Paramount
Back of the Beyond		Grand-Asher	Mansion of Aching Hearts	Special Cast	Preferred Pic.
Baffled	Franklyn Farnum	Independent Pic.	Mark of Cain	John Gilbert	Fox
Bag and Baggage	Special Cast	Selznick	Mary Anne		Pathe
Bandolero	Special Cast	Goldwyn-Cos.	Mary the Third	Eleanor Boardman	Goldwyn-Coc.
Barbara Freitchie	Special Cast	First National	Men	Pola Negri	Paramount
Beast, The	Special Cast	Fox	Montmartre	Pola Negri	Paramount
Beggar of St. Sulpice, The	Special Cast	Vitagraph	Merton of the Movies	Glenn Hunter	Paramount
Beggars on Horseback	Blue-Prevost	Warner Bros.	Miami	Betty Compton	Hodkinson
Ben Hur	Special Cast	Goldwyn-Cos.	Missourian, The	Reginald Denny	Universal
Between Friends	Special Cast	Vitagraph	Mist in the Valley	Alma Taylor	Hepworth
Beyond the Last Frontier	Special Cast	Paramount	Misunderstood	Special Cast	First National
Bird of Paradise, The	Special Cast	First National	Monsieur Beaucaire	Rudolph Valentino	
Backmail	Special Cast	Universal	Mountebank, The	Torrence-Nilsson	Paramount
Bluff	Ayres-Moreno	Paramount	My Ladies' Lips		Preferred
Boden's Boy	Special Cast	Hepworth Dist.	My Man	Special Cast	Vitagraph
Boomerang, The	Special Cast	Preferred Pic.	Never Say Die	Douglas McLean	Asso. Exhib.
Border Intrigue	Franklyn Farnum	Indep. Pic.	No More Women	M. Moore-Bellamy	Allied P. & D.
Borrowed Husbands	Florence Vidor	Vitagraph	North of 36	Special Cast	Paramount
Bread	Special Cast	Metro	Offenders, The	Marjorie Wilson	Independent
Breaking Point, The	Special Cast	Paramount	One Law For the Woman	Harris-Landis	Vitagraph
Breath of Scandal, The	Special Cast	Preferred Pic.	One Night in Rome	Laurette Taylor	Metro
Broken Barriers	Special Cast	Metro	Open Places	John Lowell	John Lowell
Buddies	Marion Davies	Cosmo	Other Men's Daughters	Special Cast	Grand-Asher
Butterfly	Virginia Valli	Universal	Outline of History		J. R. Bray
Captain January	Baby Peggy	Principal Pic.	Painted Woman, The	Kirkwood-Lee	Hodkinson
Cause for Divorce	Special Cast	Selznick	Passionate Adventurer	Alice Joyce	Selznick
Chechacos	Eva Gordon	Asso. Exhib.	Plaster Saints	Betty Blythe	Asso. Exhib.
Circe	Mae Murray	Metro	Plugging, The	Special Cast	Fox
Circus Rider, The	Charles Jones	Fox	Pony Express	Special Cast	Universal
Claim No. 1	Special Cast	Universal	Potash and Perlmutter in Hollywood	Bernard-Carr	First National
Clean Heart		Vitagraph	Prairie Wife, The	Special Cast	Gold-Cos.
Code of the Sea	Rod La Rocque	Paramount	Reckless Age, The	Reginald Denny	Universal
Colorau	John Gilbert	Fox	Relativity	Alma Rubens	Goldwyn-Cosmo.
Corsican Brothers	Dustin Farnum	Independent	Restless Wives	Doris Kenyon	Mastodon
Covered Trail, The	J. B. Warner	Sunset Prod.	Ridgeway of Montana	Jack Hoxie	Universal
Courage	Franklyn Farnum	Indep. Pic.	Romola	Gish Sisters	Inspiration
Crash, The	Special Cast	Vitagraph	Rose of the Ghetto	Mary Prevost	Warner Bros.
Dante's Inferno	Special Cast	Fox	Sands of Time	Special Cast	First National
Desert Rose, The	Harry Carey	Hodkinson	Sea Hawk, The	Milton Sills	First Nat'l
Discontented Husbands	Special Cast	C. B. C. (S. R.)	Sheriff of Tombstone	Fred Thomson	Monogram Pic.
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists	Signal Tower, The	Special Cast	Universal
Dollar Down	Ruth Roland		Singer Jim McKee	William S. Hart	Paramount
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.	Sinners in Heaven	Special Cast	Paramount
Double Dealing	Charles Jones	Fox	Skyline of Spruce, The	Special Cast	Universal
Driftwood	Elaine Hammerstein	Truett	Slow as Lightning	Kenneth McDonald	Sunset Prod.
Druscilla With a Million	Special Cast	Film Book. Offices	Southern Love	Betty Blythe	
Dust in the Doorway	Special Cast	First National	Stepping Lively	Richard Talmadge	Truett
Enemy Sex, The	Betty Compton	Paramount	Stolen Hearts	Herbert Rawlinson	Universal
Extra Man, The		Universal	Strange Woman, The	Shirley Mason	Fox
Face to Face	Viola Dana	Metro	Strathmore		Fox
Faint Perfume	Special Cast	Preferred	Superstition	De la Motte-Bowers	Creative Prod.
Feet of Clay	L. Joy-R. La Rocque	Paramount	Taming of The Shrew	Bebe Daniels	Principal Pic.
Fighting Tylers, The	Special Cast	Hal. Roach	Tarnish	May McAvoy	Paramount
Fine and Dandy	Tom Mix	Fox	Tarzan and the Golden Lion	Elmo Lincoln	Grand-Asher
Fire Patrol, The	Madge Bellamy	Chadwick Pic.	Tenth Woman, The	Special Cast	Warner Bros.
Fires of Fate		Truett (S. R.)	Tess of the D'Urbervilles	Special Cast	Goldwyn-Cosmo.
First Violin, The		Grand-Asher	Ten Commandments	Special Cast	Paramount
Flames of Romance	Special Cast		Thief of Bagdad, The	Douglas Fairbanks	United Artists
Flattery	Special Cast	C. B. C.	Tiger Love	Special Cast	Paramount
Fool, The	Special Cast	Fox	Tiger Thompson	Harry Carey	Hodkinson
Fools in the Dark	M. Moore-P. R. Miller	F. B. O.	Trouble Shooter, The	Tom Mix	Fox
Forbidden Lover, The	Special Cast	Selznick	Throwback, The	Pat O'Malley	Universal
Forgive and Forget	Special Cast	C. B. C. (S. R.)	Treasure Canyon	J. B. Warner	Sunset Prod.
Forty-Horse Hawkins	Hoot Gibson	Universal	Tree in the Garden	Special Cast	Goldwyn-Cosmo.
Furnace of Life, The		Grand-Asher	Triflers, The	Special Cast	Preferred Pic.
Getting Her Man	Special Cast	Gerson Pic	Trouble Shooter, The	Tom Mix	Fox
Girl in the Limousine	Larry Semon	Truett	Tumult, The	George Hackathorne	Universal
Goldfish, The	Constance Talmadge	First Nat'l	Ultimate Good, The	Elaine Hammerstein	Truett
Gold Rush, The	Charlie Chaplin	United Artists	Unseen Hands	Wallace Beery	Asso. Exhib.
Good Bad Boy, The		Principal Pic.	Virtuous Crooks	H. Rawlinson	Universal
Good Men and Bad	Special Cast	F. W. Kraemer	Virtuous Laws	Special Cast	
Goof, The	Special Cast	First National	Visions		United P. & D.
Greed	Special Cast	Gold-Cos.	Wanderer of the Wasteland		Paramount
Guilty One, The	Agnes Ayres	Paramount	Wandering Husbands	Kirkwood-Lee	Hodkinson
Haunted Hours	Olive Hammerstein	Fred Welhl Prod.	Wanted by the Law	J. B. Warner	Sunset Prod.
Hearts of Oak		Fox	Warrens of Virginia		Fox
Her Game	Florence Reid	Independent	Way of All Flesh		Grand-Asher
Her Own Free Will	Helene Chadwick	Hodkinson	Way of a Man	Special Cast	Pathe
Her Code of Honor	Florence Reid	Independent	Weavers, The		Goldwyn-Cosmo.
Hill Billy, The	Jack Pickford	Allied P. & D.	Week End Husbands	A. Rubens-M. Love	Equity
How to Educate a Wife	Special Cast	Warner Bros.	Welcome Stranger	Special Cast	
House of Youth	Norma Talmadge	First Nat'l	Westbound	J. B. Warner	Sunset Prod.
Human Mill, The	Special Cast	Metro	Western Vengeance	Franklyn Farnum	Indep. Pic.
Hunted Woman, The		Fox	What Shall I Do	Dorothy Mackail	Hodkinson
If Winter Comes	Raymond Griffith	Independent	When a Girl Loves	Agnes Ayres	Asso. Exhib.
In Fast Company	Richard Talmadge	Truett	When Johnny Comes Marching		
In the Shadow of the Moon	Dorothy Chappell	Lee-Bradford	Home	Special Cast	Universal
Inner Sight, The	Kirkwood-Lee	Hodkinson	When a Woman Reaches Forty	Special Cast	Preferred
Innocence	Anna O. Nilsson	C. B. C.-S. R.	Whipping Boss, The	Special Cast	Monogram
Innocent	Special Cast	Universal	Wise Son, The	Special Cast	Universal
It Is the Law	Special Cast	Fox	Women Who Give	Frank Keenan	Metro
It's a Boy	Special Cast	Weber and North	Woman Between Friends, A	Special Cast	Vitagraph
Jack O' Clubs	Herbert Rawlinson	Universal	Women Who Give	Special Cast	Metro
Janice Meredith	Marion Davies	Goldwyn-Cos.	Yoke, The	Special Cast	Warner Bros.
Justice Raffles	Gerald Ames	Hepworth	You Can't Live on Love	Reginald Denny	Universal
Leave It to Gerry	Special Cast		Youth to Sell	Special Cast	C. C. Burr
Last Frontier, The	Special Cast	First National			

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Comfort for Theatre Patrons— Laundered Atmosphere

HORACE L. SMITH, JR., Engineer

C. K. Howell Inc., Theatre Architects, Richmond, Va.

AIR contains varying amounts of moisture and for any temperature (dry bulb), there is a maximum amount of moisture that the air will absorb and hold, this is called the *saturation point*. When the amount of moisture contained is less than the saturation point for any temperature, it is denoted as a percentage of the total amount possible for the air to hold at this temperature. An example will make this better understood; a cubic foot of air at 40°F. may contain 1.7 grains of moisture, whereas the maximum amount that air at 40°F. will hold is 2.9 grains, therefore we speak of the air having a relative humidity of 60% (approximately). If the temperature of this cubic foot of air is now raised to 70°F. the amount of moisture contained will be the same, i. e. 1.7 grains, but the relative humidity is now only 21%, for at 70°F. air will hold 8 grains of moisture.

The ideal condition for maximum comfort is a temperature of from 67° to 70°F. (dry bulb) and 50% relative humidity. We now see that air at 70°F. and 50% relative humidity contains 4 grains of moisture per cu. ft.—so it is necessary to add 2.3 grs. to the 1.7 grains originally contained, in order to make the air ideal for comfort. An increase of the moisture content of 75%.

The usual type of heating plant only increases the temperature without adding moisture to the air, therefore, it decreases the relative humidity as the temperature is raised. This very dry air is very harmful, as it dries up the skin, causes rapid evaporation of the skin moisture, thereby requiring a much higher temperature for comfort, and is very enervating. Parched, prickly skin, and diseases caused by irritation of the mucus membrane in the throat and lungs, from lack of humidity, are directly traceable to the heating plant. In fact there is no way of telling how serious may be the effects of this extreme dryness upon the human system.

In order to again emphasize the extreme dryness of the air in a heated building, an example will be given: Starting with zero temperature outdoors, we find that *saturated* air (containing the maximum possible amount of moisture) contains only one-half of a grain of moisture per cu. ft. If the air is

now heated to 70° F. the weight of moisture in the air remains the same but the capacity of the air to absorb moisture at 70° F. is 8 grains per cu. ft., and the relative humidity is now only 6%. The importance of this is apparent when it is realized that the relative humidity of the arid desert air is from twelve to *twenty-five* percent—from twice to four times as much as the air in the building just considered.

It is hoped that conclusive evidence has been presented to bear out the statement that it is very essential to introduce moisture into air that is used in heating buildings. The next and opposite phase to be considered is the treatment of air under summer conditions.

When moisture is evaporated, it requires heat, and this heat is absorbed from the surrounding matter. The camper and soldier (especially those that served in warm climates) are familiar with the expedient of wetting the outside covering of canteens and then hanging them in the wind. The moving current of air caused the evaporation of the moisture on the outside, and in evaporating, heat is absorbed from the contents of the canteen, thus cooling the water.

THE cooling effect of evaporating moisture is sometimes very useful. If we pass a current of air through a fine mist or spray of water, part of the water is evaporated and absorbed by the air and the temperature of the remaining water is materially lowered. If the remaining water is now used again as a spray its temperature is lowered even more, until it reaches a point known as the wet bulb temperature. If we now add a constant supply of water equal to the amount evaporated, we will have a constant spray of water that is much cooler than the incoming water, and that reduces the temperature of the air passing through the spray.

In this arrangement we have what is known as an air washer. It lowers the temperature of the air passing through it, and at the same time removes all suspended dust, bacteria, gasses, acid fumes, etc. It also dissipates electrostatic charges, so as to reduce nervous irritation, and facilitates the precipitation of indoor dust. Bear in mind

that the average city air contains from 100,000 to 1,500,000 dust particles per cubic foot, and as high as 100 counts of bacteria. A well designed air washer will remove from 90 to 98% of air dust, bacteria, and other impurities contained in the air. In Public School No. 6, Brooklyn, N. Y., *five buckets* of mud, soot, and other disease breeding filth were removed from the air washer *within one week*.

THERE is also of course the ulterior saving resulting from washed air, in the less cleaning required, less depreciation of decorations, draperies, etc.

We now realize that the problem of proper air conditioning is very important. The requirements of proper ventilation are:

1. Correct amount of air, properly distributed. In theatres this should be at least 1,000 cu. ft. per person per hour.
2. The temperature must be maintained within close limits and be subject to proper regulation and control.
3. The humidity should be properly regulated by means of a properly designed and installed air washer. It should be controlled by a *humidostat* (a device for automatically regulating the humidity of the surrounding air by controlling the air washer).
4. The velocity of the air must not be too great, as drafts are very disagreeable. By proper design of ducts, grilles, etc., the velocity can be kept within the permissible limits, 2 ft. per sec. is the maximum.
5. There should be no offensive odors introduced with the air. An air washer will eliminate all odors.
6. The dust suspended in the incoming air must be removed as far as possible. A well designed air washer will remove from 95 to 98% of all suspended dust.
7. The bacteria count must be kept to the absolute minimum.

The well designed heating and ventilating plant of a theatre works as follows:

The air is drawn in from the outside and then passed over a few heating coils to raise its temperature so that it will not cause freezing of spray water in the air washer. These coils are called *tempering* coils. The air then passes through a mist of water caused by a number of spray nozzles that create a very dense fog. It is here that the dust, odors, gasses, bacteria, etc., are removed, and the humidity increased. The air absorbs moisture from the spray water and is cooled thereby. It then passes through a series of sheet iron baffles that remove all suspended and entrained moisture. The air next passes through the bank of heating coils that raise its temperature to the required degree. From here it is distributed through a proper sys-

tem of ducts so that every part of the house receives the same proposition of new air. The old air is exhausted by fans, and is either discharged out doors, or in cold weather, part of it is recirculated, being mixed with the new air entering the air washer, in order to save fuel.

Please read carefully the following statement. It deserves the earnest consideration of every theatre owner and manager. *It is possible with a well designed ventilating system equipped with a properly designed air washer to maintain a temperature at least 10°F. lower throughout the summer months than the outside dry bulb temperature in practically every part of this country.* Is there a theatre in the country that would not be packed throughout the hot summer days and nights if it was ten degrees cooler than the outside? This, regardless of the quality of the show too. It may be well to state here that a difference in temperature between inside and outside of more than ten degrees becomes uncomfortable and is not desired.

Cannot the live and progressive showman see the advantage in making capital of the very air that permeates his theatre by increasing the comfort, health, and enjoyment of his patrons thereby, and thus creating widespread publicity and good will?

The public has demanded better, finer, and more costly theatres, they have demanded bet-

ter shows—and their demands have had to be met. The public is now becoming educated as to what constitutes health and comfort in theatre air conditioning, and they will make their wants known in no uncertain terms.

Why not provide your patrons with a lauded atmosphere—anticipate their wants and win their approval and patronage!

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy

CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

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Available excellent library twelve years' experience playing pictures. Good references wire or write. Organist, 8021 Melrose Ave., Cleveland, Ohio.

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Regular Powers, Simplex, Motiograph, Edison, Intermittent Sprockets, our special prices for the next thirty days only, each.....\$3.74

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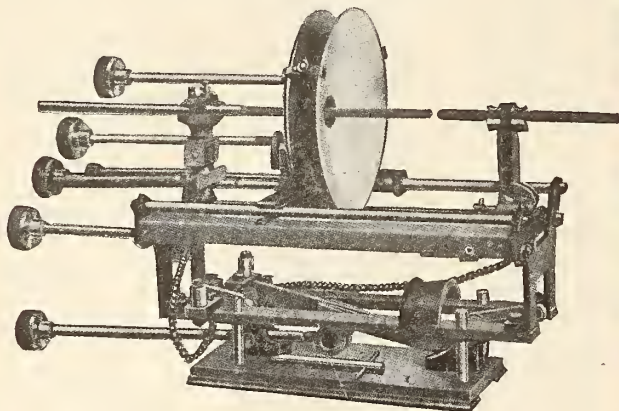
(CASH WITH ORDER or if supplies are to be sent C. O. D. then send 25% of total amount with your order.) NOTE: We pay Postage on all supplies, that is why you should send your order to us.

I go anywhere and install projection room equipment. Carry complete set of tools, shutters, change-over devices, etc. TERMS are \$10 per a day and expenses. 15 years installing projection room equipment. Have your equipment installed RIGHT by an EXPERT. I can save you \$\$\$\$\$\$.
WESLEY TROUT
(Consulting Projection Engineer)
"The Reliable Theatre Supply Dealer"
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D. C. OR A. C. CURRENT



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You Save { 70% in CARBONS
70-80% in CURRENT
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OBTAIN SHARPER DEFINITION TO THE PICTURE MAKING THE OBJECTS STAND OUT MORE CLEARLY

DEALERS write for our proposition
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ENGLAND

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SPACIOUS & LOFTY STUDIO

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PROJECTING THEATRE

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UP TO DATE ELECTRICAL INSTALLATION
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Special Window Cards With Copy Similar To Those Listed Below Are Furnished Free By Selznick To All Who Use National Tie-Ups

Beautiful Girls Are Always
Made More Beautiful When Adorned With

OMAR PEARLS
Buy Her A Strand and She'll Be Contented.
Then Make Her Extra Happy By
Taking Her To See

"Missing Daughters"
at the (Name of Your Theatre and Dates)

A Reward
Of Freedom In Action For The Summer Girl To
Enjoy Outdoor Sports Is Found In
FOREST MILLS UNDERWEAR

For Information Concerning
the Dangers
Leading To Her Moral Freedom, See
"Missing Daughters"
at the (Name of Your Theatre)

Found!

The Secret of Beauty--
The
PEBECO SMILE
For the Daughters
of the Nation
See--

"Missing Daughters"
at the (Name of Your Theatre and Dates)

Daddy!

Buy Her a
GAGE HAT
And Make Her Happy
Then Take Her to See

"Missing Daughters"
at the (Name of Theatre and Dates)

Watch 'Out

For Superfluous Hair—There Is Only
One Way To Stop It—Erase It With
BELLIN'S WONDERSTOEN

For
Every Woman And Her Daughters
Then Be Sure You See—
"Missing Daughters"
(Name of Theatre and Play Dates)

A Girl May Attract

Considerable Attention, But
CRISS CROSS BRASSIERES
Make Her Attractive the Right Way.
See--

"Missing Daughters"
at the (Name of your theatre and dates)

Start Her Right

By Wearing GORDON HOSIERY

And She Will Be in Style for
All Occasions **Avoid**

The Danger of Temptations by Showing Her

The Fate Of
"Missing Daughters"
at the (Name of Your Theatre and Dates)

Still Broadcasting



THE preceding pages clearly indicate the tremendous tie-up possibilities of "Missing Daughters", A Choice Production presented by Selco Pictures and distributed by Selznick Distributing Corporation. Exploitation opportunities are almost limitless.

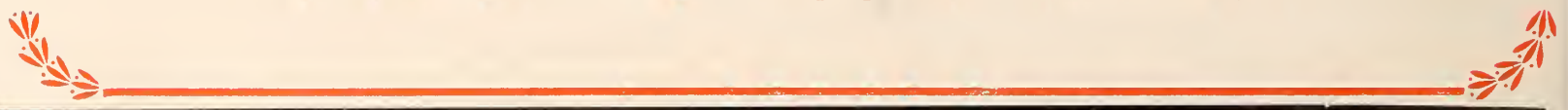
"MISSING DAUGHTERS"

offers you

A business-attracting title;
Wonderful exploitation angles;
An unusual story;
An outstanding cast of players;
Flawless direction;
Superb production quality;
It's a *real* hundred percent boxoffice picture.

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Make sure the release print is on Eastman Positive Film and you make sure that the photographic quality of the negative is carried through to the screen for your audiences to enjoy.

Look for the identification "Eastman" "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

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ROCHESTER, N. Y.



MACK SENNETT

presents

BEN TURPIN

in

“YUKON JAKE”

a two reel comedy

Again he tells the cockeyed world!

With every two reel Ben Turpin Comedy, Mack Sennett tells the whole cock-eyed world that a new reservoir of laughter is ready to be tapped.

Turpin invades the land of snow in this, but cold as it is you and your patrons will perspire with laughter.

No chance for cold feet with “Yukon Jake”; you’ll feel warm and good all over as you hear the chortles and cachinnations of your happy audiences.

Pathécomedy

TRADE



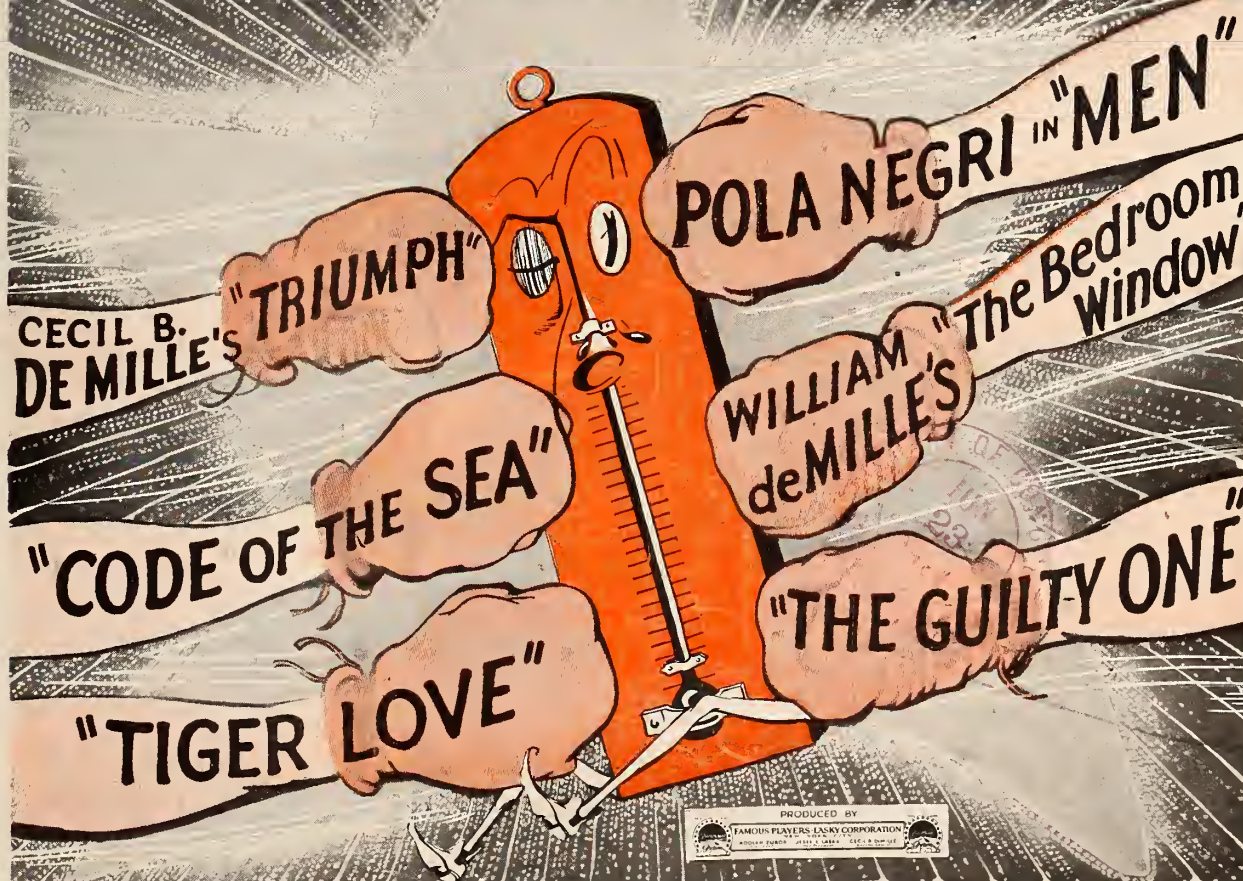
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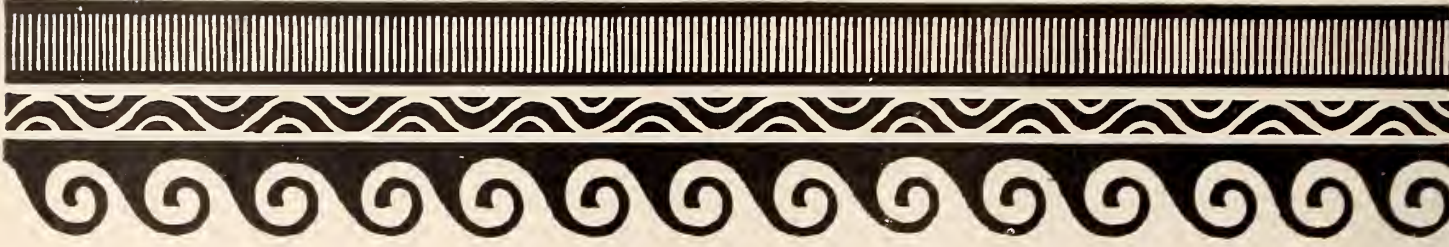
EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

Paramount Warm Weather Knockouts





'YOU CAN TELL The WORLD I SAID SO'—Says Eddie Bonns

*When We Asked If We Had His Permission to Repeat
the Good Things He Had to Say in the Following Letter:*

AND SO—we are printing here—
with his entire letter that the
entire film world may know just
how Mr. Bonns, who is Goldwyn's
Showmanship Authority, found the
Remarkable Field Results on the—

NATIONAL TIE-UP SECTION

Every Week in

EXHIBITORS TRADE REVIEW

—The only department of its kind
in any motion picture trade paper
that *actually* helps the exhibitor to
bigger business and *actually gets it!*

**GOLDWYN
COSMOPOLITAN**
Distributing Corporation

May 22, 1924

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Gentlemen:

During my recent trip to the small towns, I spoke with many Exhibitors about your National Tie-Up Section. It will no doubt interest you to know that Exhibitors everywhere are very enthusiastic about your co-operative service.

Your service is unusual because by filling out a coupon which appears weekly in the Exhibitors Trade Review and mailing same to your office, you assist the Exhibitor in his exploitation campaign by seeing that the window displays are sent to the merchants of his town who handle nationally advertised product.

One Exhibitor who was running our picture, Rex Beach's RECOIL, was so enthusiastic over the window displays he secured, that he walked me around the principal streets and pointed out six window tie-ups in the most important stores and locations of the town. He mentioned that it was the first time that he was successful in securing window displays in these prominent stores.

More power to you. This is real Exhibitor co-operation and helps the Distributor as well as the Exhibitor.

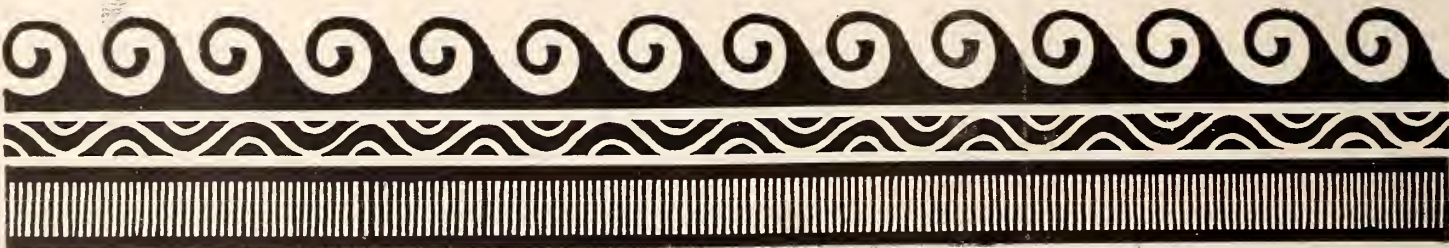
With best wishes, I am

Sincerely yours,

(Signed) EDDIE BONNS.

Manager of Exploitation

Now Turn to Pages 37-57 of This Issue



Metro Always Leads!

PICTURES

16

VARIETY

BROADWAY'S BIG BOX OFFICE WEEK ROLLS UP GROSSES OF \$238,000

"White Sister" at Capitol, \$54,600—*"Girl Shy"* at Strand, \$51,460, Theatre's Second Biggest Week
—*"Covered Wagon"* Closing Run in 59th Week

Easter Week on Broadway set a record for the business rolled up by 10 theatres presenting pictures. The figures were around \$238,000.

Estimates for Last Week
Capitol—"The White Sister" (Metro) (5,300; 55-\$1.65). After having tremendous run on Broadway at legitimate prices first engagement at popular prices was at Capitol last week. Rothafel gave picture a corking prolog and musical setting and business on week was \$54,600, feature holding over for current week.

**"WHITE SISTER" DID
\$11,000 IN 890-SEATER**

List of "Names" Failed to Attract Last Week in Kansas City

Kansas City, April 29.
The Week's Estimates
Royal—"The White Sister" (890: 50-75). Lillian Gish. Mrs. Leon Hinkle in a prolog "Ave Maria," the added feature. Record crowds thronged to this little Newman house all week. Starting at 9 and running continuous until 11 at night, seats were sold many times during the day. Despite the small capacity, close to \$11,000.
Newman—"The Confidence Man" (Paramount); 1,980; 55-75. Thomas Meighan. Week's results not added.
Week, white office st

\$27,000 TOPS DETROIT

"Scaramouche" Leads — Business Good — Three Holdovers

Detroit, April 29.
Business was corking good last week. So much so, in fact, that three pictures are being held over. "Scaramouche," at the Adams, went over exceptionally well, exceeding the receipts of "The White Sister" for the first week and "The Four Horsemen," all released through Metro.

Estimates for Last Week

Adams — "Scaramouche," Metro special. Prices, 85c. Big houses all week. Hit around \$27,000.

Madison — "Great White Way." Admission, 60c. Capacity every night for both performances. Estimated receipts, \$17,000.

Broadway-Strand—"Three Weeks." Tremendous night business and good matinees. Admission, 75c. Receipts, around \$13,000.

**SCARAMOUCHE RETURN
GOT \$19,000 AT CAPITAL**

Washington, April 29.
The past week was a great one for the motion picture houses. The town, with one exception, was entirely pictures, each vying for attention and, what is more, each doing exceedingly well.

Estimates on the past week:

"Scaramouche" — Loew's Palace. Had a four weeks' run at a local legit house and now plays this return date in a regular picture house to the largest gross of the town. Manager Beatus increased his orchestra, had special lighting effects and gave a performance on a par with that when the attraction was at the Belasco. Ran to a good \$19,000.

"Girl Shy" — Rialto. Right on the way after dark and the campaign with Pola Negri in "Montmartre" Miss Negri day became but the the w down

**Follow
the Leader!**

Grosses tell their own story. Grosses prove that Rex Ingram's "SCARAMOUCHE" and LILLIAN GISH in Henry King's "THE WHITE SISTER" are your best bet today—tomorrow—and the next day! Play them once and you'll play them again.

Because they're hits that repeat every time. That's what they're doing now, and going over just as big and bigger on return engagements as the first time! Twins that make their own welcome in any house!



Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain... Sir William Jury, Managing Director.

But Metro's The Uninvited Guest pays the rent of the theatre that houses it

**Minneapolis Tenants
Pay 2 Months Rent to
House Uninvited Guest**

And Every Year a Bigger Slice of Each Rent Check
Is for Taxes, Not for Shelter—Typical Cases
Heavy Renters Bear Burden

Make Up Your Mind About One Thing!—

If there's such a thing as a "summer picture,"
here it is!

This one will pull them in during the warm-
weather months. It's the year's outstanding
novelty, the first time that two marvels of
screen photography—natural colors and under-
sea pictures—have been combined in one pro-
duction!

What's more, it's a fast-moving adventure
drama that "stands on its own," full of love in-
terest, with plenty of fighting and action with a
thrill to every foot. A South Seas background
of rolling oceans, sunken ships and pearl treas-
ure—what could be sweeter for summer exploi-
tation? Yes, sir, "THE UNINVITED GUEST"
is a cinch for showmen!

A Metro
Picture

J.E.WILLIAMSON
Presents
THE
**UNINVITED
GUEST**

Directed by
RALPH INCE

Story by CURTIS BENTON

IN THE CAST
MAURICE "LEFTY" FLYNN
JEAN TOLLEY
LOUIS WOLHEIM
MARY MAC LAREN
WILLIAM BAILEY

Produced by SUBMARINE
FILM CORP., Under the
WILLIAMSON patents..
Natural Color Scenes by
TECHNICOLOR CORP.

A house in good location
that rent goes to taxes.
A store in which the downstairs portion rents for \$1
\$52.50 for taxes. Kitchenette and bath apartments

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for \$1

Jury Imperial Pictures
Ltd., Exclusive Dis- and
tributors throughout
Great Britain... Sir Wm
Jury, Managing Director

That Won't Cost You a Nickel!

That's the kind of exploitation that puts pictures over to a healthy profit for Mr. Exhibitor.

That's the kind of national ready-made tie-ups, reaching into every home throughout the country by every conceivable medium, and at no cost to yourself, that we put at your service for

JACKIE COOGAN

in

"A Boy of Flanders"

—*Watch!*—

THE NATIONAL TIE-UP SECTION
in the
EXHIBITORS TRADE REVIEW

for the complete story of how other exhibitors are putting over this Coogan knock-out, and how *you* can utilize all the *free* advertising mediums that we offer you to put it over to record summer-breaking business!



Coming

—Alluring—

HELENE
CHADWICK

IN

"HER
OWN FREE WILL"

From the popular story by
ETHEL M. DELL

Directed by Paul Scardon
Produced by
EASTERN PRODUCTIONS Inc.

Screen Dramatization
By GERALD C. DUFFY



Distributed by
HODKINSON

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Season 1924~1925
Thirty First-Run Pictures~



Big entertainment value in a small package—

Two reels containing—

- a complete feature plot**
- concentrated speed and action**
- noted stars**

It's all there in

THE WONDERFUL CHANCE

with

RUDOLPH VALENTINO

and

EUGENE O'BRIEN

"The Wonderful Chance" is first of a series of twelve

FEATURETTES

made from the cream of Selznick productions, edited down to two reels chock-full of action, and entertainment, idea for Summer and every other time.

STANDARD CINEMA CORPORATION

Released through

SELZNICK DISTRIBUTING CORPORATION

"Should net tidy box-office returns,"

from
**MOTION
PICTURE
NEWS**

M. C. LEVEE *presents*

A Maurice Tourneur
PRODUCTION

The

WHITE MOTH

By IZOLA FORRESTER
with

**Barbara LaMarr,
Conway Tearle,**

CHARLES DeROCHE

and **BEN LYON**

Personally directed by MAURICE TOURNEUR

and continuing say:—

"Maurice Tourneur at his best. Because of its color and incident, to say nothing of its mounting—and the work of the cast—this should cater to all houses—should net tidy box-office returns."



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383 Madison Avenue, New York



A First National Picture

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager
H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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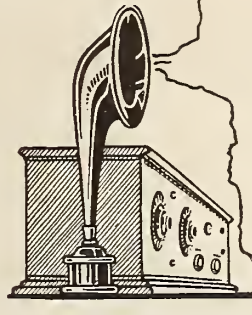
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD.

WHAT'S IN THE AIR



STATION E. T. R., 45 West 45th St., New York, broadcasting bits on this and that from here and there. A little sense, a lot of nonsense, some 'dos,' and 'don'ts'—whys and wherefores. Read it at your leisure for your pleasure—and perhaps profit.

The Corona Kid says her idea of a tough job is a sculptor trying to make a statue of the Prince of Wales on horseback. She wants to know if "The Sea Hawk" is another of "them animal pictures."

Eight thousand weekly readers proclaim Exhibitors Trade Review the most helpful publication in the industry because it is the only constructive business paper in the field.

A bird in Arkansas hailed his wife to Court because she went to the pictures each night with a different man. He didn't ask for a divorce. He wanted an injunction.

To make the appeal of your lobby so alluring that the casual passerby unconsciously pauses, curiously enters, interestedly scans your program displays, then eagerly buys at the box office with the satisfied air of one who had left home to do nothing else but—

That's Lobbyology. "Showmanship" tells you how to do it.

Signs of the times: "I ascribe my school girl complexion to the constant use of 'Cutie Beauty Cream.' (Signed) Jack Dempsey"; "My hair never gets mussed because I use 'Hair-tight.' (Signed) Benny Leonard."

The showman who overlooks the box-office exploitation offered free in the National Tie-Up Section is on his way to a job requiring no brains and a strong back.

Are you getting fat on your job? Which are you outgrowing, your hat or your chair? It's bad business on either end.

"There are three reasons why I can't take you to see 'The Chechahcos' tonight, dear," said the guy who always spent the evening—and nothing else. "One is because I have no money."

"Never mind the other two," answered the Corona Kid as she telephoned her other sweetie.



M. J. O'Toole, new president of M.P.T.O.A.

*He Is a Strong Advocate of Public Service and of Co-operation
by the Theatre Owners with Civic Bodies*

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

THE NEWS AT A GLANCE

Montreal city council has made a ruling that traveling shows and carnivals must pay a fee of \$1,000 a day to show in that city.

Motion Picture Directors Association will make 16 pictures a year for Grand-Asher.

The National Congress of Mothers and Parent-Teachers Association of Detroit, attacks the present epidemic of sex pictures.

Bob McGowan, director of "Our Gang" is recovering from injuries received when a platform collapsed with him.

Popular Pictures has been chartered in Delaware with a capital of \$5,000,000.

Albion, Neb., has voted two to one in favor of Sunday shows.

George Van Vlack, chief engineer of Eastman Kodak Company, died on May 23 from injuries received in a motor accident in Rochester.

Fred Niblo, director, has renewed his contract with Louis B. Mayer.

T. B. Wildman has been elected president of the Kansas City Film Board of Trade.

The community theatre, owned and operated by the city of Harbor Beach, Mich., showed a profit of \$2,457 for 1923.

Charles H. Christie is in New York conferring with Hodkinson regarding Christie features.

F. B. O. will hold its annual sales convention at the Drake Hotel in Chicago on June 14 and 15.

Clara Bow, famous little flapper actress, was painfully burned by electricity at Universal City a few days ago.

Catherine Curtis, pioneer woman film producer, and Joseph O'Neil, of Baltimore, were married on April 17 and just announced the event.

Marcus Loew will sail for a month's business trip to Europe on June 7.

A. B. C. Dohrmann and Will Connery have leased the Pacific Studios, in San Francisco, and will produce pictures for Hodkinson release.

Seattle's censorship board has quit owing to difficulties with the Mayor who said they must also act as dance hall inspectors.

Jack Arthur, Famous Players Canadian Corporation, has turned down New York Cosmopolitan theatre offer of \$30,000 as manager.



COPLEY PLAZA HOTEL, BOSTON, HEADQUARTERS OF THE M. P. T. O. A. CONVENTION FOR 1924

Exhibitors Make Solid Progress at Annual Convention

THE Motion Picture Theatre Owners of America, which on May 29 closed its fifth annual convention after a three-day session at the Copley Plaza Hotel in Boston, made substantial progress in exhibitor organization.

It changed the business method of the body by turning over its affairs to a board of twenty-one members with authority to transact all business and to elect its own officers.

As a result of the adoption of that shift M. J. O'Toole, who has been closely affiliated with Sydney S. Cohen, the retiring president, for three years, was elected president, but he is not a member of the board.

R. F. Woodhull, of Dover, N. J., the president of the New Jersey state body, was elected chairman of the board of directors.

There was a bit of excitement on Wednesday when Lee Ochs of New York, a former president of the national body, assailed Loew Incorporated, charging monopolistic tendencies, and was followed by M. J. White of Dover, N. H., who said Maine and New Hampshire were in the grip of two interests and that it was impossible for him to secure film that he wanted to get for his patrons.

Harry Davis of Pittsburgh, again a factor in the national body, stirred the delegates when he made an eloquent plea for adequate financing of the body and for the employment of eminent counsel to fight the battles of the organization.

Mr. Davis announced \$50,000 had been subscribed as a nucleus for a treasury.

Mr. Cohen was the recipient of several substantial presents at the banquet

and at the final session. In the latter instance he was plainly overcome.

The weather—and it has had in many previous conventions a decidedly deterrent effect on the spirits of the delegates—was ideal. In fact, on the opening day the steam was on in the convention hotel.

The delegates were entertained by trips to Lexington and Concord and by a trip down the harbor.

Throng at Banquet

There was a largely attended banquet Wednesday evening, at which speakers represented the state and city, the army, the Red Cross and the organization at large.

The convention, too, was notable for the attendance of a delegation from Canada, and incidentally they were made to feel at home.

The 1925 convention will be held in Milwaukee, which city was selected after a spirited discussion, other candidates being Los Angeles and Montreal.

The delegates believe that in the change of the government from the convention to the directorate system they have made a move that will in the course of the coming months show substantial results in the way of increased efficiency of operation and will eliminate much of the politics which in previous administrations has had a blighting influence.

In other words, the board of directors has full power and may even remove the officers they have elected.

Officers for 1924-5 of the M. P. T. O. A.

President

M. J. O'Toole of Pennsylvania

Chairman of Directors

R. F. Woodhull of New Jersey

Vice Presidents

Eli Whitney Collins of Arkansas

Joe Mogler of Missouri

Dennis A. Harris of Pennsylvania

John C. Brady of Toronto

Treasurer

Louis M. Sagal, Connecticut

Recording Secretary

George Aarons, Pennsylvania

Board of Directors

A. A. Elliot, Hudson, N. Y.; M. E. Comerford, Scranton, Pa.; Harry Davis, Pittsburgh; Martin G. Smith, Toledo; John A. Schwalm, Hamilton; Fred Seegert, Milwaukee; Joseph W. Walsh, Hartford; Louis M. Sagal, New Haven; C. A. Lick, Fort Smith, Ark.; A. Julian Brylawski, Washington; R. F. Woodhull, Dover, N. J.; Glenn Harper, Los Angeles; J. H. Whitehurst, Baltimore; Ernest Horstmann, Boston; I. W. Rodgers, Carruthersville, Mo.; E. M. Fay, Providence; W. W. Watts, Springfield, Ill.; Sydney S. Cohen, New York; Hector M. E. Pazmezoglu, St. Louis; Fred Dolle, Louisville; E. P. White, Livingston, Mont.

Tuesday's Session

THE opening session of the fifth annual convention of the Motion Picture Theatre Owners of America was called to order in the Copley Plaza Hotel at 11:23 on the morning of May 27, by Vice-president Joseph Walsh of Hartford.

There was a large attendance of delegates, who gave a hearty greeting to President Cohen when he was escorted to the platform.

The session was notable for its attention to business, there being no adjournment for luncheon, the delegates remaining from the opening until nearly 4 o'clock.

The more than four hours were devoted to the reading of reports and appointment of committees following the addresses of welcome by J. Douglas Flattery, representing Mayor James M. Curley, of Boston, and Chairman Wasserman of the Entertainment Committee, representing the Bay State Theatre Owners.

Mr. Flattery presented the delegates with a key to the city—a big key it was, too, and all dolled up in a silk-lined leather case.

Of outstanding importance was the announcement by Mr. Cohen of the result of the all day and evening session of the officers on Monday. Amendments were made and adopted to the laws governing the organization by which there will be elected a board of directors of twenty-one, of whom not more than two shall be from one state, which will control the organization and elect all officers from the president down.

Mr. Cohen also urged the appointment of a paid executive secretary and of a Washington representative.

Among the reports submitted were those of the president; of the board of directors, by R. F. Woodhull; of activities in Washington, by Henry A. Staab, executive secretary of the Wisconsin Theatre Owners; a special report on national legislation, by George P. Aarons, national recording secretary; on the non-theatrical situation, by Martin G. Smith, president of Ohio Theatre Owners; on exhibitor service and adjustment bureau, by Joseph W. Walsh, president of Connecticut Theatre Owners, and on the new Canadian Division of Theatre Owners, by Ray Lewis, secretary of the Canadian body.

Cementing the Organization

Among the committees appointed were those on credentials, rules, business relations, and motion picture day. Of the latter body Harry Davis of Pittsburgh was named chairman.

"For the first time in the history of ex-



SYDNEY S. COHEN

The retiring president, who was the recipient of many tokens of regard from convention delegates.

MR. COOLIDGE SENDS HIS REGRETS

The White House, Washington.

May 13, 1924.

My dear Mr. Cohen:

It is with real regret that I find myself unable to be present at the convention of the Motion Picture Theatre Owners of America, for I know that I should find both profit and pleasure in meeting the men who play such a large part in providing the people of America with clean and instructive amusement.

The influence which the motion picture has is unquestioned, and I am glad to say that with the recognition of this influence has come a clearer realization of the attendant responsibility.

Every appeal on behalf of distress and for the furtherance of great movements for the public welfare has met a ready response from the Theatre owners, but there are still endless opportunities for bringing to the attention of your audiences other fields for service. I am confident that we can look to the motion picture industry to play its part as an uplifting force in each community.

CALVIN COOLIDGE.

Mr. Sydney S. Cohen, President Motion Picture Theatre Owners of America, New York.

hibitor organization in the United States we are going into our fifth annual convention as an organized body," said temporary Chairman Walsh in opening. "Great credit for this is due not alone to the national officers and directors but to the rank and file of exhibitors throughout the country.

"You are going to hear of things that I think will cement our organization and make it the strongest factor in the industry. For ten hours yesterday the national board sat in session and made some radical changes in the government of this organization that to my mind is going to prove a bomb-shell."

A. C. Wasserman, chairman of the Massachusetts convention committee, then introduced Mr. Flattery as an exhibitor and theatre owner familiar with exhibitor problems who would speak for the Mayor.

"If we compete unfairly among ourselves," said Mr. Flattery, "it is going to redound to the benefit of the people who are selling us. You know our costs have gone up. The raise in salaries and other factors have helped to hold us up to public condemnation.

"We have seen a girl ordinarily worth \$50 a week in a chorus suddenly worth four or five thousand and we have to charge our people in proportion to that. The manufacturers must and will co-operate with us if we stand together. If we do that we can't be made to pay \$15,000 for pictures worth \$2,000."

Speaking as an expert on copyright law Mr. Flattery paid his respects to the music tax, saying exhibitors were being held up in

just as cold-blooded a fashion as ever had been recorded in history.

"Not one in fifty of these composers can collect on the ground of originality," said Mr. Flattery. "The difficulty is that it is practically impossible to find a lawyer to try a copyright case. Not one in a thousand is equipped for it, as he must be either a composer or have a knowledge of music."

Cohen Reviews Work

Escorted to the platform by a committee, President Cohen immediately began the reading of his annual report. It comprised approximately 12,000 words and required more than an hour in the delivery.

"In delivering to you what will be my final annual address as the president of the Motion Picture Theatre Owners of America I am possessed by two controlling impulses," said Mr. Cohen in opening.

"One is to cause you fully to understand and appreciate the wonderful service the Motion Picture Theatre Owners has been to the exhibitor and our industry generally, and the other that every Theatre Owner who participated in this movement has been a component part in these accomplishments, and that without this general co-operation none of the gratifying results we view today would have been humanly possible."

The president referred to the birth of the organization at a time when, he declared, there were moves on foot to effect a monopoly not only of production but of theatre control.

"One of its first moves was to strike a blow at this iniquity," said the speaker, "and this battle for freedom was carried on successfully until at Minneapolis we were able to bring the projector of these moves into temporary subjection at least."

The president charged that those who were aiming to centralize control tried to destroy the organization, and that exhibitor organization constituted the only formidable barrier to that end and the driving of thousands of independent theatre owners out of business.

Saving \$6,700,000 Yearly

He said some of the producer elements have experienced a change of heart and owing to fear of some of their own departments of the industry "appear inclined to honorable courses and honest business processes."

"The honestly disposed producer who wants a square deal himself and is willing to give it to others sees the need for dealing fairly



R. F. WOODHULL

Big theatre man in a small town who was elected to be chairman of newly elected board of directors.

with the Theatre Owners," continued the speaker.

"Recent developments in hearings in Washington auger no good for motion picture producer combinations. The power of the screen is now everywhere recognized in governmental and congressional circles."

Mr. Cohen declared it to be a fact that the power of organized Theatre Owners brought about the repeal of the 5 percent film rental tax in a previous Congress which up to date has saved exhibitors about \$15,000,000 and continues to save them \$6,700,000 a year.

The report quoted Treasury experts as estimating that out of the \$72,000,000 amusement tax collected approximately \$55,000,000 of it was paid by motion picture theatre owners. The speaker went at length into the work of the organization in Washington. He related how it had been necessary to show to the members of the national legislature that the exhibitors were not responsible for the high salaries of stars so provocative of concern on the part of the Congressional mind, and how these explanations changed the Congressional attitude.

Mr. Cohen told of hearings attended by the officers in Washington in which the position of Theatre Owners regarding the music tax was made clear. While it was unlikely there would be any relief during the present session the president believed a distinct advance had been made.

The acquisition of theatres by producer interests has reached an alarming stage, Mr. Cohen said. "This producer ownership of theatres is wrong," he declared. "It is a perversion of good business ethics."

"It should stop at once or we Theatre Owners should decide on one of two courses, either stop it by and through entirely adequate legal processes or a concentration of buying power for protective purposes and throw down the gauntlet to those producer monopolists and arrange with independent producers to back their efforts by taking their product."

The president declared the need of an executive secretary, "adequately compensated, who will have a strong grasp on the work," and recommended that arrangements be made to provide funds for such an official's salary.

Calls for Budget

He favored the creation of a budget system and of the appointment and maintenance of a permanent representative in Washington. Also he called for the re-establishment of a bulletin service, to function fortnightly or weekly. As to Urban



ELI WHITNEY COLLINS

President of Arkansas Theatre Owners, elected as one of the regional vice presidents of the body.

Movie Chats he said there would be a special report on those. He drew attention to the need of having associated with the national body an able lawyer and advocate as general counsel.

Non-theatrical competition Mr. Cohen declared one of the real dangers which menace the Theatre Owner. He said, too, he believed so far as practicable there should be paid organizers in assigned territories.

"It should stop at once or we Theatre in different sections by producing elements has the effect of holding in check the energies of independent theatre owners along organization lines, the speaker said, through fear of reprisals. He told of the work of the adjustment bureau and cited some of its achievements.

"Your officers have taken you out of the forest," said Mr. Cohen when he had ceased reading. "They have removed the barbed wire that kept you hedged in and have brought you out on the main avenue. You can secure relief and a fairly decent opportunity of getting a return on your investment in this industry providing you continue to support the national organization, providing you will apply the same intelligence, business acumen and showmanship that you give to the running of your theatre."

"We do not represent all the Theatre Owners in the United States and we never will, because certain houses are owned by producers certain exhibitors are under financial obligations to producers, and you can't expect that these people will come along."

"This industry was never meant to have one or two men in the City of New York own and control it, and the sooner these men know it the better it is going to be."

"There are some Theatre Owners in this country who are not here who I know we all would like to see here," said Mr. Cohen, referring especially to the state of Michigan, to the work of which body he paid tribute.

Wants Undivided Strength

"I am sorry these fine fellows are not with us. I want to say what we have been doing has been for their good. We want them to be with us again. We want the undivided motion picture strength of the country to be in the organization, to help make it stronger, to help it to function better."

"To these friends not with us now for one reason or another, mostly exaggerated, we say to them all we have nothing but the kindest feelings. We want to help them and we want them to help us and to make the Theatre Owners more serviceable to the entire industry."

Mr. Woodhull, in the course of his review of the activities of the board of directors, said the members had attended the meetings during the year at their own expense. In some instances, he said, this necessitated absence from business for a week or ten days.

Mr. Aarons attacked Joseph R. Dennison, president of the Michigan Theatre Owners, for statements he was alleged to have made in Washington before a congressional committee. Mr. Dennison was thus quoted:

"We are not asking for a repeal of the seating tax because we feel that the seating tax is comparative to the table tax that a poolroom pays, and in that way we are paying our proportionate share of taxes that other industries of an amusement nature pay."

In response to a question by a congressman if the cost of pictures to exhibitors had gone up Mr. Dennison was quoted as saying: "Well, they have advanced from year to year until the last one or two years. I do not believe the price of films has advanced any to the exhibitor within the last year or two."

Mr. Walsh reported that the exhibitor service and adjustment bureau had made a large number of important adjustments for exhibitors all over the country.

As an example of the work of the bureau

Mr. Walsh cited the supplying of trailers to the Theatre Owners of Milwaukee for use in their "splendidly conducted and successful fight" for the elimination of daylight saving.

Miss Lewis spoke at length in describing the situation in Canada, saying there had been an effort to disrupt the exhibitor organization there, but that it had failed utterly. She blamed a former president of the body for the situation and told how that official had been asked to resign.

The convention adjourned in order that the delegates might accept the hospitality of the Grand-Asher Distributing Corporation, which had provided a score of conveyances, many of them of large capacity, to make the long trip to Concord and Lexington. There were several hundred in the party, which got away at 4:45.

Wednesday

LEE OCHS, the stormy petrel of other days and a former president of the national exhibitors league, took the platform at the afternoon session of Wednesday and opened a large package of fireworks.

The delegates during the sessions of Tuesday and Wednesday morning had been quietly transacting routine business such times as they were not listening to addresses or reports. They had settled down in a humdrum mood, taking it for granted that the old machine, well oiled and expertly guided, would move along quietly, do the work outlined, and some time on Thursday would be peacefully put to sleep for another year.

First along came Lee, with the turbulent scenes of Chicago in 1918 securely packed away in the limbo of forgotten conventions, and threw a monkey wrench into the peacefully functioning works. He savagely attacked Loew, Incorporated, which he charged is practically in control of the New York territory, and asked the delegates to give heed to the complaint of the New York men, declaring it was only a question of time before the "menace," as he described it, would invade their own bailiwick.

After other delegates had taken strong stand along similar lines, one of the more forceful of the speakers being M. J. White of Dover, N. H., who declared Maine and New Hampshire exhibitors were finding that no town was too small for distributor competition, a resolution was adopted in-



JOE MOGLER

Prominent Missouri exhibitor who was selected to serve as another of the regional vice presidents.



A. JULIAN BRYLAWSKI

Theatre Owner of the Capital City who was elected again to serve as a member of board of directors.

structing the board of directors to take steps to curb the "efforts of Loew to monopolize all branches of our industry"; which it condemned, and instructed the board to employ counsel for that purpose. Before the delegates had got back into their former quietude Harry Davis of Pittsburgh, who in recent months has been a bitter antagonist of President Cohen, took the floor and called upon the delegates to finance their organization in a big way.

Contributes \$5,000

Incidentally Mr. Davis revealed that at a meeting of the board of directors the night before more than \$50,000 had been pledged as the nucleus of a treasury for the Theatre Owners of America.

The Pittsburgh showman said this sum was not pledged with the idea that it would serve other than as a beginning, and he urged upon all the delegates to contribute, when the time came, according to their means.

Without any intention of doing anything other than to show his faith in the organization and his realization of the necessity for a strong treasury he said he personally had pledged himself for \$5,000 of the sum named.

Mr. Davis was heartily applauded when he paid his respects to the retiring president and added: "If I have said anything to hurt his feelings I apologize to him now for it." When he could be heard Mr. Davis continued: "He knows I am in earnest."

The morning session was without particular incident and ran according to the outlined program. M. J. O'Toole submitted his report as chairman of the committee on public service. Brigadier General Malvern Hill Barnum spoke on the work of the national training camps and he was followed very briefly and most appreciatively by Major General A. W. Brewster, commander of the corps area, who was to be one of the stated speakers at the banquet in the evening.

Testimonial for Cohen

Louella O. Parsons, editor of the motion picture department of the New York American; Tom Hanly, who fills the same job on the Morning Telegraph; Douglas Griesemes, director of public information of the American Red Cross; Mms. Renee Batigne, of the Radio Mat Slide, were other speakers.

A. Julian Brylawski of Washington City,

submitted the report of the board of directors regarding changes in the constitution which turned the control of the body over to a board of directors of twenty-one. These were adopted unanimously, as well as many other amendments made necessary by this change. Those who spoke on the general question were Messrs. Levinson, Stern, Posner, Bullock, Goldberg and Pasmezoglu.

At the afternoon session resolutions of regret were adopted on the deaths of Victor Herbert and Dr. Francis A. Holley. Joseph Seiter made a report on motion picture day and Peter J. Brady, bank president and also chairman of the committee on education of the American Federation of Labor, talked of co-operation between the forces of labor and the exhibitors.

In the absence of President Cohen from the room a committee was appointed to secure a testimonial for the retiring executive and Mr. Brylawski invited those who cared to participate in it to lay their money on the table. It was laid there in quantities. The committee named by the chair to take charge of the testimonial were Messrs. Brylawski, Woodhull, Fay, Walsh and Comerford.

Morning Session

President Cohen introduced M. J. O'Toole, chairman of the committee on



HARRY I. WASSERMAN

Who as chairman of Boston Convention Committee contributed materially to the visitors' enjoyment.

public service. The president remarked that Mr. O'Toole of all the men in the organization had been the closest to him, and that he had been at his side nights, Sundays and holidays. He praised Mr. O'Toole, and said he would be remiss in his duty if he did not do so.

Mr. O'Toole made many suggestions as to ways in which exhibitors could co-operate with the civic forces of their communities and also told of what the organization was doing to maintain close contact with government departments.

General Barnum addressed the delegates on the work of the national training camps and asked their co-operation in keeping the project before the public. He said an appeal had been made to producers to make pictures showing the benefits of the camps to the young manhood of the country and he asked the theatre owners to show these pictures when made.

Major General A. W. Brewster, who was announced as one of the speakers at the



M. E. COMERFORD

One of the real powers in the national body, again selected as a member of the board of directors.

banquet the same evening, said as a public servant for forty years he had been very much impressed and deeply touched by the address of Mr. O'Toole.

Tom Hanly, editor of the motion picture department of the Morning Telegraph, made a short address. In opening he referred to the boat ride scheduled for the afternoon, remarking he took it for granted the delegates would prefer the breeze over the harbor than wind from the fat reporter. He said it never could be expected that buyer and seller could agree, that it had been so ever since in the dawn of history two tribesmen consummated the first business transaction by swapping goats.

Ratify Amendments

Louella O. Parsons entertained the delegates in a sparkling talk about events within the industry in the past as well as in the present. She outlined some of her experiences as scenario editor for Essanay and told of the remonstrances she encountered from the powers when she expended \$75 for a story by Rupert Hughes. Incidentally a few years later the author had offered several thousand to get the same tale again in his possession.

Miss Parsons, although convalescing from a recent visit to a hospital and taking the platform against the orders of her doctor, was the recipient of unusual applause at the close of her remarks, which plainly had made a hit.

Mr. Brylawski presented the report of the directors on the change in the constitution, under which the election of president will be withdrawn from the general body and placed in the hands of the board of twenty-one directors, to be elected annually. He characterized it as radical. After considerable discussion it was accepted unanimously, together with all the amendments made necessary by the change. In the course of the debate, Mr. Bullock referred to the time when he made a speech of thirty words at the Hotel Hinton convention in Cleveland "when we elected the Broadway kid to lead us."

"Make this one thirty also, Mr. Bullock," admonished the president.

"No, Syd," said the man on the floor, "I am going to make this one forty-five."

"It has been charged that we have a one-man organization," said Mr. Bullock, resuming. "If you adopt this amendment you will have a twenty-one man organization."



JOSEPH W. WALSH

President of Connecticut Theatre Owners who was re-elected to serve as member of national directors.

Provision was made for admission as national members for the representation of these in conventions in any states where the national organization from any reason is not functioning.

Afternoon Session

Mr. Seiter, in his report on Motion Picture Day, recommended on behalf of the committee having it in charge that it be changed to Motion Picture Week. Properly managed and exploited, he said, it would have an "appeal that will bring to the theatre many hundreds of persons who are not now attending and also make them regular movie fans. "Also," he added, "it will give to the organization sufficient funds to carry on its work."

"Many Theatre Owners reported that the amount remaining in their possession after deducting the percentage for the national organization was larger than usual."

Mr. Brady told how organized labor had opposed censorship in co-operation with motion picture men and how it was against Sunday closing and in favor of Sunday opening. He said that as a matter of fact there was a great mutuality of interest between the exhibitors and the labor men.

Incidentally Mr. Brady referred to the benefit to Theatre Owners resulting from the shorter hours and the higher wages of the men affiliated with labor organizations.

Mr. Ochs was recognized by the chair and began his talk from the floor. There were calls that he take the platform.

"A menace faces us in New York," said Mr. Ochs. "We came here to ask the delegates to help us because we believe that eventually this menace is going to reach into your territory. Some time ago an issue was made of this before our organization in New York."

"I am now speaking of the Loew Incorporated."

"That company is getting stronger and stronger, in leaps and bounds, every minute—so much so that in New York, that every territory in New York, is now practically controlled by this organization. It is not only affecting us as exhibitors, but it is destroying almost every other element in our industry, not forgetting the interests of the general public."

"We are patronizing the very organization that is putting us out of business. And, Mr. President, on behalf of New York, I

want to say to you just what New York means to you and you to us. We sat here and listened to your wonderful opening report. We think it is great.

Calls for Action

"If we don't put a stop to this menace we won't have. I can't see for the life of me why we should finance the building of theatres to put us out of business. It has been said in New York that the members of our organization built the Loew Theatre—that something like a million dollars was invested by local exhibitors to build the menace."

"I want to say here that in no other industry would the retailer have permitted a manufacturer to put him out of business. We did that in millions."

"We know of circuits of theatres costing from \$200,000 to a million each. We know of one circuit of six houses, and if Mr. Loew went into the territory tomorrow where the theatres are situated they would get no film they want. Then the brick and mortar would become a liability instead of an asset, would not be worth 50 cents on the dollar."

"The exhibitor out of town will say



ERNEST H. HORSTMANN

Pioneer in exhibitor organization chosen to represent Massachusetts in the new national directorate.

Loew does not reach into your territory. But Loew will reach into your territory."

"There must be some way of curbing this, and that way is by united action—but not when you leave this convention by forgetting about it."

"There are some circuits working, and working out to the advantage of the exhibitor. It's a good thing. From an economical standpoint I don't blame Mr. Loew for acquiring theatres. That is his business. But I blame you for patronizing him, to give him money to build new ones. It doesn't affect me personally not one iota."

"It doesn't affect me because I take the leavings and have to take them, and will continue to take them. I am not here to advertise myself, gentlemen, but I have said this for you."

"In Minneapolis your president did wonderful work when he told Mr. Zukor where he got off. Mr. Zukor has done more for the exhibitors in this room by giving them good sustained product than Mr. Loew would ever do—and I am not a user of Paramount—because I can't get it. (Laughter.)

"You are still swapping goats," he remarked amid the laughter of the delegates.

"We have a perfect right to get together and do as we see fit. And take it from me, with the affiliations that Loew has every territory is affected. New York four years ago was a 12½ per cent territory, but because of the acquiring of more houses it is now a 9½ per cent territory."

"I want to say to you that the territory in and around New York is just as badly affected."

Says Territory Is Reduced

Mr. Ochs talked of Peekskill, saying that Loew with a \$35,000 or \$40,000 house nearly put out of business a theatre costing \$198,000, which was saved by the courts.

"I am glad that the exhibitors are united and are going to stick together," continued the speaker. (Cheers.) "I am glad that Sydney is going to stay on with you, because there is going to be a big battle, bigger than any you have won, bigger than the amusement tax."

"Make up your minds to battle this octopus. Don't let him forget that the independents are a damned sight bigger than he will ever be. Don't forget it. Decided action has got to be taken at this convention. Start the ball rolling." (Cheers.)

M. J. White, of Dover, N. H., declared that today the states of Maine and New Hampshire were in the hands of two interests.

"I have come from my home sixty-eight miles away and gone through the film district, sometimes several days in succession, only to get films that I would spurn if I had any choice," said Mr. White. "I want to say with all the strength of my being that this organization is going to continue to exist. We have got to adopt the good advice of Brother Ochs. Those of you who have the power of selection will use that right to purchase films of decent producers and not from those who are crowding you out."

Hits Loew, Inc.

The following offered by W. W. Farley of Schenectady was referred to the resolutions committee and adopted Thursday in this form:

"Whereas, the present attitude of Loew Incorporated in attempting to monopolize all branches of the motion picture industry is fast becoming a menace to the best interests of all concerned;



MARTIN G. SMITH

President of Ohio Theatre Owners who will in coming year be member of directorate of twenty-one.

"Resolved, that the board of directors inquire into and carefully examine recent moves made by Loew Incorporated and other allied producing companies and take such action in the premises as in their judgment will properly safeguard exhibitor interests and prevent such injury as may follow this or any other combination of producers."

"I have listened with a great deal of attention to the many things that have been said yesterday and today," said Mr. Davis, "being chairman of the committee on ways and means, which I think is a very important part of this convention, because after all without ways and means we cannot combat the enemy, no matter who he is or where he is."

Funds for Counsel

"I am going to go a little contrary to the president under the circumstances that have developed today. A letter was sent out to the delegates stating that no collections or contributions would be taken up. It strikes me that there is no time like the present, and there never was a time in the history of the moving picture business when an insurance policy was so necessary for your continuance in this business as it is today."

"Now, gentlemen, we met for two days, seven and eight hours a day, trying to devise ways and means to secure the funds necessary to employ and pay counsel of a type and character that can represent a proposition as big and as important as this."

"Because the other side have the money they can employ counsel by the year, and they have the best counsel procurable, and they have Mr. Will H. Hays, who was the postmaster general of the United States, without any knowledge of the motion picture business, to represent them—for what?"

"Was it because of his knowledge of the motion picture business or of the law? I say it was because of his knowledge of the influences he could convey to these men if they did anything in restraint of trade."

"Now, gentlemen, I know human nature pretty well. I have been in the business I hate to tell you how long. I have been with the big legitimate producers for forty years, and I have found it necessary to get into fights to protect what I had not from any desire to get what the other fellow had, but to protect what I had."

Mr. Davis told of controversies with the Shuberts, and said the only way he remained in business was through organization and because there has been a willingness to go down in their pockets to provide the funds to carry on.

"It is all well enough to talk about leaving it to the big fellows," continued the speaker, "but because they are the big fellows as you call them you must not expect them to do it all. You have got to contribute according to your means."

"You must have pictures. You must support the independent man who is making pictures. Let us take the practical side of this thing, gentlemen. I am not an orator, not a great man, just one with common sense and of bitter experience. I have been through the mill and nothing will do and nothing will help but for you to go down in your pockets and supply the funds, not a few hundreds but the several hundred thousand dollars necessary to make these people stop the things they are doing. You may get them in restraint of trade, but it will take you several years to get them. Every one of you would be broke if you waited for the Federal Trade Commission."



JOHN A. SCHWALM

Ohio Theatre Owner who again will serve his state as a member of the national board of directors.

"I know the Hays organization is not with us. It is with us only so long as they can use us and destroy us. We have got ten thousand times more influence if we but tie together."

Mr. Davis emphasized the necessity of supporting the independent producer. "Don't ask anybody to give something for nothing," he urged. "You know you cannot depend on the product you are now getting," he said.

Thursday's Sessions

THE election of members of the board of directors and the choice in turn by that body of the officers of the organization was the principal event of the session Thursday.

R. F. Woodhull, of Dover, N. J., was elected chairman of the board of directors and M. J. O'Toole president of the organization.

Louis M. Sagal of New Haven was elected treasurer. The directors and other officers will be found in another column.

There was a fight over the convention city for 1925, Milwaukee winning over Los Angeles and Montreal withdrawing.



W. W. WATTS

Former member of executive committee who will in coming year again officiate as a national director.

Harry Davis announced that \$50,000 had been definitely pledged as a fund to start the organization on its new path.

For the board of directors Mr. Brylawski outlined a plan which, although in a tentative state, was adopted as the basis of financing the body. It provides that in small town houses of any size and in others seating 500 or less would pay \$1 a week. Between that and 1000 the dues would be \$2 weekly and above that sum \$3.

On behalf of the delegates Mr. Brylawski presented Mr. Cohen with a plaque, the money for which was subscribed by the delegates the afternoon before. The retiring president replied briefly, but was overcome.

Resolutions were adopted praising the arrangement for and the handling of the convention by the Massachusetts committee; indorsing the work of the Red Cross, pledging co-operation with the Post Office Department; condemning the action of newspapers in magnifying unpleasant happenings in the industry; thanking Grand-Asher for the courtesies extended; condemning the action of the producers in supplying films to non-theatrical centers.

Woodhull Heads Board

Mr. Woodhull, as the chairman of the new board, announced the election of Mr. O'Toole as president; of Eli Whitney Collins of Arkansas, Joe Mogler, of Missouri, Dennis A. Harris of Pennsylvania and J. C. Brady of Toronto as regional vice presidents; of Mr. Segal as treasurer and George Aarons of Pennsylvania as recording secretary.

There was a bit of controversy over the application of Los Angeles for the 1925 convention. After the application had been received from Glenn Harper of that city, Thomas Goldberg of Maryland moved that the selection be left to the directors.

Several members of the board expressed a willingness that the delegates themselves should settle the question on account of the expense and time involved in the trip to the west coast.

When it finally was decided to open up the question and permit the delegates to decide Milwaukee made a strong bid, followed by Montreal, which latter city, by the way and for some apparently unrevealed reason, was the recipient of applause and even cheers.

Milwaukee won on the showdown and hands down.



GLENN HARPER

Again member of directorate, who made sportsman-like but losing fight for 1925 session for Los Angeles

Old Lady Astor Says



H EADQUARTERS of the Motion Picture Owners of America was a lively place on the eve of the convention. The afternoon of Monday was not far advanced when more than 100 registrations were recorded—and it was noted in examining the cards that practically the entire number represented exhibitors. The exceptions were the wives of the delegates and a half dozen upholders of the motion picture press. The number exceeded 140 before the close of the room at 6 o'clock.

RAY LEWIS, editor of the Canadian Digest and secretary of the Dominion Theatre Owners, was the first of the women representatives of the press to register. She came in with a group of nine from across the border, headed by John C. Brady, vice president of the Canadian Theatre Owners. It was reported several of the men from the north were motoring to Boston, while still a third section was coming by way of New York.

W HERE there have been conventions in which the major part of the visitors were of the selling forces of the industry that is not the case with the Boston party—not tea party, please take note. There is nothing but exhibitors seemingly in sight, although Tuesday morning will be pretty sure to bring a throng. While the producers and distributors may hold aloof when it comes to putting up oodles of money to bring stars to a convention city, there is no counting of the expense when there is an opportunity for the men of the selling end to rub elbows with hundreds of exhibitors.

HARRY DAVIS, of Pittsburgh, one of the national board of directors, was an early arrival on Monday. When asked what or who was in the wind he said he was not in the know, but had come to the convention as a delegate from Western Pennsylvania. Until recently Mr. Davis was one of the prominent figures of the administration. He is one of the most widely respected theatre owners in the country. Later in the afternoon he sat silently for hours in an executive meeting, and then made a financing proposition that is described as a "humdinger."

H ECTOR PASMEZOGLU, "the handsome Greek" of St. Louis, one of the executive committee at large, wires in he is on his way and will be accompanied by Mrs. Pasmezoglu. The St. Louis Theatre Owner always is a figure at national conventions, and incidentally never misses one of them.

BEN AMSTERDAM, the Philadelphia independent distributor, is very much present. He has a corner suite on the top floor, of the Plaza, where he entertained his friends. Some of the visitors were very much interested in a perfectly good deck of cards, which measured 4 by 6 inches. If you don't think that is a handful just mark off a card of that size. Ben took in the ball game on Monday, accompanied by Messrs. Schad and Cook of his home state, and declared afterward he never had more fun in looking on the national game.

T HE lobbies of the headquarters hotel took on sudden life when the New York contingent came in with a rush at 8:30 on convention eve. Almost in the van were Paul Mooney, Hodgkinson vice president, and James Grainger and Eddie Saunders of the Metro-Goldwyn forces. They were practically the first of the executives of the old line companies to enter an appearance.

J OHN BRADY is the boss of the Madison Theatre of Toronto, a suburban house of over a thousand seats. When asked if he made it a point to read reviews in the motion picture business papers he replied that he did. "Suppose a chap comes along and tells you he has got a picture that will jam your house—how are you going to know," said Mr. Brady, "if you don't have the opinion of some one who has seen the picture, whether the salesman is giving you the right kind of information? If a paper doesn't print the reviews you can't wire an editor and expect him to find time to answer you and a lot of others seeking the same kind of data. A man does not have to be absolutely guided by what he gets in a review, but he can at least use it as a help." Mr. Brady said Toronto is over-seated at present.

JOSEPH W. WALSH, of Connecticut, president of that state's branch, drove into Boston from Hartford. Mr. Walsh was accompanied by Mrs. Walsh and their very young daughter—so young, in fact, she did not seem to understand what it was all about, and at the moment of observation so exceedingly sleepy she didn't care. Mr. Walsh remarked that he believed the way to end the Theatre Owners' troubles would be to divide the country into zones—possibly fifteen—each one to be under its own board. Then he would make the president more of an honorary officer, permitting a man of large responsibilities to accept the position, the actual work to be done by an executive from the outside.

E RNEST H. HORSTMANN, executive secretary of Massachusetts and the man on whom has fallen much of the real preparation for the convention, was the third member of the party. He could not repress a smile. He asked this writer to bear witness that on the desk of the editor of the *TRADE REVIEW* was a letter in which the speaker had urged practically the same remedy, with the exception that he would make it four zones instead of fifteen.

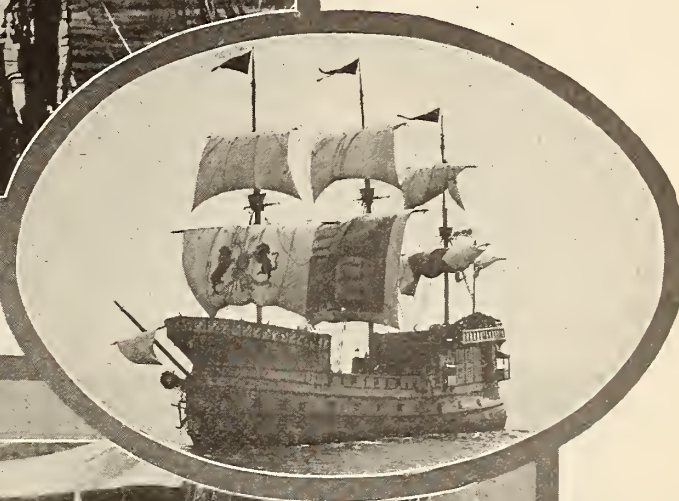
T HE evening of Monday brought the information that the executive committee had taken action on a proposition to reorganize and mainly to finance the body, in which a paid executive would be one of the principal features.

F RED HERRINGTON, the War Horse of the Alleghenies, and the four times consecutive executive secretary of Western Pennsylvania, is on the job. If you want to know what kind of an organization he represents or what a forceful character and all-around square shooter is Harry Davis—just in case there may be any lingering doubt in your mind—ask him, that is, in case he does not beat you to it. Fred, which is the only way his friends know him, is a former president of the Motion Picture Exhibitors League, having laid down the reins of office in San Francisco in 1915. When he deals in exhibitor politics he sinks personalities and thinks and talks in terms of organization.

P RESIDENT 'PETE' WOODHULL, of the New Jersey exhibitors and a member of the national board of directors made a stirring speech at the opening session of the convention. After submitting his formal report for his fellow-directors he paid his respects to the memory of the late Charles E. Whitehurst of Baltimore. He referred feelingly to the sincerity, the ability and the charming personality of his fellow-director. "Over and above all these things Charley always kept his feet on the ground when we had a problem to solve," said Mr. Woodhull. "When his advice was asked for after a matter had been discussed thoroughly it was found that ninety-nine times in a hundred he would be right."



A CRY from the crow's-nest—"Sail Ahoy!" And then the decks were cleared for action. All sail was set, and the pirate sea-scurge swept down upon some luckless galleon wallowing in the trough of the sea and laden to the scuppers with a burden of gold. And soon the hapless prize ran red with blood.



THE SEA HAWK" is a glamorous story of the corsairs—gentlemen buccaneers, bold and daring rovers of the seas, licensed by kings to pillage and plunder. An odd assortment of brigands and noble adventurers always ready for either fight or frolic—gallant rascals who enjoyed a battle to the death.

A Stirring Story of Piracy, Plunder and a Woman's Love

In First National's "The Sea Hawk," Milton Sills Is a Christian Nobleman
Who Turns Mohammedan Pirate Because of a Brother's Perfidy

The Editorial Page

Making Progress

THE Motion Picture Theatre Owners of America have made substantial progress in its development of a business organization. The delegates to its fifth annual convention have taken the control of the body out of the hands of the members and placed it in a board of twenty-one Theatre Owners.

This action will go far toward the establishment of a really constructive body and directly will eliminate a large measure of the politics of a disconcerting kind—the politics which formed so dominating a part of the thoughts of a few but influential members.

The national organization so far as it is able has done its best to eliminate the star question.

As was remarked by a delegate from Ohio the shift in the constitution makes the association a twenty-one-man body—no longer is it open to the charge of being a one-man organization.

Mr. Cohen continues as a member of the board, which means the board and the Theatre Owners as a whole will have the advantage of his experience of four years.

* * *

HARRY DAVIS, of Pittsburgh, one of the most prominent members again is in harness after a few months' inactivity, and his return will be hailed with delight by the members. Mr. Davis, while one of the most prominent operators, never loses sight of the man in the small town and of his importance to the organization.

Neither does he fail to look at Theatre Owner organization as a big business proposition, one that requires for proper administration ample funds to carry on the work. That is attested by his own contribution of \$5,000 toward the fund which shall serve as a nucleus for a treasury.

Mr. O'Toole, the new president, is a man of wide experience in public affairs and of large acquaintance with men of national prominence. He knows Washington and the officials who conduct the work of the nation.

He admits that he is a "nut" on public service. He has conducted as chairman of the committee devoted to that department a vigorous and effective campaign. He has eliminated much opposition or indifference to that factor of the organization's work, and in many cases has converted it to enthusiastic support.

The appearance at the convention as speakers of representatives of the United States Army, one of them Major General Brewster, self-described as a "public servant of forty years' standing," and of the American Red Cross bear testimony to the

fruitfulness of the seed that has been planted by the public service department.

R. F. Woodhull, chairman of the board of directors, and under the new order a man of wide influence in the affairs of the body, Theatre Owners throughout the country have an official of whom they may be proud. He is above all a "mixer," and can hold his own in any company with credit to those whom he represents.

The new chairman is a power in the affairs of his own community, having been foremost in all civic movements. His abilities and his public service have been recognized by his fellow-townsmen of Dover, N. J., on many occasions and he has been urged to accept the highest honor in the gift of his city.

The members of the board of directors form a representative group of the nation's Theatre Owners. The same remark applies with equal force to the vice presidents and the treasurer and secretary.

One of the notable phases of the convention was the harmony of the proceedings. In that respect it was much like the function at which the present body was born, that at Cleveland. The reason is not far to seek: The machinery by which the movements of the delegates were guided was representative of the country.

* * *

THE conferences were controlled by the spirit of consideration for the body as a whole, with the result that when measures were proposed on the floor the delegates accepted them almost without question.

The only real controversy was as to the next place for the holding of the convention, and the board purposely had thrown that decision to the delegates in order that there might be no question as to the point preferred.

The many tributes paid to Sydney S. Cohen, retiring president, were impressive and demonstrative of the affection of his fellow-delegates.

It is the feeling of Exhibitors Trade Review that the Boston Convention of 1924 is the most constructive gathering that has yet been held under the auspices of Theatre Owners. It won't suit every one, and it cannot be expected so to do.

But it has made progress. We believe that its new method of government will appeal to the groups of Theatre Owners not at present allied with the national organization.

HAL ROACH

presents

Cradle Robbers

Two Reels

An "Our Gang" Comedy



When the fat boy is entered by "the gang" in the prize baby contest—

When, in his absurd baby clothes, he goos and prattles prettily so as to qualify for the handsome prize—

When "the gang," inspired to enthusiasm by the showing of their entry, get all tangled up in all sorts of funny happenings—

And when he, disgusted with the way things are going, says "Aw, this is the bunk; let's go fishing!"—

You'll agree that Hal Roach has produced another classic of comicality in the remarkable "Our Gang" series.

Pathécomedy

TRADE



MARK

HAL ROACH *presents*

The King of Wild Horses

A Feature

Directed by
FRED JACKMAN

Story by
HAL ROACH



NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathé releases are the property of Pathé and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathé Exchanges in the United States of America and from its authorized agents abroad under non-transferable license. Title and ownership of Pathé releases are always retained by Pathé. In case anyone offers to sell you for domestic or foreign use a Pathé release, communicate with Pathé's Home Office or nearest branch. Whoever deals with the firm so offered does so at his peril. \$50.00 Reward for information leading to conviction of any person stealing Pathé films.

Filled with surprises

How many persons have seen two wild stallions fighting for the ownership of the herd?

Have you ever seen a horse leap a tremendous chasm *twice*, first for his own safety, alone, and secondly with a rider for the rider's safety?

Have you ever seen a picture dominated

by a horse from beginning to end, a horse so intelligent, so beautiful, so courageous, that he wins you completely, and holds your attention just the way a great actor holds it?

That's this great feature, declared by every reviewer to be an outstanding novelty, and certain to hold and arouse any audience. It's filled with surprises.

Pathépicture

TRADE



MARK

LEADERS ALL

W. Ray Johnston, 'Independent' States Righter

ANOTHER of the younger men who have earned recognition in the motion picture trade is W. Ray Johnston, vice president and general manager of Arrow Film Corporation. Mr. Johnston has been an active part of the business for ten years.

The Arrow executive is one of the few men sitting at a desk who has had actual experience in front of the camera. It all came about in an unusual way and was caused by the desire of the very thorough Edwin Thanhouser that Mr. Johnston should know more of the actual workings of a studio.

In the course of three months Mr. Johnston was featured in nearly a dozen one and two reel subjects. Some of the friends of the executive recently obtained a print of one of these and had it titled in modern fashion, but after their own ideas. It is said the revised version really is satirical in vein, so much so it is unlikely it will be generally distributed.

It remains only to be added that in this phase of Mr. Johnston's career, he soon decided he would leave the acting side to others and would confine his own activities to other channels, but this experience had been worth while.

MR. JOHNSTON was born in Janesville, Iowa, thirty-two years ago. His first connection with the "picture business" was when at the age of thirteen, with other boys, he contrived a projection "machine" from plans printed in the Scientific American.

The contraption was a small box lined with colored cheesecloth and containing candles to light the "screen." Then long strips of Buster Brown cartoons extracted from the newspapers, accompanied by appropriate titles, were rolled between spools, across the so-called "screen."

At a public show the gate receipts were 98 cents.

Following his graduation from high school and later the Waterloo College of Commerce the young man was employed on the Waterloo Daily Reporter. Here for a year on the news staff he handled matter from suburban towns and did general work.

Then an opening as secretary for a



LEADERS ALL—W. RAY JOHNSTON

BECAUSE he brings to his work an intimate knowledge of banking problems; because he has had actual experience in nearly all essential departments of picturemaking and distribution; because to these possessions there is joined a frank and likable personality and a faculty for making strong friends to whom he sticks and who stick to him.

local banker was quickly accepted. The affiliation of several years standing brought opportunities for acquiring an insight into general banking as well as the financial side of real estate. Among the responsibilities among others was that of secretary and treasurer of the Western Realty and Development Corporation.

Associated with Mr. Johnston's employer was Wilbert Shallenberger, brother of Dr. W. E. Shallenberger, who later was to start Arrow. The brothers also were interested in the Thanhouser Company with Charles J. Hite, who had taken over this pioneer independent concern or the first retirement of its founder.

MR. HITE desired a secretary who had knowledge of banking and general finance and asked Mr. Johnston to join him. The invitation was accepted and the young Iowan came to New York. This was in 1914, when Mr. Johnston was twenty-two years old.

Within two months the new-comer

was made treasurer of the Syndicate Film Company, which made "The Million Dollar Mystery." Then he was elected president of the Big Productions Film Corporation, the concern which distributed the Hite Independent product, not released through Mutual Films Co.

Among the subjects made were "Beating Back," featuring Al Jennings, who at that time was much in the public eye by reason of his smashing but unsuccessful campaign for the governorship of Oklahoma.

Among the properties owned by Mr. Hite was the North Avenue Theatre in New Rochelle, which had the unpleasant distinction at the time of being its owner's only "lemon," or losing possession. The management was wished on to Mr. Johnston, with the understanding that if he could make any money out of the picture house it should go to the manager.

The experience, although somewhat rough in spots, was of the utmost benefit in the end. It gave Johnston a new angle on the picture business. The house was brought to the stage where the losses were converted into a small profit—averaging perhaps \$10 weekly.

MR. JOHNSTON then was brought back to the distribution side of the industry and was made secretary of the Thanhouser Syndicate Corporation, which was issuing "Zudora," a twenty-episode serial which it was believed would be a worthy successor of "The Million Dollar Mystery."

Following Mr. Hite's tragic death, Mr. Thanhouser, who emerged from his retirement again to take charge of the company bearing his name, sent Mr. Johnston to Florida to manage the studio in Jacksonville. He remained here eight months.

When the company was brought back to New York Mr. Johnston became treasurer of the Thanhouser company, which position he retained until its liquidation, in 1917.

Immediately upon the winding up of the company's business Mr. Johnston was made secretary of Arrow, and very shortly afterward was promoted to his present position as vice president.



BETTY COMP-
SON gets a
chance to be de-
lightfully vivacious
and sympathetic in
her newest James
Cruze Production,
"The Enemy Sex."



A STRONG cast
featuring Jack
Holt is given the
pleasant task of in-
terpreting Zane
Grey's "Wanderer of
the Wasteland," a
Western drama pro-
duced by I. Willat.



ERNEST TOR-
RENCE as 'The
Montebank' is as
popular with the
circus folk in the
Brenon production
as with the fans. In
the oval: A dra-
matic role again
becomes the share
of Gloria Swanson
in Allan Dwan's
"Man handled."



Four Paramount Winners

Variety is the keynote of the Paramount release schedule for the coming year. Each of these four films is based on a distinctly individual theme.

Confidence and Optimism Shown at Vitagraph First General Sales Convention

OPTIMISM and confidence in the motion picture industry generally and predictions for the biggest year that Vitagraph has ever known in its twenty-six years of the production and distribution of pictures comprised the key note of the first general sales convention of this company in six years at Chicago May 23-24. All of the executive officers, division chiefs and branch managers attended. The sessions were held at the Drake Hotel where headquarters were established.

President Albert E. Smith emphasized in his brief address, Vitagraph's policy of "live and let live" in its relations with exhibitors. The successful bookings of Vitagraph production during the season just passed has led Mr. Smith to announce twenty-four super-specials for the season of 1924-5. These stories are to be pictures of big drama with punch and action.

It was the consensus that the so called society play and the sex story has no place in Vitagraph's plans. The branch managers agreed with Mr. Smith that the clean action story with big sets, action and punch are the money makers of the coming year. These active sales heads predicted that the sex drama on the screen would go the way of the hundreds of so called "vampire" pictures of the past—on to the shelves.

John B. Rock, general manager, predicted an abandonment by producers generally of the excessively costly picture so that exhibitors may offer the public entertainment on honest rentals and honest admission prices. He told the assembled salesmen that Vitagraph had had its second biggest year in 1923. He attributed this amazing volume of business to the everlasting policy of nothing but "safe and sane" productions. He remarked that the reputation for sound busi-

ness dealings which Vitagraph has established was again reaping its reward in the foreign markets. For years prior to the war Vitagraph stood practically alone in supplying these markets. As the countries abroad come back to normal and the people are turning to amusements the bookers abroad are demanding Vitagraph productions. Incidentally he remarked that the foreign movie fans seem to be more loyal to screen favorites than the American public which seeks the new rather than the tried. He also revealed the amazing fact that Vitagraph has produced and released more than 15,000 motion pictures.

President Smith went to the convention from Los Angeles where he is giving his personal attention to the making of Sabatini's "Captain Blood," which David Smith is directing. He was accompanied by Mr. Rock who had reached California on a trip which included all of Vitagraph's western exchanges. The others who were at the convention were A. Victor Smith, A. J. Uelson, assistant general manager; A. I. Siegel, secretary of Vitagraph Inc.; Walter Bon-

yun, in charge of foreign sales; A. C. Brauning, of the sales promotion department, and W. Wallace Ham, director of publicity, all of the general offices; George A. Baldon, special representative with headquarters at Albany, New York; J. M. Duncan, Chicago, H. Bradley Fish, Los Angeles, Thomas G. Guinan, Atlanta, division managers; J. S. Steinson, Chicago, S. N. Burns, Albany, C. W. Anthony, Buffalo; J. N. Naulty, New York City; C. W. Sawin, Boston; Robert S. Horsley, Philadelphia; Stanley Spoehr, Washington, F. W. Redfield, Pittsburgh; B. A. Gibbons, Montreal; S. Romney, St. John; A. S. Clatworthy, Winnipeg; Frank Meyers, Toronto; Ira P. Stone, Atlanta; J. E. Huey, Dallas; M. W. Osborn, New Orleans; A. J. Beck, Oklahoma City; A. Danke, St. Louis; C. A. Schultz, Kansas City; Fred H. Knispel, Minneapolis; J. H. Young, Detroit; C. L. Kendall, Cincinnati; J. E. Beck, Cleveland; Frank E. Hickey, Denver; C. P. Nedley, Omaha; R. S. Stackhouse, Salt Lake City; C. N. Hill, Los Angeles; W. C. Wheeler, San Francisco, and H. A. Black, Seattle branch managers.

Principal to Form Exchange System for Own Distribution

PRINCIPAL PICTURES CORPORATION contemplates the immediate forming of an exchange system for the distribution of their productions.

This announcement comes from Sol Lesser, president of the organization, just returned from an extended visit throughout the East, where he made a careful survey of

the film conditions for the coming season.

It is the intention, according to the film executive, to establish an exchange for Principal Pictures in all key cities and sell the product of the Principal organization direct to the theatre owners.

Michael Rosenberg, secretary of Principal Pictures Pictures, will leave Los Angeles this week. He will meet with Irving M. Lesser, vice-president of the organization, in Chicago and will immediately begin the formation of the new exchange system.

According to Lesser, twenty-eight branch offices will be formed at once. These will be in all large cities, chief among which are Chicago, Minneapolis, New York, Denver, Des Moines, Louisville, Philadelphia, Detroit, New Orleans, Cleveland, Boston, St. Louis, Seattle, San Francisco, Portland, Indianapolis, Pittsburgh, and others of equal importance throughout the country.

Heretofore, Principal Pictures Corporation have released its product through large distributing organizations. The new plan is a radical departure from the customary system of film distribution.

Chief among the films that will be distributed in this new method are the Harold Bell Wright series with "The Mine with the Iron Door" now ready for filming. There are nine Wright stories to be made by Principal Pictures Corporation. Other productions will include the Baby Peggy series, two of which are already completed, "Captain January" and "Helen's Babies." These are in feature length, adapted from world famous juvenile books.

The new plan is an important move in the film world. The money derived from the sale of the product will immediately revert back to Los Angeles and be used in the production of additional films at the Principal plant.

Principal Pictures Corporation have produced many of the outstanding features during the past few years, chief among which have been "The Meanest Man in the World," Harold Bell Wright's "When a Man's a Man," all of the Jackie Coogan pictures prior to his association with Metro, chief of which were "Peck's Bad Boy," "My Boy," "Trouble," "Oliver Twist," etc.

Terpsichore Has a Rival

GASTON GLASS in F. B. O.'s "After the Ball" demonstrates his ability to trip the light fantastic. With a partner as fair as Miss Terpsichore herself?



COMMITTEE NAMED FOR N. Y. CONVENTION

*Hotel Statler Will Be Scene of
M.P.T.O. Session*

J. H. MICHAEL, chairman of the executive committee of the Motion Picture Theatre Owners of New York, Inc., and general chairman of the convention to be held in the Hotel Statler, Buffalo, July 7 to 11, has announced the following committees to arrange the details of what is expected to be the largest and most successful gathering in the history of the state organization:

Charles Hayman, president, Cataract Amusement Company, operating the Strand and Cataract theatres, Niagara Falls, assistant general chairman.

Reception committee: Exhibitors, Fred-eric Ullman, Mr. and Mrs. A. C. Behling, Mrs. George Haney, Mrs. C. B. Darrow, James Cardina, J. D. Parmele, Nikitas Dipson, Batavia; Sidney Allen, Medina; N. Kozanowski, James Cooban, A. J. Koch, Robert Albert, Lancaster; Charles Bowe, Charles Riehl; Members of the Film Board of Trade, Sydney Samson, James Norman Speer, Howard F. Brink, Fred M. Zimmerman, Marvin Kempner, Frank J. McCarthy, Gerald K. Rudolph, Vincent McCabe, Bob Wagner, Henry W. Kahn, Basil Brady, Joe Miller, Richard C. Fox, Earl Kramer and C. W. Anthony.

Automobile committee: Arthur L. Skinner, chairman; Joseph A. Schuchert, Jr., and James Wallingford.

Decoration committee: Vincent R. McFaul, chairman; Louis Eisenberg and E. O. Weinberg.

River and Lakes trips committee: George Hall, chairman; George Haney.

Theatrical entertainment: Henry Carr, chairman; M. Slotkin and Fred M. Shafer.

Press committee: Al Beckerich, chairman; Charles B. Taylor, Gerald K. Rudolph and Joseph A. Schuchert, Sr.

Niagara Falls and Gorge route committee: A. C. Hayman, chairman; Herman Lorence, M. Atlas and John Amendola.

Registration committee: Sam Berman, chairman; Miss L. Silver and A. C. Hayman.

Finance committee: A. C. Hayman, chairman; Sam Berman and William Dillon.

Ex-officio members: William Brandt, president, M.P.T.O. of N. Y., Inc., and Charles O'Reilly, president Theatre Owners Chamber of Commerce.

In addition to the above, the following committeemen will be appointed:

William Calahan, Rochester; Lally Brothers, Dunkirk; Nikitas Dipson, Batavia, Peterson and Woods, Jamestown; Sidney C. Allen, Medina; Henry Thurston, Lockport; Ben Davis, Gloversville; George Roberts, Elmira; George Tooker, Elmira, Dave Cohen, Binghamton; Ned Kornblite, Binghamton; Sam Suckno, Albany; Jack Breslin, Auburn; Walter Bengough, Auburn; Sol Schaeffer, Oswego; Charles Smith, Hornell, F. F. Peters, Hornell; Frank Martin, Syracuse; Harry Gilbert, Syracuse; William Dillon, Ithaca; William S. Hurley, Schenectady; Mr. Erk, Illion; Nate Robbins, Utica; Harry Lux, Utica; Barney Lumberg, Utica; William Buettner, Cohoes; William Benton, Syracuse; Bobby Landry, Ogdensburg; Doc Wilson, Watertown; Sol Manheimer, Watertown; Vic Warren, Messina and Sam Morass, Theatre Owners Chamber of Commerce, Times Building, New York City.

Already reservations are coming in at the Hotel Statler, Buffalo, from the convention and Mr. Michael urges delegates to engage rooms at their earliest opportunities. The slogan, "With Niagara Falls at her Door, Buffalo Is Vacation Land," is being used to boost the convention and exhibitors are again urged to plan their vacations for the week of July 7 so that they can attend the convention in the Queen City of the lakes.

The Film Board of Trade of Buffalo is



HISTORY REPEATED

American history is repeated in Go'dwyn-Cosmopolitan's "Janice Meredith." The above shows a scene depicting Patrick Henry giving his famous speech which was in no small way an aid to the cause of American liberty.

to take an active part in entertaining the delegates and a committee has already been appointed to plan a big outing. Next week Mr. Michael expects to have the complete program ready and it will keep delegates busy all week. The Buffalo Chamber of Commerce and Mayor Frank X. Schwab and city officials are giving enthusiastic support to the convention. Free parking has been arranged for delegates in the mammoth new Hotel Statler garage. One of the features of the convention will be the lake and river rides and the trips to Niagara Falls and around the Gorge, all of which will be free to delegates and their families. There is expected also to be several big theatre parties.

* * *

MARGARET WINKLER PLANS TO ACQUIRE NEW SERIES

Margaret J. Winkler left on May 26 for Los Angeles. While there she plans to acquire several series of short subjects, and incidentally meet the Warner Franchise holders for any number of them are now handling her Felix Cartoons and the Alice Comedies. She hopes, immediately upon her return to make an announcement of unusual interest to the independent exchanges of the country, inasmuch as a deal should be consummated that she has been working out for quite sometime for the release of a series of two reel comedies with one of the best known comedienettes of the screen.

Miss Winkler is very enthused over the prospects for the coming year. With Felix set in practically every territory in the entire world—and the Alice comedies—if they continue to be produced as well as the first four and there is no good reason why they should not be better—bids fair to even outdo Felix—and that's saying something. Because of this and the further acquisition of new material, for Miss Winkler plans to have at least six units producing for her during the coming year, she has engaged Mr. Nat Levine to handle all sales. Mr. Levine is well known in the industry, particularly amongst the independent exchangemen, he having distributed pictures through his own organization for four years.

HOTEL MEN ENTERTAIN JERSEY COMMITTEE

*Members of Convention Committee
Dine and Golf at Asbury Park*

A MOST elaborate luncheon was tendered the members of the Motion Picture Theatre Owners of New Jersey, Board of Directors and the Members of the Convention Committee by Mr. Reeves, the popular host of the Metropolitan Hotel of Asbury Park.

The luncheon was in charge of Dennis Sherman of the New Monterey Hotel, where this year's convention is to be held and George Crawford, proprietor of the Ocean Hotel and president of the Hotel Men's Association of Asbury Park.

Mayor Hettrick who was confined to his bed, sent his welcome to the members by Mr. Crawford and through Mr. Crawford offered his entire co-operation to help make the convention and carnival a success.

Those present at the luncheon were R. F. Woodhull, state president; Henry P. Nelson, state secretary; David J. Hennessey, national committeeman; Joseph Seider, chairman of board of directors; Peter Adams, Harry Manus, John Squires, and Herman F. Jans.

Immediately after the luncheon and brief business session the entire committee motored over to the Deal Golf links where they indulged in the pleasant pastime of swatting the pill.

Henry P. Nelson, who is an ardent supporter of the Greens concentrated much on the game that was played by Herman F. Jans and John Squires.

In spite of the ocean still being wet a dry time was had by all, and after checking up on the people everybody reported as having returned home safely.

Herman F. Jans, the rival of Marcus Loew for the Golf championship of the moving picture field, reports having lost three golf balls in the skirmish. No other fatalities.

It looks as if the meetings will be held oftener from now on at Asbury till the date of the convention which is to be held this year June 24-26 at the New Monterey.—There is a reason.

JOHN FLINN OPTIMISTIC ON FALL PROGRAM

*Hodkinson Vice-president Expects
Record Breaking Year*

JOHN C. FLINN, vice-president of Hodkinson who has been in California for the past three weeks conferring with the many prominent independent producers whose pictures will comprise the Hodkinson program, returned to New York this week bubbling with enthusiasm over the production outlook for the coming Fall and Winter season.

"I found all of our producers working with a spirit of enthusiastic confidence, inspired by the splendid belief that success in the coming season depends only upon production quality and impelled by that belief they are marshalling every facility of splendidly equipped studios to turn out product that will excel any of their previous efforts.

"While at the Ince studio in Culver City, I saw part of 'The Siren of Seville' that Hunt Stromberg is supervising and I predict that it will be a positive sensation. It is the story of a primitive woman in a gorgeous setting that fights like a tiger for the man she loves and the work of Priscilla Dean in the stellar role is a revelation in the heights of emotional artistry.

"Stromberg is also personally supervising the Harry Carey series of Westerns and a rough print of 'Tiger Thompson' that I saw in the studio projection room is one of the greatest Westerns I have ever seen.

"I found almost the entire technical staff of Regal Pictures at the Ince Studio working on preparations for 'Barbara Fretchie,'" said Mr. Flinn, "and actual shooting on this big special from the Clyde Fitch play, will begin this week with Florence Vidor as the star under Lambert Hillyer's direction. This will be followed by a series of especially big productions including 'The Mirage' based on Edgar Selwyn's great play.

"The most important addition to the list of Hodkinson productions is 'The House of Youth' adapted by C. Gardner Sullivan, featuring Jacqueline Logan, whose services are in great demand by the producers on the West Coast. This production will be made at the Ince Studio.

"Frank E. Woods and Elmer Harris are permanently established at the Peninsula studios, at San Mateo, near San Francisco,

where Patsy Ruth Miller, Matt Moore, Edith Chapman, Allan Forrest, Edith Taylor, and other favorites are working.

"Eastern Productions, Inc., and the Tilford Cinema Corporation are well under way with the productions of Helene Chadwick in 'Her Own Free Will' and Betty Compson in 'All for Love' respectively.

"I cannot find words to adequately express my intense enthusiasm over the activities of the producing organizations and the new pictures for Hodkinson release," said Mr. Flinn, "but I am confident that the exhibitors will reflect my enthusiasm when we announce our complete line up of productions for the coming season. This announcement will be given to the trade within the next two weeks."

* * *

MUSIC PUBLISHERS WIN SUIT AGAINST EXHIBITOR

A suit which has been pending in the South Carolina courts for two years brought by the American Society of Composers, Authors and Publishers against the Albert Sotille Enterprises for infringement of copyright, was decided week before last in favor of the Society and Mr. Sotille was taxed with damages to the amount of \$250, fees of \$100 to the plaintiff's attorneys and all costs of court.

The suit was brought for the playing of a portion of the chorus of "Kiss Me Again" by the Pastime Theatre orchestra, some two years ago, suit being brought by M. Witmark and Sons, its publishers. The defendant claimed not to be guilty of any infringement because the organist played only a portion of the chorus and did not use the printed copy but merely played it "by ear." The defense also contended that the organist was an independent contractor, over whose actions while playing the defendant had no control. It was further contended that there had been no performance for profit and no charge was made for the music or for the privilege of listening to it, all of these contentions being denied by the court.

* * *

METRO HAS IMPOSING LINEUP OF PROMINENT STARS

Louis B. Mayer, vice-president in charge of production for the Metro-Goldwyn-Mayer Company at the Culver City studios, recently announced that the finest casts obtainable would be used in all the company's pictures for the coming season. He was emphatic in the statement that this policy would be strictly followed and his determination to do so can be more fully appreciated by reading over the list of well known players that have been put under contract and who, with additions from time to time, will form a stock company from which casts will be selected.

The imposing list of players includes such prominent actors and actresses as Renee Adoree, Mabel Ballin, Mae Busch, Eleanor Boardman, Lew Cody, Edward Connelly, Nigel De Brulier, Robert Frazer, John Gilbert, Huntly Gordon, Hedda Hopper, William Haines, Kathleen Key, Kate Lester, Carmel Myers, Conrad Nagel, Gertrude Olmsted, Aileen Pringle, Norma Shearer, Claire Windsor, and George Walsh.

* * *

ACTRESS INJURED

Miss Jean Hartce, moving picture actress, assisting in making a wild west picture in the Otoe Indian reservation, near Red Rock, Okla., was thrown from her horse May 9 and seriously injured. Physicians state that she suffered from a fracture of the skull, a broken shoulder and a broken wrist, but that she will recover.

T. O. C. C. INSTALLS ITS OLD OFFICERS ANEW

*Ritz-Carlton Scene of Annual Banquet
and Installation Ceremony*

ON the night of May 24 and the morning of May 25, members of the Theatre Owners Chamber of Commerce held forth at the Ritz-Carlton. The evening was devoted to dining, speech making, presentations, and the like. But the morning into the wee sma' hours was taken up entirely with dancing.

President Charles L. O'Reilly was presented with a silver service worthy of both recipient and donors, and he accepted it right graciously in a speech of just the proper length.

The ceremony of presenting the re-elected officers with their various insignia of office, gavels, books, records and so on, completed the real business of the occasion.

There was some mighty good vaudeville entertainment, and some corking good talks by Senator Jimmy Walker, Judge John J. Freschi, Nathan Burkan, Peter J. Brady and others.

Harry Reichenbach, toastmaster, took as his key-note "Better and briefer speeches." They were. Judge Freschi, who presides over a criminal court, said he had enjoyed himself so greatly that he hoped to see all the exhibitors in his court soon. Wonder what he meant.

Nathan Burkan seemed to feel a bit gloomy as he spoke seriously of the radio competition, but apprehension was speedily dispelled by Senator Walker. The Senator is as fine a speaker as one might wish to hear, and is as popular as any man in the state. Everybody knows Jimmy. During the evening he was nominated variously for every office within the gift of the "common peepul" from Mayor to President.

This was the fifth annual Installation, dinner and dance given by the Chamber, and was just as successful and just as happy an occasion as any of the other four.

The local exchanges were strongly represented, and a large number of important exhibitors were in evidence. At the speakers table were Harry Reichenbach, Charles Steiner, Peter J. Brady, Henry W. Herbert, Jack Connolly, Nathan Burkan, Peter Schmuck, Senator Walker, Judge Freschi, Charles Pettijohn, Joseph D. Kelly, J. J. Unger, Joseph Jame, and Charles L. O'Reilly.



HOWARD MERRILL

This youngster who plays for First National has had some important parts in recent pictures. His last appearance was in "Enchanted Cottage."



BEN ALEXANDER

This youngster has leaped into fame in a remarkable short time. His latest appearance is in First National's "The Dub," in which he has an important role. He has a bright future ahead of him.



MASON LITSON

He has been appointed to succeed Harry Weil as general manager for Frank Lloyd Productions. He is well known and popular in the industry.

CENTURY COMEDIES HAS AMBITIOUS PROGRAM

Julius Stern Announces Plans of Company for Season

JULIUS STERN, president of the Century Film Corporation, now supervising activities at the New York office and preparing for his annual European trip, has announced the Fall program of Century product.

In speaking of his company's program, Mr. Stern said, "It is the most ambitious program that Century has had the honor to announce, and every picture has been made with an eye to the eventual recognition of short product as the backbone of every theatre's program."

The Stern Brothers, as heads of the Century organization have long been pioneers in the introduction of new and novel ideas in the production of comedies, and a careful survey of this year's program shows that they are still leaders in this field.

The fifty-two productions that will constitute the program, have been made with such stars as Waunda Wiley, Buddy Messenger, Arthur Trimble, Al Alt, Henry Murdock, Hilliard Karr, Harry McCoy, Jack Earle, "Spec" O'Donnel, "Bubbles," "Pa!", the dog and the Century Follies Girls. There will also be a series of pictures featuring the "Century Kids," a group of the most talented screen children. Directors engaged in the making of the productions include such well known and competent men as Al Herman, Arvid Gilstrom, Harry Edwards, Noel Smith, Edward I. Luddy, and Charles Lamont.

Century's Fall announcement is headed by "Traffic Jams," "Mind the Baby," "Low Bridges," and "Sahara Blues." "Low Bridges" will star Buddy Messenger. "Sahara Blues," will feature an all star cast including Al Alt, Hilliard Karr, Jack Earle and the Century Follies Girls under the able direction of Noel Smith.

Abe Stern, vice-president of Century will remain on the coast to supervise the completion of the product as now mapped out. Julius Stern will remain in New York until the end of June when he will leave with Carl Laemmle, president of Universal for an extended trip abroad. He will take with him, Max Alexander, his assistant studio manager who is now in New York. While in Europe Mr. Stern will be on the lookout for new material and hopes to secure some.

KANSAS HAS PLAN FOR NEW FINANCING

Theatre Owners Plan Subject to Repeal of Admission Tax

THE long vexing problem of obtaining a logical plan of financing an exhibitors' organization appears to be settled as far as Western Missouri and Kansas City, theatre owners are concerned.

A plan announced this week by A. M. Eisner, president of the Kansas City Motion Picture Theatre Owners' Association, will be submitted, to the directors of that body for approval at a regular meeting next month. The plan, it is understood, also will apply to the M.P.T.O. Western Missouri, although preliminary re-organization work in that body is not yet completed.

The plan, which hinges on the repeal of the pending admission tax law, provides for the payment, two months of each year, of one cent on each ticket at theatres where admission is up to thirty cents and two cents on each ticket at houses where admission is between 31 and 50 cents. This will be in addition to a regular membership fee of \$25 annually, the amount received on tickets being equivalent to dues and assessments. The two months of the year, probably December and July, will be decided later. Payment from ticket sales would be due September 1 and February 1.

"There is no sane reason why such a plan cannot be operated successfully," Mr. Eisner said. "It would mean \$10,000 a year to Kansas City, Mo., alone to say nothing of Western Missouri. Think what it would mean with the consolidation of Western Missouri, Kansas City, Mo., and the state of Kansas. From some exhibitors there will be objection. Many theatre owners now charging an even amount for admission will retain the same price after the repeal of the admission tax measure. To such exhibitors we will offer the proposition of paying a flat sum each year, in addition to membership fee. Figuring the whole thing out, on a general basis, exhibitors will be asked to pay only one-twenty-fourth of the amount which will have been saved them, should the admission tax be repealed—and we are confident that it will."

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M. N. LITSON SUCCEEDS WEIL WITH FRANK LLOYD

Mason N. Litson has succeeded Harry E. Weil as general manager for the Frank Lloyd Productions, Inc., of Hollywood, advises from the Coast inform us. Mr. Litson entered motion picture work 18 years ago with D. W. Griffith and has been active in the direction and supervision of studio work on both coasts. He directed the Johnny Jones-Booth Tarkington series of children stories for Goldwyn several years ago and following three years as director of production for the Goldwyn studios joined the J. K. MacDonald-First National producing unit from which organization he resigned to become affiliated with Frank Lloyd.

* * *

SELZNICK TO PRESENT NOVEL FEATURETTE SERIES

"The Wonderful Chance," featuring Rudolph Valentino and Eugene O'Brien, will be presented by Standard Cinema Corporation as the first of a series of twelve two-reel featurettes, to start release shortly through the Selznick Distributing Corporation, according to an announcement just made.

The series will include the best of the Selznick pictures, reduced in length from six or seven reels to two. In this form, it is claimed that none of the story is lost.



COLONEL BROMHEAD

Col. A. C. Bromhead has closed a deal for Gaumont, Ltd., with Warner Brothers for British distribution of Warner Brothers' screen classics.

'SEA HAWK' PREMIERE SET FOR JUNE 2

Sea Feature Will Open at Astor For Extended Run

JUNE 2, will see the world's premiere of "The Sea Hawk," the Sabatini novel which has been completed by Frank Lloyd Productions, Inc., after seven months of intensive work.

Arrangements have been completed by First National Pictures, distributors of this big production, for an extended run at the Astor Theatre, New York, beginning on the above date. The picture, in twelve reels, will be presented twice daily in a manner that is likely to set new standards in the art of picture presentation.

The production of "The Sea Hawk" began in October of last year. Frank Lloyd, after completing "Black Oxen" for First National, selected this Sabatini novel as one which offered possibilities of a picture absolutely unique. The story is laid in the sixteenth century and much of the action takes place aboard the picturesque galleys and frigates of that period. Lloyd's unswerving devotion to realism in these sequences is expected to make "The Sea Hawk" stand as an epic among sea stories.

Milton Sills is cast in the title role, and Enid Bennett has the principal feminine role. Wallace Beery has one of his most colorful characterizations, and others in the large cast include Lloyd Hughes, Marc McDermott, Wallace McDona'd, Frank Currier, William Collier, Jr., Lionel Belmore, Kathleen Key, Kate Price, Al Jennings and others.

It is the intention of First National to dignify the premiere, showing it in a manner befitting the production. An advance campaign will cover the entire city and a reconstructed lobby will be among the most attractive Broadway has ever seen.

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'THE BATTLING FOOL' CAST

C. B. C. announces that the cast has been completed on "The Battling Fool" starring Eva Novak and William Fairbanks. This is the first of the series of eight Perfection Pictures to be produced by C. B. C. The release date of this picture will be in the near future. Cast includes Fred J. Butler, Laura Winston, Mark Fenton, Catherine Craig, and others.

PARAMOUNT'S FAMOUS FORTY ESTABLISHING RECORDS

"Paramount's Famous Forty are sweeping the country in one of the greatest demonstrations of exhibitors' enthusiasm I have ever seen in the history of this business."

This was a statement made yesterday by S. R. Kent, general manager of Paramount's distribution department, who returned to New York after having been away more than a month visiting the more important centers of the country. Mr. Kent, after holding the annual Paramount sales conventions in New York, Chicago and San Francisco, spent some time in Los Angeles, San Francisco, Chicago and other points.

"Reports I have received from all sections of the country indicate that exhibitors everywhere are signing up for all of our new Fall product with an eagerness that is without parallel in my sales experience," said Mr. Kent. "I have received hundreds of telegrams and letters, and I have been told personally by some of the shrewdest exhibitors in the business, that the Famous Forty, in stories, titles, direction and casts, represent the strongest box office program that has ever been offered motion picture theatres."

"Proof of this widespread enthusiasm is shown in contracts which have been made with an amazingly large number of first-run houses."

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'THIS WOMAN' FOR WARNER

The latest story secured by Warner Brothers for screen production, Howard Rockey's novel, say it is one of the most popular books indictment of the divorce-mad post-war smart set who have made a jest of prohibition and conventionality.

The Macaulay Company, publishers of this novel, say it is one of the most popular books on their lists.

* * *

MISS TAYLOR FOR 'ALASKAN'

Determined to make James Oliver Curwood's story, "The Alaskan," the biggest Thomas Meighan production since "Man-slaughter," Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has announced that Estelle Taylor had been engaged to play the leading feminine role opposite Mr. Meighan.

NEW-COMER IN STUNTS

In bringing "Buffalo Bill, Jr." to the screen, Weiss Brothers' Artclass Pictures Corporation is presenting a new type of western stunt feature, that will be crammed with action, pep and thrills.

A brand new personality casts his sombrero into the film ring when "Buffalo Bill, Jr." makes his bow in a series of eight productions that will be distributed on the state right market.

The first of the "Buffalo Bill, Jr." series is scheduled for release July 1. It is called "Rarin' to Go." Each will be five reels in length, with releases at six weeks intervals, following the initial one.

Lester Scott, Jr., is the producer and the pictures will be made in Hollywood.

The stories of the series will carry the names of well known authors, known for their success in creating true to life pictures of the west.

* * *

KAUFMAN ON VISIT

Albert A. Kaufman, managing director of the Famous Players' Theatres, Metropolitan, Rialto, and Grauman's Million Dollar in Los Angeles, is leaving for his first eastern trip since having taken over the management of the houses. The purpose of his trip is to select acts, to confer with Paramount officials, as well as to line up other Independent film productions for presentation during the year at the Million Dollar Theatre.

* * *

CLIFTON LEAVES FOR INDIA

Elmer Clifton leaves for India the first week in June where he is to start making an independent production with A. G. Penrod, who photographed "Down to the Sea in Ships." Both Mr. Clifton and Mr. Penrod will also charter a vessel and go to the South Seas in search of backgrounds and native casts.

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JACQUELINE LOGAN WITH RAY

Jacqueline Logan, who has achieved an enviable reputation for her work before the camera, has been signed for an important role in the new Charles Ray picture "Smith" work on which has already started.

NEW STAR TO SHINE

In the belief that he has made the greatest screen find of years, Cecil B. De Mille, producer of "The Ten Commandments" and the man who brought to film fame such outstanding stars as Gloria Swanson, Bebe Daniels, Agnes Ayres and Leatrice Joy, has engaged Vera Reynolds, nineteen, petite and the personification of the 1924 flapper, to play the feminine lead in his next Paramount picture, "Feet of Clay." Production began last week with a motorboat race at Catalina Island, California.

So enthusiastic is Mr. De Mille over his discovery that he is planning to give Miss Reynolds an elaborate campaign of exploitation in this picture and every opportunity to develop into one of the screen's foremost stars.

* * *

ROBERTS TO RETURN

The thousands of theatregoers who have been watching with sympathetic interest the progress of Theodore Roberts' illness and recovery, will undoubtedly be glad to know that his return to the screen will be in "Feet of Clay," Cecil B. De Mille's current Paramount picture.

Mr. Roberts is still convalescent and is far from his normal strength, but as there was a suitable role in "Feet of Clay" which required little activity from this popular player, Mr. Roberts asked as a special favor that he be allowed to play it.

* * *

BANNER PICTURE PROGRESSING

Of interest to state right buyers is the announcement from the offices of the Banner Productions, Inc., that the first picture of the series of eight specials has about been completed and will shortly be ready for screening. This picture made under the working title of "Women," was produced at the Whitman Bennett studios under the direction of Burton King and boasts of a cast that is far and away above the usual. Hope Hampton who has just returned from a world wide tour has the leading feminine role.

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LIONEL BARRYMORE AT WORK

Production was started this week by Chadwick Pictures Corporation on the second Lionel Barrymore Special, "I Am the Man," at the Tec-Art Studios, New York City.

Prominent in the cast is Seena Owen, who is featured and will play opposite Mr. Barrymore. Miss Owen was Mr. Barrymore's leading lady in "Unseeing Eyes" and this engagement will act as a re-union for the two stars.

* * *

'HIS HOUR' CAST

The complete cast for "His Hour," the Elinor Glyn feature for Metro-Goldwyn-Mayer according to an announcement from Louis B. Mayer, vice-president, includes John Gilbert, Dale Fuller, Bertram Grassby, Jacqueline Gadson, Mario Carillo, Emily Fitzroy, Carrie Clark Ward, Laurence Grant, Captain Gough, Bert Sprotte, George Waggoner and David Muir.

"His Hour" will be directed by King Vidor.

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SUMMER ECONOMY

Two weeks' notice has been given the musicians at the State, Albany, and Strand theatres in Schenectady, and it is expected that during the summer months these houses will depend upon the organs to furnish their musical program. The orchestra at the State consists of six musicians, the Strand five, and the Albany four.



LUNCH HOUR

Ann May and Jack Pickford take time out for lunch while making Truett's "The End of the World." The peanut vender is Charles Horton, said to be the richest peanut butcher in the entire world.

OTTAWA AUDITORIUM WILL OFFER COMPETITION

The large new Auditorium at Ottawa, the Canadian Capital, is in the market for special film productions and announcement is made by Manager Tommy Gorman of the Auditorium that negotiations have been concluded for the first run of "The Covered Wagon" during the week of June 2. Manager Gorman has also made an offer for the Canadian premiere of the "Ten Commandments." The Auditorium has a seating capacity of 11,000 persons. Although it is largely used in the winter months for professional hockey, the new structure has a large stage on which symphony orchestras, dancing features and concerts have been presented with success. The auditorium also has a smaller concert hall for the presentation of less important attractions.

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SELLS MORE FRANCHISES

An announcement made this week by I. E. Chadwick, president of Chadwick Pictures Corporation, that several franchises have been sold for the Block of Nine Chadwick Specials to be released through the Independent Market during the season of 1924-25.

Some of the distributors who have acquired the Chadwick Products are Commonwealth Film Corp., New York City; Masterpiece Film Attractions, Philadelphia, Pa.; Trio Productions, Washington, D. C.; Independent Films, Inc., Boston, Mass.; Celebrated Players Film Corp., Chicago, Ill.

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NEW TURPIN SERIES

Mack Sennett, the well-known producer of Pathe comedies, in an announcement from the Coast makes it known that he will star Ben Turpin in two new screen burlesques.

The first of these, which is already in production, is a travesty on Romeo and Juliet with Turpin in the role of Romeo and Natalie Kingston in the part of the ill-fated heroine. Ben's Romeo is expected to give the critics and Shakespearean devotees something to think about.

The burlesque to follow "Romeo and Juliet" will be a take-off on Elinor Glyn's romance, "Three Weeks." Ben will appear as Paul and Madeline Hurlock will play the Lady of the plot. The comedy will be titled "Two Weeks and a Half."

* * *

OLD SUIT SETTLED

A suit which has been pending in the Florida courts for almost two years, was settled a week ago with the result that C. E. Daffin has secured a choice lot on a main street in Tallahassee on which he will immediately erect a new house to be the equal of any theatre in Florida. The deal also includes his present theatre and buildings on each side, all of which property has been long tied-up by this pending litigation. Dr. Daffin has long contemplated the improvements as soon as the suit was settled and will immediately get work under way.

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NEW HODKINSON MANAGER

Paul Mooney, vice-president of the Hodgkinson Corporation, announces the appointment of C. F. Parr, as branch manager at Salt Lake City, replacing W. B. Corby, whose resignation became effective on May 17.

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VALENTINO AT WORK AGAIN

Production work on "A Sainted Devil," the new Rudolph Valentino picture for Paramount, was started this week at the Famous Players Long Island studio.



SPRING FEVER

While director Edward Cline explained the script of Metro's "Along Came Ruth," the members of the cast quietly slept. Viola Dana, leaning against the camera, has just finished housecleaning.

NEW THEATRE FOR BALTIMORE

Baltimore is to have another handsome new motion picture theatre, according to announcement just made. It will be known as the Astoria and will be built at 2418 St. Paul Street, largely a residential section of the city. The building will cost about \$350,000 and will be erected by Edward Hanzsche, who owns the lot, and Nathan J. Myerberg, 210 North Calvert Street, builder and real estate operator.

The Astoria will have a seating capacity of from 1,500 to 1,800 and will show first-run pictures. Arrangements also will be made for a large orchestra. The plans are being prepared by Lucius R. White, Jr., architect, Maryland Casualty Tower Building, and will call for a three-story structure with stone front.

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LASKY AUDITOR TURNS ACTOR

Robert Howard, for two years Famous-Lasky's youngest traveling auditor, has turned screen actor and has joined the Hollywood film colony. A Paramount official in New York suggested to Howard that he was a good screen type, and gave him an opportunity to work in three pictures at the Long Island studios during his vacation. He displayed considerable promise and was advised that there was an excellent future in store for him. Howard was on the road for Lasky for two years and enjoys a large exhibitor and exchange acquaintance.

* * *

CAREWE AT WORK AGAIN

Now that he has had a few weeks of rest since his return from Africa, Edwin Carewe has re-opened his offices at the United Studios, where he will shortly begin work on another series of pictures for the First National.

With his staff Carewe has begun the preparation of a new scenario.

* * *

WRIGHT IN HOLLYWOOD

Harold Bell Wright, the famous author, is in Hollywood. Wright is spending a few days at the Principal Pictures plant, where he is busily engaged brushing up the script for "The Mine With the Iron Door," his latest story.

PROJECTOR FOR SCHOOL

Adams, Mass., is up and coming in the matter of schools. They have ordered, and the equipment has been delivered though not set up yet, a complete projection layout from the Exhibitors Supply Company, Boston, the order having been given by Supt. of Schools F. C. Bagnell, of Adams, for the new high school building. The equipment is a 6B improved Powers with G.E. Cinephore Mazda and stereopticon incorporated in the machine to go with a Wertzner special mazda screen.

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SYRACUSE WINS VICTORY

The motion picture theatres of Syracuse put up such a good fight last week that they were successful in defeating a campaign to bring about daylight saving in that city. The campaign, as well as a poll was conducted by one of the city's newspapers. The theatres used slides to present their arguments. When the common council voted on the proposition, there were eleven against daylight saving to five in favor.

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NEW EXPORT COMPANY

Two of the most important figures in the international field of motion picture sales and exploitation—Joseph Simmonds and George E. Kann—have formed a corporation to engage in film export and import in all its branches.

The new firm will be known as the Simmonds-Kann Enterprises, Inc., with the main offices at 220 West 42nd Street.

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COMPSON TITLE CHANGED

W. C. J. Doolittle, President of the Selznick Distributing Corporation, announces that the title of Betty Compson's next Selznick release has been changed from "White Shadows" to "The White Shadow." The change in name is made voluntarily, it is stated, in order not to conflict with the title of a motion picture to be produced and released by another organization.

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'RECOMPENSE' FOR WARNER

Warner Brothers have obtained the screen rights to "Recompense," a sequel to "Simon Call Peter," which was one of the best sellers a few years ago. The novel is by Robert Keable.

BOX OFFICE REVIEWS

LOOKS GOOD FOR BOX OFFICE PULL

Daring Theme of 'Daughters of Pleasure' Developed Into Film With Big Drawing Possibilities

DAUGHTERS OF PLEASURE. Principal Pictures Corporation Photoplay. Author, Caleb Proctor. Director, William Beaudine. Length, 6,000 Feet.

CAST AND SYNOPSIS

Marjory Hadley Marie Prevost
Kent Merrill Monte Blue
Lilla Millas Clara Bow
Mrs. Hadley Edyth Chapman
Mark Hadley Wilfred Lucas

Wealth comes unexpectedly to the Hadley family. The father, Mark Hadley, under a false name, becomes involved in a love affair with Lilla Millas. Marjory, the daughter, leads a gay life and indulges in a fervid flirtation with Kent Merrill. Lilla turns out to be a school chum of Marjory's. The latter discovers the intrigue, upbraids her father and goes in an auto with Kent to his country place. An accident brings Marjory and Kent to their senses. They marry. Mark Hadley confesses all to his wife and is forgiven.

By GEORGE T. PARDY

DIRECTOR WILLIAM BEAUDINE has taken a daring theme of modern tone and, by dint of good judgment and sheer artistic craft, produced a picture which ranks as first class entertainment in every sense of the phrase. There are big box office possibilities in "Daughters of Pleasure," which no exhibitor can afford to overlook.

It would have been fatally easy to stress the sex appeal beyond the danger mark in this feature and throw an artificial jazz glamor around the situations by playing up the "wild life" side of things. But Mr. Beaudine has wisely avoided such pitfalls and by depending solely on clever character-drawing and the story's dramatic strength, presents a film which points a strong moral lesson, without undue preachments.

What strikes the spectator most forcibly is the fact that the complications following upon the sudden rise to wealth of the Hadley family appear quite natural.

The "big punch" is administered with tremendous impact in the scene where Marjory, during her own pursuit of pleasure, is suddenly brought face to face with the discovery of her father's intrigue with her school chum. Thereupon, she turns loose the batteries of unconcealed scorn upon him, avows her intention of throwing all conventions to the winds, and starts off on an auto whirl with Kent Merrill, which comes with in an ace of winding up tragically. But both father and daughter come to their senses in time to dodge serious consequences, and a satisfactory climax is attained.

Marie Prevost carries off the dramatic honors by her excellent performance as Marjory Hadley, Monte Blue is convincing as her young society lover, Wilfred Lucas is effective in the father role, with Edyth Chapman and Clara Bow winning favor respectively as the wife and "other girl." The photography is faultless, including many handsome interiors and pleasing scenic shots.

For exploitation purposes, play up all the players mentioned in the cast, each of whom is well known to the fans. The title has drawing power and you can praise the story as a "human document" of enthralling interest, with a sympathetic modern theme.

SOMETHING DIFFERENT HERE

'The Dangerous Line' Offers Unique Plot of Sterling Interest

THE DANGEROUS LINE. F. B. O. Photoplay. Adapted from Claude Farrere's Novel, "The Battle." Director, E. E. Violet. Length, 5,406 Feet.

CAST AND SYNOPSIS

Marquis Yorisaka Sessue Hayakawa
Marquise Yorisaka Tsuru Aoki
Mrs. Hockey Gina Palmer
Miss Vane Cady Winter
Captain Herbert Fergan Felix Ford

During the absence of the Marquis Yorisaka, Mrs. Hockey, wealthy American, initiates the Marquis into Western customs, while Captain Fergan, British attache, becomes infatuated with the Japanese beauty. Yorisaka returns, does not like the trend of events, Fergan accompanies him aboard his ship and a battle takes place. Yorisaka, wounded, insists on Fergan assuming command, he does, wins a victory, but dies. Yorisaka rejoins his wife and accepts her explanation. They conclude to follow their own customs in future.

By GEORGE T. PARDY

AN excellent example of the "something different" type of picture, so much desired and so rarely achieved! In originality of plot and handling "The Dangerous Line" stands head and shoulders over the average film, it is entertainment of a kind warranted to appeal alike to the ultra critical element and those who merely want to be amused, for the story is so well constructed and easy to follow that its appeal is universal. Exhibitors in general should find this a sterling box office asset.

The feature was made in France and compares favorably with the best American productions, which is more than can be said for the majority of foreign films. Also, it marks the reappearance on the screen in this country of the noted Japanese stars, Sessue Hayakawa, and his wife, Tsuru Aoki, after an absence of several years.

The love theme is beautifully developed, its sentimental lure maintaining that delicate emotional impress so different of attainment on the screen without overleaping the boundaries of common sense. The same even balance is preserved in outlining the melodramatic situations. Nothing is stressed to absurd limits, the thrills are there, but put across in logical fashion, and we question if ever a marine battle has been filmed with such brilliant success as that in which the Japanese warships triumph over their enemies.

The settings are oriental, colorful in the extreme, the camera offering a number of exquisite interior and exterior views, the shading and lighting of which is delightful.

It is unnecessary to go into detail regarding the work of Sessue Hayakawa and Tsuru Aoki in the leading roles. It is sufficient to say that they live up to the high artistic standard of their previous successes in the silent drama, and are loyally supported by their clever associates.

The Hayakawas are your best bet in exploiting this picture. Inform your patrons that these well-known stars are again to the front in a feature which contains unlimited thrills, dramatic power and romance of unflinching heart interest. Nor can you go wrong in stressing the artistic beauty of the production, for "The Dangerous Line" will stand the test unflinchingly, and will surely please your patrons.

REGINALD DENNY

IN WINNING ROLE

Star of 'Reckless Age' Scores Big Hit as Hero of Rattling Farce Comedy

THE RECKLESS AGE. Universal Jewel Photoplay. Adapted from Earl Derr Bigger's Story, "Love Insurance." Director, Harry Pollard. Length, 6,954 Feet.

CAST AND SYNOPSIS

Cynthia Meyrick Ruth Dwyer
Richard Minot Reginald Denny
Manuel Gonzale Fred Malatesta
Martin Wall Tom McGuire
Lord Harrowby William Austin
Spencer Meyrick John Stepping

Lord Harrowby takes out insurance against failure of his match with an American heiress, Cynthia Meyrick. The insurance company assigns Richard Minot to see that the marriage takes place. En route to Florida Minot meets and falls in love with Cynthia, but determines to do his duty. Another man appears and claims falsely to be Lord Harrowby and Minot has him kidnapped and held aboard a yacht. After many bewildering adventures, Minot succeeds in protecting his employers' interests, but wins the girl himself.

By GEORGE T. PARDY

ARATTLING good farce comedy which should swell box office receipts wherever it is shown, "The Reckless Age" registers as a worthy successor to "Sporting Youth," in which Reginald Denny scored such a hit, and the many admirers of the popular star will wax just as enthusiastic over this feature.

The picture is a riot of laughs from beginning to end, moves at top-speed all through its seven reels, is well directed, photographed and presented by a clever cast. When a British Insurance Company issues a policy covering the possible failure of a match between Lord Harrowby and an American heiress, Richard Minot is sent to keep a watchful eye on the proceedings and hasten the wedding along. Complications set in when he falls in love with the prospective bride, but struggles desperately to do his duty.

One can imagine the farcical possibilities in a theme of this kind, and we'll say they have been taken advantage of to the limit. From the initial meeting aboard the Florida-bound train between hero and heroine, the fun comes thick and fast, never for an instant does the whirling action slacken, and as for suspense—there are few screen comedies to be compared with "The Reckless Age," so far as ability to keep an audience guessing is concerned. Certainly Director Harry Pollard and his players deserve unstinted credit for the brisk workmanlike way they have put this picture over.

Richard Denny plays the part of Richard Minot with tremendous dash and vigor, as though his whole heart was in the role, a natural and pleasing performance sure to add fresh lustre to his reputation. Ruth Dwyer is a fascinating heroine and every member of the supporting cast contributes heavily to the film's success. Clear, distinct photography, with many beautiful exteriors, is in evidence.

You can safely exploit this as a real cure for the blues, a comedy with fun in every foot, offering a good love story and great acting. Besides the principals, the names of Fred Malatesta, Tom McGuire, Hayden Stevenson, May Wallace and William Austin are worth featuring in your advertising campaign.

BOX OFFICE REVIEWS (Continued)

KID STARS HAVE
SURE APPEAL

Loveable Characters Make 'Good Bad Boy' a Safe Box-Office Bet

THE GOOD BAD BOY. Principal Pictures Corporation. B. F. Zeidman Production. Director, Eddie Cline. Length, 5,198 Feet.

CAST AND SYNOPSIS

Billy Benson	 Joe Butterworth
Judge Fawcett's Daughter	 Mary Jane Irving
John Benson	 Forrest Robinson
Mrs. Benson	 Lucy Beaumont
Sidney Marvin	 Arthur Hull
Walter Howe	 Richard Wayne
Judge Fawcett	 Edwards Davis
Brownie	 Himself

Billy Benson is a good boy who gets a "bad" reputation because sensitiveness regarding poverty and a hard-drinking father leads him to take a punch at the unfortunate kids whom he even suspects of derogatory deed or word. His father is an unsuccessful inventor who has fallen victim to an alcoholic appetite. Mr. Benson's invention finally proves marketable, and the idea is stolen by a crooked lawyer, Sidney Marvin, and his accomplice, Walter Howe. Benson is arrested on a trumped-up charge, and Mrs. Benson is desperately ill in a hospital. In searching the house for the "papers" Howe starts a fire. Judge Fawcett's little daughter, Billy's playmate, has hidden in a closet, and is rescued from the flames by Billy. Billy summons his Boy Scout troop, and the youngsters trail the villain to the hills where he is accidentally killed. Benson is released from jail, Mrs. Benson recovers, and the little family live happily on the fortune derived from the invention.

By HERBERT K. CRUIKSHANK

THE never-failing appeal of the "regular boy" to women, men, and the kids themselves, makes this picture a sure winner with audiences of assorted ages. The Boy Scouts and all the other boys and girls, will publicize the show at home, and the "old folks" will surely attend. They, too, will follow with interest the adventures of the kids, and the story of married love entwined through the lives of the loveable "old soak" inventor and his long suffering spouse.

The fire-rescue scene, and the summoning of the scouts by Billy is great stuff for excitement. And there is a world of pathos in the struggles of the unworldly old dreamer, and the sweet faced wife who takes in washing to hold together the remnants of a home.

Billy Benson is a regular boy if there ever was one. He is the kind of kid you'd like to take to the circus, or fishing, or just rambling along through the woods. And if you took Billy you'd have to take his dog. And you'd like that too.

Little Mary Jane Irving, is most appealing as Judge Fawcett's daughter. If you're the kind of chap who would enjoy taking Billy for a hike through the countryside, you would also find happiness in cuddling Mary Jane on your knee and telling her all you could remember of Grim's Fairy Tales. If you couldn't remember enough, you'd make some up.

By all means feature the kids on this one. Tie-up with the local Boy Scouts, and with every small boy who owns a dog that thinks it is a Boston terrier. Hold a special matinee for boys with pups. Have the mutts tethered in the lobby. And you'll make the town talk. Advertise a free pass for any boy who shows up with a black eye. Stake a freckle contest. Have a little girl ride through town on a pony ala Mary Jane Irving. Get some publicity through the juvenile court judge. Tie-up with the schools. Have the teachers furnish you with the names of the "bad" boys in their classes who try to be "good." There are a thousand stunts. But the main idea is to get next to the kids. They are the greatest exploiters in the world.

AN ENTERTAINING DRAMA
'The Gaiety Girl' Has All the Elements That Make an Interesting Picture

THE GAIETY GIRL. Universal Jewel. From a Novel by I. A. R. Wylie. Adapted by Bernard McConville. Director, King Baggot. Length, 7,419 Feet.

CAST AND SYNOPSIS

Eirein Rudut Tudor	 Mary Philbin
William Tudor	 Joseph J. Dowling
Owen Tudor	 William Haines
Evan Evans	 Otto Hoffman
Juckins	 James O. Barrows
John Kershaw	 DeWitte Jennings
Christopher "Kit" Kershaw	 Freeman S. Wood

The old Tudor Castle Pencarreg has been in the family of the Tudors for 900 years but debts have piled up so heavily the mortgages have been foreclosed and William Tudor and his granddaughter, Eirein are forced to leave. John Kershaw, a new rich multi-millionaire, buys the castle in hopes that his son "Kit" will marry and settle down. The Tudors go to London, where Eirein gets work in the chorus of the Gaiety theatre. She hopes that her lover, Owen, who has gone to Africa to work a mine, will return and purchase the castle from the Keshaws. Through a mistake she receives word that Owen has been killed. She accepts "Kit's" offer of marriage in order that her grandfather may end his days in the old castle. "Kit" intercepts a cable from Owen and marries Eirein. On the wedding night "Kit" becomes drunk and Owen appears on the scene and saves Eirein from the beast. "Kit" falls asleep on a couch and a heavy chandelier falls on him and kills him.

By LEN MORGAN

THIS is a picture of modern English life and is filled with heart interest and sacrifice. It is a smooth running story filled with tense situations and ends with an unusual climax. The acting is flawless and the staging is perfect. In all, it is an excellent attraction, suitable for all classes of theatres.

This picture takes one from the blare of trumpets and rattle of brass that confronts one in so many portrayals of modern life, and sets one down in a quiet English countryside where the air is clean and scenery beautiful. That, in itself, is something in favor of this Jewel. The picture is free of thrills. It depends entirely on its merit and proves that pictures can be made clean and still lose nothing of their entertainment value.

Mary Philbin proves herself a finished actress. Her part is a difficult one and the success of the picture depended upon her ability to carry the burden. As a sacrificing girl, who is willing to give up everything to bring happiness to her grandfather, she outdoes herself. She has charm, appeal and beauty coupled with emotional ability. She was cast perfectly as Eirein, the aristocrat.

Joseph Dowling, as William Tudor, was very good. He was called upon, in several scenes, to give an important twist to the story and succeeded nobly. Freeman S. Wood, as "Kit," the renegade son of a millionaire, was good. His role was a difficult one but he portrayed his part in a very capable manner. James O. Barrows, as Juckin, the old servant, was well fitted to the part. His facial expressions are very humorous.

There is no doubt that "The Gaiety Girl" will prove a good box office attraction. It has all the elements that go to make a good picture and it is sure to find favor.

You may advertise the cast in this picture and also the wonderful English settings. The story is good enough to bear strong advertising.

ACROBATIC THRILLER
AND LAUGHS GALORE

'Hold Your Breath' Abounds in Rolling Entertainment Values

HOLD YOUR BREATH. An Al Christie Feature. Distributed by the W. W. Hodkinson Corporation. Story by Frand Roland Conklin. Directed by Scott Sidney. Length, 6,000 Feet.

CAST AND SYNOPSIS

The Girl	 Dorothy Devore
Her Fiance	 Walter Hiers
The Eccentric Collector	 Tully Marshall
Proprietor of Beauty Parlor	 Jimmie Adams
The Sister	 Priscilla Bonner

Dorothy, who is trying to make good as a newspaper reporter, is assigned to get a story from Blake, an eccentric millionaire collector, who has a priceless bracelet in his possession. After donning several disguises and being thrown out of the office several times, Dorothy finally gains an audience with Blake. He allows her to examine the bracelet. She places it on a chair while she interviews him. In the meantime an organ-grinder's monkey comes in the window, seizes the bracelet and runs up the side of the building. Blake accuses Dorothy and phones for the police. Dorothy, in desperation goes out of the window in pursuit of the monkey. After many narrow escapes she is hauled in by the police with the bracelet retrieved.

By MICHAEL L. SIMMONS

THE old ones, the young ones, the elite and proletarian alike, are going to like this picture. And, as the title implies, they'll hold their breaths many times at the antics of the irrepressible Dorothy.

Talk about thrills; talk about laughs; talk about entertaining situations of all sorts: "Hold Your Breath" simply abounds in them. Verily, this film is a neat, tight version of the modern feature comedy vehicle, studded with gags that promise no end of mirth, merriment and interest wherever it will be shown.

A line-up of talent whose names stand for numerous praiseworthy achievements on the silver sheet, help carry a good comedy script to a still more comic conclusion. The stunts beam with the glow of originality. The action is blessed with smoothness and dispatch which only the finest kind of direction could have achieved. And the story is a real sugar-coated concoction of wholesome fun.

Dorothy Devore as the heroic reporter trying to make good on her brother's job carries off the honors in a role that asks for everything and in which she misses nothing. The way she sidles up the sheer wall of a skyscraper is a caution and has the crowd below hypnotized in well-justified fear. In fact so real is this that only one whose emotions are not actually frozen will fail to be carried away by the spirit of this terrifying spectacle.

All in all "Hold Your Breath" is screen entertainment of the highest comedy order. It seems to offer itself in particular as a good number for a Summer program, that season of the year when the respected ticket buyers would rather laugh than be carried away by some spectacle of poignant grief.

Make the most of the cast in advertising this picture. Go the limit assuring the public of the essential merits of the picture for it will surely live up to the highest promises you can make. A cut-out of Dorothy Devore swinging from the top-most structure of your building, and so arranged that it will dangle in the wind, will appropriately exploit the nature of the picture and probably draw people from afar. Also you may say it is made by the same craftsmen who in their shorter comedies have contributed for a long time to the entertainment of photoplaygoers.

BOX OFFICE REVIEWS (Continued)

ANOTHER STUNT THRILLER

'In Fast Company' Presents Richard Talmadge as Dare Devil Extraordinary

IN FAST COMPANY. Truart Photoplay. Author, Alfred A. Cohn. Director, James W. Horne. Length, 5,411 Feet.

CAST AND SYNOPSIS

Perry Whitman, Jr. Richard Talmadge
Barbara Belden Mildred Harris
Drexel Craig Sheldon Lewis
Reginald Chichester Douglas Gerrard
Maid Lydia Yeamans Titus
Mike Ricketts Snitz Edwards
Perry Whitman, Sr. Charles Clary

Perry Whitman's wild conduct results in his expulsion from college. He celebrates by holding a riotous party to which he invites the members of a theatrical troupe in financial difficulties. His father disowns Perry and turns him adrift with a \$100 bill. This he loses, and in trying to recover the money gets mixed up in matrimonial tangle and all kinds of dizzy adventures. Finally he wins the girl in the case and gains his father's forgiveness.

By GEORGE T. PARDY

A MEDLEY of astonishing "stunt" thrills and go-as-you-please melodramatic action of the strictly dynamic variety, "In Fast Company" lives up to its title, so far as speed is concerned. One might fancy that it was conceived and staged solely on a serial pattern, and then cut and hammered down to six reels.

It isn't the sort of entertainment likely to satisfy audiences demanding anything resembling logic or a faint trace of probability in a picture, for the story is a harum-scarum, madcap affair, amusing enough, but not to be taken seriously at any time. Yet, there's a market for just such films in sections where patrons consider story values of less importance than superabundant thrills, hairbreadth escapes and exciting situations keyed up to concert pitch and something over.

Assuredly the star earns his money, and despite his past record as a dare-devil of the films, there is excellent cause for believing that he has never before crammed so many extraordinary feats of agility and athletic hardihood into a feature. Space does not permit of a detailed description of Talmadge's sincere and successful attempts to dodge death by the closest of shaves, he dives, leaps, cavorts through the air, battles like a crazed wildcat, brings your heart into your mouth when he dangles over a precipice by a cable, proceeding gaily hand-over-hand; one gets the definite impression that through some freak of Nature, the man's physical make-up consists largely of rubber and steel.

There's only one Talmadge in his own particular field, he isn't called upon to do much acting, which is perhaps just as well, for his drawing powers lie solely in the stunt line. Mildred Harris plays the heroine, Barbara Belden, is exceedingly good to look upon, and the other members of the cast work like Trojans to keep up with their fast-flying male principal. It's action plus all the way and the photography offers some bully exteriors and clear lighting effects.

Play up Richard Talmadge in your exploitation. Tell your patrons this is the biggest thing he has ever done in the way of frenzied, sensational stunt thrills. The press sheet issued by the producers should aid materially in helping you to describe the exciting antics of the only Richard, and you can rest assured that none of the spectators will accuse you of exaggeration in this respect. Don't forget Mildred Harris' name, as she is widely known.

CRUDE MELODRAMA HERE

'Paying the Limit' Unsited for More Critical Audiences

PAYING THE LIMIT. Gerson Pictures Corporation Photoplay. Author and Director, Tom Gibson. Length, 5,000 Feet.

CAST AND SYNOPSIS

The Girl Ora Carew
The Man Jay Morley
Jean Hal Stephens
Ole Swanson Stanley Sanford
Lowden Eddie O'Brien
Boden Dick La Reno
May Helen Howell
Davis George Wellington

"The Firefly," a clever young girl crook, serves a sentence and at its close, re-enters the world determined to live an honest life. She succeeds in her search for a job, when engaged by the Lowden family as maid. The scheme of two plotters are detected by her, one by a chap named Boden to seize rich timber lands belonging to Lowden, the other Davis' attempt to wed the daughter of the house and thereby secure Lowden's fortune. Aided by the man she loves, The Firefly, after many adventures, defeats the swindlers and faces a happy future with her sweetheart.

By GEORGE T. PARDY

IN small theatres, or wherever the bill is frequently changed this film may pass muster, but it is decidedly not the sort of entertainment likely to win favor with critical audiences. For heroine we are presented with a damsel who needs no introduction to the confirmed movie fan—the crook lady with a variegated record, who suddenly decides to reform and has a hectic time thereafter, while nobly engaged in foiling the villainous plans of her old-time pals.

Viewed from any angle "Paying the Limit" must be listed as crude melodrama, strung out to the edge of absurdity, and bearing about as much resemblance to actual life as the rapid-fire events of a blood and thunder serial. The director's chief desire seems to have been the maintenance of high speed action, and the characters certainly keep moving at a lively rate, hurrying to and fro and yon, without appearing to get anywhere in particular.

The plot, generally speaking, is vague and "twisty," the principal situations where thrill fireworks are supposed to explode being the "framing" of the heroine for stealing valuable papers, her smart getaway, and the scrap between the hero and the arch villain in a motor dashing furiously along a mountain trail.

These episodes don't convince, but may serve to amuse and perhaps some unsophisticated souls will get a mental kick out of them, yet there is really no suspense or sympathetic lure developed. The main trouble with "Paying the Limit" is its artificial atmosphere and painfully obvious story, which winds into a conventional climax.

Ora Carew does her best in the heroine role and looks very attractive, Jay Morley registers well as her lover, but not much can be said in favor of the supporting players, who pose in peculiarly mechanical fashion. The photography is adequate. There are many fine exteriors, the mountain backgrounds and atmosphere register as true scenic delights, the long shots are skillfully executed and some exquisite light and shading effects achieved. Deep sets have been utilized to good advantage in filming the interiors.

In exploiting this film you can bill it as a fast-moving melodrama, but be careful not to boost the story to any great extent, else its after effect on your business may be the reverse of agreeable. You should play up Ora Carew, but outside of the star in question, the cast offers no names with advertising value.

PRESENTS A MORBID PLOT

'Unseen Hands' Not Likely to Please Patrons of Critical Taste

UNSEEN HANDS. Encore Photoplay. Released by Associated Exhibitors. Author, Walker Coleman Graves, Jr. Director, Jacques Jaccard. Length, 5,382 Feet.

CAST AND SYNOPSIS

Jean Scholast Wallace Beery
Madame Le Quintrec Fontaine La Rue
Nola Jamie Grey
Wapita Jim Corey
Georges Le Quintrec Joseph Dowling
Armand Le Quintrec Jack Rollins
Matoaka Cleo Madison

Le Quintrec, wealthy mine-owner of northern France, undergoes an operation during which the electric lights are lowered by Jean Scholast, causing the patient's death. Scholast weds the widow, sells off the property and flees to Arizona. He is continually haunted by "unseen hands" and takes a squaw wife. Le Quintrec's son pursues him, they meet in deadly combat. Scholast is winning, when the surgeon's spirit appears, and he dies of heart failure. The younger Le Quintrec marries the squaw's daughter.

By GEORGE T. PARDY

A RATHER mediocre picture which may serve as a program attraction, but will not pass muster as entertainment for critical patrons. The subject is not an agreeable one, dealing as it does with the morbid self-consciousness of a murderous thief haunted continually by spectres of his imagination, nor is this far-fetched theme handled after a fashion likely to carry conviction.

In endeavoring to instill "creepy" atmosphere and put across thrills Director Jaccard seems to have overshot his mark. The situations are strained and excessively theatrical, and if it were not for the excellent acting of Wallace Beery the production's power to grip one's attention would register at zero mark.

It is worthy of note that "Unseen Hands" strikes a comparatively new screen trail in that the spotlight of interest centers mostly on the villain. For outside of Jean Scholast's successful plotting to kill off Le Quintrec the elder, wed the widow and decamp with her fortune, and his subsequent misadventures with reproachful ghosts; there is little else of importance to the story. The aftermath of love between the younger Le Quintrec and the squaw's daughter is a minor detail, which looks as though it were tacked on in an attempt to take the curse off the preceding gloom and provide the time-honored "happy ending."

The big scenes are the operation when the mine-owner dies as Scholast turns out the lights at the crucial moment, the latter's savage scrap with an Indian, and his battle with Le Quintrec's son, which is brought to a sudden conclusion, as the guilty man fancies, he sees the surgeon's spirit and dies from heart failure.

Wallace Beery is at his best in such situations, and gives a fine portrayal of the terror-stricken Jean Scholast, driven frantic by menacing hands clutching at him from Spiritland, and as might be expected, his work in the combat stuff registers splendidly. The support is adequate and scenic effects pleasing.

The Western locations are well chosen and attractive, in point of photography the picture registers well, beginning with some pretty scenes in rural France, and shifting to the rolling plains of Arizona. The lighting is at all times clear and distinct.

Play up Wallace Beery in exploiting the picture, others in the cast worthy of mention are Cleo Madison, Joseph Dowling and Jack Rollins. The story's ghostly trend may interest some of your patrons, but it doesn't warrant boasting to any great degree.

The Big Little Feature

TRY THIS

WITH the announcements from producers of short subjects concerning their schedule of productions for next season, is shown the greater variety of short subject films and more elaborate preparation than ever before. The producers are aware of the increased popularity of the short picture and they are taking advantage to give the public what it wants.

In the olden days the exhibitor could shut his eyes and draw his short subject, knowing one was as good as another, but times have changed and there is fully as wide a range of shorts as of features. The variety is becoming greater each year and the time is not far distant when the short subject will be on an equal footing with the feature.

The all short subject program for summer is being inaugurated in many theatres throughout the country. One of the latest first run houses to try out the plan is the Allen, one of the largest theatres in Cleveland and the plan proved a great success. In many theatres one day each week is set aside for short subjects entirely and reports show that in every case, the public has put the stamp of approval on the venture.

The exhibitor should take the trouble to discover the tastes of his patrons. It would cost little to have small questionnaires printed and passed out to patrons as they enter the theatre. The card could have a small pencil attached, similar to that used on a dance program. The cards should cost less than one cent each and with the pencil in hand the psychology of humans would cause the holder to scribble his views and drop the card in a box in the lobby.

An announcement could be thrown on the screen that the lights would be flashed on while the questionnaires were being filled out and the organist could give a recital in the meantime.

'FEARLESS FOOLS'

Universal

2 Reels

Harry McCoy and his pal are car washers in an automobile shop and while working on one the jack gives way and the car starts off with one of the washers still working on the windows. The two washers lose their jobs in the garage and are shown buried in newspapers looking through the ads. Not finding anything to suit their wants they decide to go out.

As they are about to close their door they meet their neighbor's wife who has been locked out. One of them tries to assist her and her husband comes out and finds her on top of one of their backs, trying to get in the transom. He is accused of flirting with the wife. He chases both the boys through the apartment and they finally get beyond his reach only to find themselves on the outside ledge of their window several stories in the air. At this point there is quite a bit of suspense as the many slips

taken by the boys and climbing around the ledge cause a great deal of excitement. They finally manage to get back into their room and slip out from the enraged husband.

There is a knock at the door and thinking it is the husband open the door wide enough for a messenger to slip a telegram saying that an uncle died suddenly and left them his fortune with the understanding they retain the chauffeur. The chauffeur proves to be the husband of the girl they tried to assist. When he finds out who his new bosses are he takes them for a ride they will never forget. This ride gives many thrills, and ends at the bottom of a huge cliff where they landed in a dilapidated heap but none the worse for wear.

This picture is a good one and is safe to book.

* * *

'IN A DROP OF WATER'

Educational

1 Reel

This picture demonstrates the wonders of science and its methods of securing almost unbelievable information. It analyzes a drop of water down to the most minute drop. Specimens of water are taken from a stagnant pool of water and some of each are shown under the highly powered microscope. The scientist then heats two glass tubes over a flame until the ends melt and they are put together and then are pulled out to the thickness of a fine hair. This hair tube of glass draws some of this stagnant water into it by capillary attraction and the microscope shows how freely life moves in such a small space.

A drop of caustic soda is injected in the water between the two plates of glass and the effect of it is like an explosion and life is destroyed.

This educational picture should be of great value on any program in any locality and is a safe bet to book.



SAILOR MAIDS

This scene from "Sailor Maids" shows the Century Follies Girls in an artistic pose. This is a good ad for the navy and should get many recruits.

'YUKON JAKE'

Pathe

2 Reels

This is a Mack Sennett comedy featuring Ben Turpin and makes very good entertainment. Ben is known as "Cyclone Bill," a two gun sheriff who falls in love with the mayor's daughter. The daughter is kidnapped by a roughneck gang of thugs. "Yukon Jake" takes the girl to his mountain cabin in Alaska and Bill pursues and rescues the fair damsel after a fearful struggle against rough men and nature.

There are many funny situations in this picture. One amusing stunt shows a sign post. On one side is the sign "North of 57" and on the other "South of 57." North of the line there are feet of snow and a howling blizzard, while a few inches away, on the South side are palm trees and orange groves.

Sennett's well known bathing beauties are found even in the frozen North. They are shown diving through holes in the ice and wandering around the frozen landscape clad in filmy bathing suits. The whole picture is a burlesque of the wild and wooly western pictures.

Ben Turpin, as usual, is a scream. He misbehaving eyes are used to good advantage, especially when he tells of his burning love. He is ably supported by a good cast.

The picture is exceptionally funny and you will make no mistake in booking it.

* * *

'RUPERT OF HEE-HAW'

Pathe

2 Reels

Stan Laurel burlesques "Rupert of Hentzau" and assumes a dual role. The staging of this short picture is elaborate and far above that of the ordinary comedy. The directing is also good and as a result Hal Roach has produced a laugh provoking subject.

Stan takes the part of a king whose fondness for strong drink finally leads to his death, which is applauded by all his faithful subjects and especially the Princess who was to have married him.

The story centers about a letter written by the Princess to her sweetie. The letter is intercepted and Stan is commissioned to find it. He uses much brute force and many ruses to obtain the incriminating letter and finally obtains it to find that it is written to him telling him that the Princess has given him the air.

There is considerable slap stick in this but it all helps to add fun to the picture. There are many funny situations and as a whole the picture has real value.

You can book this one safe'y and give it good advertising.

* * *

'THE MAGIC CARPET'

Pathe

1 Reel

Paul Terry takes his characters on a tour with the magic carpet. They float over Turkey when something goes wrong with the mechanism and they fall into a prison. They have many harrowing escapes from the guards of the harem. Some of the views are extremely funny as only Paul Terry can make them.

This picture is up to Paul Terry's usual high standard and you can't go wrong in booking it.

'HOT AIR'

Educational

2 Reels

Lee Moran has the role of a lawyer, which ability he inherited but his landlady is tired of waiting for her rent and tells him he must get out. He starts out and tries his best to get a case. In his search of work he comes across a young man who is going to commit suicide by jumping from a bridge and Lee is just in time to save him and present his card asking that he settle the estate—when advised there isn't one he lets the fellow drop into the water. The next lead is when he runs into a cop chasing an outlaw. He catches up to the outlaw and tells him he is a lawyer and will help him out of his difficulties, but must have an advance retainer which he gets and then runs the outlaw right into the city jail. He at last secures a case to serve divorce papers on a man and it is too much for him and gives it up. This sequence offers some good laughs.

He finally gets a case to protect an inventor and the court room scenes are a scream. After a lot of arguments and explanations to the jury the court room is put in an uproar on account of a juror throwing a piece of gum on the floor and the prosecuting attorney steps on it. Then a parrot and its comical antics hold your attention. After trying to catch the parrot which flies from one juror's head to the other and the prosecuting attorney chasing it with a hammer it finally lands on his head and he knocks himself out and the parrot gets away. Then one of the witnesses advises the court room that the clock which was invented by Lee's client had a bomb in it. The court room is vacated in but a few moments and the clock is thrown around from the judge to the various attendants of the courtroom and finally explodes in the Judges' room and blows out the colored porter into the court room turning him white.

This is a very good comedy full of many comic situations and you can safely book it on any program.

* * *

'UP AND AT 'EM'

Pathe

2 Reels

This is one of the series of Dippy-Doo-Dads, animal pictures in which the characters perform in a miniature village. The story is of a farmboy who goes to the city and obtains a job as messenger in a bank. While delivering a package of money he is held up and robbed. The bandits escape in a car but the messenger commandeers an airplane and captures the bandits and wins his sweetheart.

The acting of the monkeys in this picture is nothing short of marvelous. They are so natural one forgets they are not humans. They go through their stunts without a flaw and there is no camera shyness or hesitancy on their part.

The village is complete in miniature. Small street cars, autos, buildings and telephone poles are in proportion to the size of the characters and add considerably to the effect.

This picture will go over strong with any audience.

* * *

'BUILDING WINNERS'

Pathe

1 Reel

Grantland Rice offers an excellent one reel feature. He shows athletes in training to emphasize the necessity of hard work in order to arrive at the top in any undertaking. His subjects are Jack Dempsey, Walter Hoover, Olympic oarsman, Syracuse football team and Aileen Riggins, fancy diver.

This is a very good subject and your audience will like it.



SUNSHINE. of the well known Gang, is shown with a new recruit for the gang in Pathe's "Cradle Robbers," in which the gang stages a baby contest with unusual results. This is one of the entries.

'REST IN PIECES'

Universal

1 Reel

Billy Bletcher is the manager of a boiler works with his office in the open air which is located in the center of the works. He is a nervous wreck and has a bad headache from the constant and terrific noise. Not being able to stand the noise any longer he calls up his wife to tell her he is coming home to rest.

His wife is in the midst of her Spring cleaning when he arrives. The butler, Bert Roach, is assisting her and with the carpet cleaning, picture hanging, hammering, and the neighbors' children parading up and down in front of the house with drums the husband has a hard time to get any rest.

After going from one room to another at home and being annoyed with the Spring cleaning decides that the boiler works was the best place to rest so goes back and puts up a bed right next to his office and lies down.

This is a good clean comedy and is safe booking.

* * *

'ONE GOOD TURN'

Pathe

1 Reel

Paul Terry shows what a little kindness may lead to. His dog has had the misfortune to have a can tied to its tail. The pup suffers intensely until a mouse comes along and unties the can. Later the mouse is pursued by a gang of cats and the pup arrives in the nick of time to save the life of the mouse. There are many laughable situations in this short subject. It is up to Paul Terry's usual high standard.

* * *

PATHE REVIEW

Pathe

1 Reel

Making antiques is one of the most interesting subjects of this one. It shows the manner of making imitation antiques from old master pieces. Casts are made of the originals and the plaster of paris is coated with bronze and painted in such a way as to almost defy detection. Defying the law of gravitation shows a prominent dancer in slow motion pictures.

This picture will make an excellent filler and your patrons will like it.

'THE POWERFUL EYE'

Universal

2 Reels

Hurley, a master magician, and the possessor of the powerful eye is coming to the local theatre with his show. Dud Rawlins, Pete Morrison, decks out in his best and calls for his sweetheart at the hotel where she is a waitress. While he is waiting for her his rival rides up and also waits for her to come out. When the girls arrives she decides to go with both the fellows. She sits between the two and when the magician starts his show he calls for a subject and picks out Dud's rival. He goes up on the stage and the magician tells him he would make a good bootlegger. The girl is disgusted with him to think the magician should read such a profession from the bumps on his head. Dud is the next subject and the magician takes his hat and tells the audience that he can tell them the thoughts of the owner from the inside of the hat.

Dud buys a book from the magician which is guaranteed to teach him the secret of hypnotism. The ranch mule is his first subject then he puts to sleep a bunch of cowboys who are shooting crap and after succeeding he brings them all back. They suggest that he try his hypnotism on the rival. He rides into town, followed by his pals and meets his rival in the hotel dining room. He makes every effort to put his rival to sleep but the rival knocks him down and there is a fight.

This picture is a good two reeler and is safe for booking.

* * *

'CASE DISMISSED'

Universal

1 Reel

In this one Slim Summerville and Bobby Dunn wade through a reel of shopworn stuff that will do well to get a chuckle. It is nothing but rehearsed ideas and is far below their usual stuff.

The story—what there is of it—deals with a judge, a hard boiled criminal and a court attendant. The judge orders the attendant to bring the hard boiled guy in court and a mixup follows and the usual chase ensues. It is doubtful if any audience will find anything amusing in this conglomeration.

Summerville and Dunn are wasted in this picture which does not nearly approach their usual standard.



Lobbyology That Lures and Sells



WHEN First National's 'Enchanted Cottage' played the Trianon Theatre of Birmingham the manager of that house set his artistic wits aworking with the result as seen in the upper picture. Needless to say the net effect on the box-office was fine.

THE picture at the left shows to what good effect the manager of the Fifth Avenue Theatre of Nashville used poster cut-outs, banners and signs, when 'The Wanters,' also a First National film, played his house. Folks stopped off and bought.

SHOWMANSHIP

Work Makes Success Your Box-Office Patron

*The Motion Picture Industry Starts and Finishes With the Box Office
But Your Personal Work Guarantees the Dollars*

THE motion picture industry is a vast workshop for creating the nation's playgrounds. Your theatre is one of these playgrounds. You alone determine its value to your community. You are the absolute master. Your reward is in exact proportion to what you personally contribute toward making your theatre-playground a success.

You are part and parcel of a marvellous piece of machinery. Every cog and wheel in this wonder-machine of the age has been scientifically adjusted to enable you to properly present the finished product. Thousands of workers from the studio to the screen toil to enable you to successfully complete the giant work that can only be given to the world through your Showmanship.

Sit back and grasp the full significance of your commanding position in the industry. All the wheels are set in motion for you to do the final bit. The manner in which you conduct your theatre-playground can make or mar the entire motion picture field so far as your community is concerned.

IT is a great responsibility. A priceless trust has been laid in the hollow of your hand. And the entire world of the screen is watching you bearing onward and upward the fortunes and prestige of us all.

For you exhibitors are going forward. Never a backward step. It is a steady, ceaseless march of triumphant progress compared to which the sweep of conquering armies throughout history becomes a puny matter.

Why? Because you are building where they only destroyed. This theatre-playground of yours is doing far more than merely presenting entertainment and amusement. Step behind the scenes a moment and view the things which the motion picture is doing for humanity.

It is educating all people whether of high or low degree. It is teaching the love of Art and Beauty. If it did nothing else, this alone would entitle it to a place as one of the great forces of all time in molding human destiny.

HISTORY'S record will prove that statement to be absolutely correct. Since civilization began countless nations have run their course and passed into oblivion. And what survives? What has come down to us from them to sing their praises? What remains to tell us of their struggles, hopes, desires and achievements? Nothing but a few solitary examples of Art and Beauty.

A massive pyramid of Egypt's titanic effort. An epic poem of ancient Greece. A Roman structure of beautiful broken marble columns. An Italian frescoed painting of unmatched lines and color on a cathedral wall.

These alone survive. The only visible proof that such great civilizations actually passed across the pages of history. Art—Beauty. That's all we can place our finger on and say with positive conviction of the eye's testimony: "They lived, loved, struggled and died—but they left us these to tell their glory."

Stupendous thought! More overwhelming is the fact that even the uncivilized

I have lies in this: When I have a subject in hand, I study it profoundly. Day and night it is before me. I explore it in all its bearings. My mind becomes pervaded with it. Then the effort which I have made is what people are pleased to call the fruit of genius. It is the fruit of labor and thought."

That's all it is—labor and thought. If Alexander Hamilton were alive today he could deliver an undying eulogy dedicated to the motion picture industry on this theme of Work.

No other modern enterprise surpasses it for gigantic effort, thought and achievement. It is one of the few human activities in any field that is alive, pulsating, instinct with energy and growth. It is plastic. It is ever moving forward. There is nothing cut and dried about it.

The photoplay carries on its pictured page the hopes, desires and yearnings of humanity struggling to express itself. There is no other enterprise today that is doing this with such overwhelming success. That is why 10,000,000 people crowd the theatres daily to feast their eyes and hearts and souls on that which everybody craves—Art, Beauty.

This nation has been built by master showmen, from Alexander Hamilton down to this very day. And you, the modern showman, are now carrying forward the great work. Hamilton gave the world a moving picture—moving in the sense that it fires the imagination—when he welded together the struggling colonies under one federated control. That picture became America. It has been playing before the world ever since. All the result of thought changed to achievement by untiring work.

That's why "The Birth of a Nation" and "The Covered Wagon" will go down in screen history. They represent the labor and thought of workers who presented to a nation the living, vital pictures of its ideals.

EVERYWHERE you turn you will find these workers laboring ceaselessly in your industry. Hays, Griffith, De Mille, Lasky, Loew, Lesser, Warner, Rowland, Chadwick—and all the rest of the army from studio to screen. They are all workers. They alone survive who strive and accomplish through the genius of Work.

These countless workers have placed all the machinery at your disposal. It is complete. It covers every need of your theatre. Learn how to get the utmost out of them. Lobby, tie-ups, newspapers, press books—all are working with you. And always at your elbow you have EXHIBITORS' TRADE REVIEW, your business paper. It gives you weekly the best ideas, exploitation, news and complete data.

Lobbyology

Box Office Genius

ART and Beauty are the only visible survivors of Time's withering touch. Master Showmen of the ages have preserved these in painting, song and sculpture.

This Art and Beauty are the result of work magnificently performed. The world bows its head to these masterpieces and calls them—Genius. The modern Showman's business is to present Art and Beauty to the world. You, the Exhibitor, assure the survival of these by your work and enterprise.

Countless workers in the industry bring this Art and Beauty to your screen. But you determine by your own effort just how big the money reward shall be. The surest definition of box-office success is: WORK.

nations have left us nothing but works of Art and Beauty. Crude they may be—but they are, nevertheless, creations of artistry and beauty. A piece of Aztec pottery. A Druid mound of stones. A woven Indian rug. An Alaskan totem-pole.

And when this twentieth century has passed into the discard a future age will find the record of our achievement in celluloid reels carefully preserved in indestructible vaults of museums and libraries.

Art—Beauty. They alone survive. And you, the modern showman, are day by day assuring the survival of these by your work and enterprise.

Work! That is the keynote. Art and Beauty are merely the result of work so well performed that the world bows its head in tribute and crown it—Genius.

"What is genius?" asked Alexander Hamilton, the great American. "Men give me credit for some genius. All the genius

ADVERTISING AIDS



CARMEL MYERS

CURIOSITY killed the cat, so they say. But mankind refuses to profit by the warning. Once aroused, that inward querying voice may not be stilled except by receipt of the answer.

One of the most interesting things in the world is a door. Just a plain ordinary every-day door—on your house or that of your neighbor. Why interesting? Because of the speculation which it must arouse in every inquiring mind as to what may be taking place behind the closed portal.

Why not capitalize the natural curiosity of humanity? Give a thought to ways and means of arous-



EDWARD BURNS

ing the curiosity of passersby so that every man and woman who passes your theatre will have no peace of mind until they discover for themselves what is going on inside.

Create lobby lure, and the town will line up at your box office to satisfy its curiosity.

For instance, here is a six sheet issued by Warner Brothers as an advertising aid for their screen classic "Broadway After Dark." How will you use it? By way of illustrating one manner of obtaining results, we have pictured the paper with the likenesses of the production's stars cut-out.

Just suppose you treated the poster, or several of them in this way. Back up these



ANNA Q. NILSSON

star-shaped pictures of stars and have them dangling from wires or cords from your marquee and through the lobby. Fix them so that each vagrant breeze will cause them to swing, whirl and flutter. Moving objects will always attract the eye and arrest the attention.

EVERYONE who passes your showhouse will pause to see what its all about. They will gaze upon the fairness of Carmel Myers, the blase countenance of "Adolphe" Menjou, the blonde pulchritude of Anna Nilsson, and Norma Shearer. They will have to smile at the expression on Williard Louis' countenance, and they will be attracted by the earnest frankness of Ed Burns.

Then they'll wonder "what's all the shoot-in' for"—curiosity will be aroused. They'll look to see the name of the attraction boasting this star aggregation. And they'll read of "New York's Monster Midnight Melo-



ADOLPHE MENJOU

ATTRACTION paper comes with almost every picture you book for your theatre. Every one-sheet—three-sheet—six-sheet is planned and executed with a special eye to its adaptability to your uses. Exercise your ingenuity. Think up stunts that will arouse the curiosity of your potential patrons. Use cut-outs, shadow boxes, posters, every showmanship aid that you can devise. Your pocket will profit.



NORMA SHEARER

THE unique arrangement of the star cut-outs from this striking six sheet offer themselves very invitingly to a boys' parade street ballyhoo. For example, when the stars have been cut out and backed up with compo board they should be mounted on long sticks. Have some small boys parade up and down the streets with the sticks slung over their shoulders like muskets. The attention this spectacle will attract will probably more than justify the cost of the stunt.

INTEREST can be heightened in this stunt at night by rubbing the cut-outs with an application of phosphorescent, sufficient amount of which may be purchased at the corner drug store for a negligible sum.

Thus it will be seen what possibilities there are in one single six for attracting public attention via the scissors, paste and compo-board route. One stunt suggests another. Get yourself into the habit of cutting out figures from posters and your advertising overhead will drop accordingly.



WILLIARD LOUIS

drama." And if they have the time they'll step right in to see just how it looks on "Broadway After Dark."

And if they haven't time they'll pass on their ways—but always through the day memories of those fluttering stars will crowd into busy brains. The curiosity must be satisfied, and when night comes they'll wander back willing patrons of the desire you have created.

You need not destroy the remainder of the six-sheet. Frame it. Stick it up out front or in the lobby. Its gaping emptiness will again accomplish your purpose. Why the holes? What's the idea? Whose pictures were there?

Curiosity. They'll scan the paper to see the names of the stars. Eyes will wander from the name of Anna Nilsson to where the beauty's swinging picture flutters in the breeze. Gazes will stray from the names of the actors to their pictures, back to the cash getting title of the attraction, and then to the box-office.

Never forget that they buy through the eye. Attract the eye. Foot-steps will follow the direction of the gaze, and hands automatically will seek pockets or open under-the-arm bags for the 'coin necessary to satisfy curiosity.

For year's greatest picture!



First National Pictures Inc. offers
the premier presentation of

FRANK LLOYD
PRODUCTIONS INC.

"The SEA HAWK"

Rafael Sabatini's love story of
a mighty Chieftain Pirate
of the Seas

with **MILTON SILLS**
and a supporting cast including
ENID BENNETT
LLOYD HUGHES
and **WALLACE BEERY**

directed by **FRANK LLOYD**

A First National Picture

Big window displays for biggest picture



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A First National Picture



NATIONAL

Tie-Up

SECTION

AND LOCAL

CO-OPERATIVE

Every Week a Different Feature. Every Issue a Section of Opportunities

Turn Window Shoppers Into Movie Patrons and You Fear no Competition

Copyrighted 1924

Exhibitors Trade Review

Constructive Incentives for

EXHIBITORS

and Local Merchants

THE 'SEA HAWK' CAPTURES TEN PRIZE TIE-UPS

A DRAMA of Old England and the Spanish Main. A slashing panorama of life in days when Romance beckoned to high adventure on the bounding seas. An age when a gentleman's only passport was a ready sword. With his flashing blade Sir Oliver Tressilian hewed a path from his quiet ancestral halls in Merrie England onto the high seas. Here he reigned supreme as the *Sea Hawk*, triumphing over Corsair ships and Spanish galleons laden with gold; then passed on to further stirring adventures midst Algerian courts and harems.

This First National presentation, "The Sea Hawk," is the National Tie-Up we offer you this week. It is adapted from the book by Rafael Sabatini, the bronzed Briton with the Latin name. His stories of bygone days have swept nations in a tremendous wave of popularity. You can ride on the crest of the wave by booking his greatest story—"The Sea Hawk."

Sensational Sea Scenic

Here is a photoplay done in wonderful high lights. A thrilling tale of daring sea-rovers, having the ocean's expanse and the colorful settings of Algeria for background. From the very first shot the picture rushes onward with a sweep that holds you spellbound in the fascinating grip of ever mounting action. It has a breath-taking trick of clutching at your throat. You actually live the picture.

Realism

It gets you. It will get your audience. They will themselves row with

the sweating galley slaves on the infamous Spanish galleon. They will instinctively cringe as the lash of the captor's whip sears livid welts across quivering, crimsoned flesh. They will stand beside Sir Oliver, scanning the far horizon for a *Sea Hawk's* morsel. They will revel in his savage joy as he sights a sail and overwhelms the unfortunate victim with his dusky crew of infidel cutthroats, cutlasses in hand. When in the light of the moon the ghost-pirate-ship lies athwart the quiet English landscape, your audience will creep with the swift, sinister shadows to the ancestral hall. They will burst in upon the wedding of the *Sea Hawk's* loved one, *Rosamond*, to the treacherous would-be bridegroom who had caused the hero to be shanghaied.

An Interrupted Wedding

Your patrons will experience the thrill of personal participation in romantic adventure as bride and groom are borne prisoners back to the pirate ship. They will set sail for Algeria, where a swirl of astounding experiences await them. Finally, they will stand beside the *Sea Hawk* in the lavish court as the Mohammedan prince casts longing eyes on *Rosamond*, now a slave. Every woman in the audience will sit tense with tingling nerves as the Corsair chieftain outbids his dusky sovereign with a fabulous price, and saves the girl.

Sets High Mark

Realism! This picture will make your first night audience feel that they are a part of it all. You know what

that means. Word-of-mouth advertising. You'll play to a crowded house for the run of this National Tie-Up feature.

"The Sea Hawk" sets a new high mark. It is one of those "tell-your-friend" attractions that start the whole town talking. A cunningly contrived screen magnet loaded with all the popular appeals. An array of marvellous settings and gorgeous scenery clothing a high-tension dramatic story colored with thrills, suspense and romance.

The Cast

Masterful direction by Frank Lloyd causes "The Sea Hawk" to soar. Acting par excellence creates scenes that literally glow. Sure box-office boomers in this cast. Milton Sills is the *Sea Hawk*, the gentleman buccaneer who fights with equal enthusiasm for love or booty. The perennially popular Enid Bennett is the *Rosamond* whose romance upsets two countries and keeps the very seas in commotion. Wallace Beery, that box-office attraction in forty states, is the roistering prince of pillage and plunder who can make a plank-walking pirate laugh. Lloyd Hughes is the villainous near-bridegroom who redeems himself in sacrificial death.

Windows Work Wonders

The Wonder-Workers are ready waiting for you. Ten National Tie-Up windows contributed by the miracle men of the mercantile display world. Scientifically planned windows, that present enticingly your stills in harmonious relation to their merchandise. It



NATIONAL Tie-Up SECTION



The SEA HAWK

By Rafael Sabatini

A great picture has been made
from this thrilling book

now 75¢

When You Book a 'Book Title' Picture Remember the Bookseller in Your Town

Obviously, a Tie-Up should be established on 'The Sea Hawk' between Publisher, Exhibitor and Bookseller. Here It Is—All Ready for Free Delivery

WE cannot urge you too strongly to link up your "Sea Hawk" publicity with your local booksellers. Perhaps you have tried it before on other pictures with indifferent success. However, don't be discouraged by that. We have been hammering away on this thing for a long time ourselves. But now things are beginning to hum. Through the remarkable section of Exhibitors Trade Review devoted to assisting the exhibitor in getting national tie-up window displays there is offered to you the last binding link you needed. The merchant—in our

case, the bookseller—is strong for it. He is beginning to see a light. Go and see him the same day you book the picture. He has just received a big broadside from us with similar copy to this on the value of the "Sea Hawk" tie-up. There are many things you can talk over that will be of mutual interest and profit. Tell him about the book "contest" as described on another page of this section. And, above all, be sure you fill out and mail the attached coupon to Exhibitors Trade Review so they can help you speed things up. The moment your coupon arrives we get together. Let's go!

As a matter of good business the Bookseller wants to feature your 'Showing' of 'The Sea Hawk' with his books in Counter and Window Displays

GROSSET & DUNLAP 1140 Broadway **PUBLISHERS**
New York City

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have Grosset & Dunlap Book Publishers forward to me the necessary material for handling the book tie-up on my showing of "The Sea Hawk." I would also like to receive all suggestions for the book contest and circulars on other book title tie-ups which Grosset and Dunlap may have for other film productions.

Name

Theatre

Town State

My 'Sea Hawk'
Play Dates

Number of Tie-Ups
I Would Like To Get



NATIONAL Tie-Up SECTION

is the fine art of indirectly advertising your feature, "The Sea Hawk." And don't forget that indirect advertising is one of the surest ways to start patronage toward your box-office.

Be kind to yourself. Clip the coupons. You can't lose. It's all free—and there are no blanks. Every window will shout for you. Just so many additional lobbies leading to your theatre. Look them over—and judge for yourself.

The Book

Before "The Sea Hawk" was released, Grosset & Dunlap mailed a special announcement to the book dealers urging them to feature the photoplay edition of the book. It is now on sale at your local book-dealers' stores.

Book lovers are all possible patrons of your theatre. Sabatini, the author, is a name to conjure with. You can play it up as you would the name of any international celebrity—for that is just what he is. Here is a splendid chance to favorably impress the best people in your city—the intelligentsia who read the finest literature. Let them see you know how to cater to their literary taste.

The book dealer will be with you strong on this one. He knows that the tie-up with "Scaramouche" by the same author sold 500 copies in five days on one window display. When he ties up with you on "The Sea Hawk" he can duplicate that record.

Not only the window display, but an interior display in the front part of the store, with an assortment of stills, will get the book lovers into your theatre. "Make Motion Picture Families of Book Families."

The Song

"Sea Hawk" is featured in delicious dance music with catchy words about pirates, love and adventure. Jack Mills Music Publishing Company have a big popular hit in this one.

A tie-up with the music store on this romantic ballad fox trot will have the whole town streaming into your theatre through lure of the witching melody. Just a little team-work between you and the music dealer will result in introducing this song at every public and private entertainment weeks before you show the picture.

Result: Young and old will be dancing it, humming it in their hearts—and they will not miss your picture that is a song and dance craze.

Mystikum Perfume

This toilet exquisite is known to every woman. It is advertised as Europe's premier perfume, and is the essence of romance distilled from the mystery of flowers.

Mystikum is a perfect tie-up with "The Sea Hawk." They both breathe the fragrance of romance. The Scherk Importing Company, creators of this line of boudoir necessities, have extended themselves to the limit on a co-operative campaign with your theatre. Their window display department have originated attractive combinations of their products which combined with stills of the picture will appeal to every feminine heart.

The complete line includes toilet water, sachet, face powder, rouge, hair tonic, talc, soap



and bath salts. Stills that carry an oriental atmosphere will tie up remarkably well with this display.

Old English Lavender

Here is a window partner for you whose product has been going strong in public favor for over 150 years. Yardley & Company, of London, are known the world over for their famous toilet products. They feature Old English Lavender Soap, which is almost a British tradition. When an Englishman takes his daily bath, and there is no Old English Lavender in the soap dish, the whole day is just ruined for him.

This tie-up was made to order for "The Sea Hawk." Old English is stamped on both of them. Sweet lavender! The very name brings visions of romance and sentiment. The druggist cooperating with you on this display can make of his window a picture that will successfully sell soap and screen. "Old English Lavender." Those words on a display card will make many an old-timer who does not patronize motion pictures wend his way eagerly to your box-office.

Bonnie B Hair Nets

As the *Sea Hawk* ruled the waves along the Barbary Coast, so your dealer-partner can emphasize the fact that Bonnie B Hair nets rule the waves that crown milady's beauty.

It will make a good summer window display. The dealer can show a still of the heroine on the buccaneer's ship contrasting with a present-day picture of a girl

on a yacht. The modern girl will of course, be featured with a hair net.

The display card might read: "In olden days 'The Sea Hawk' ruled the waves of Barbary. Today Bonnie B Hair Nets rule the waves of Beauty."

Conde Cosmetics

Here is a strong display for this week's national tie-up—a three-in-one vanity outfit that summer sun and ocean wave cannot mar. It consists of rouge, lipstick and powder. They are all weather proof.

This is a Conde product, nationally advertised in women's publications that are subscribed for in five out of every eight families in the United States. Can you ask for more? Every maid and matron will find in this triple beautifier that which she has long sought. She can go on summer's outings, whether on land or sea, fair weather or foul, serene in the knowledge that she need not worry about her facial appearance.

An appropriate still of rough seas can go with this dealer's show card: "Complexion Confidence is yours with Conde cosmetics. They are as weather proof as that gentleman-buccaneer — 'The Sea Hawk'."

Fownes Gloves

Another sturdy English product to match the sturdiness of the British buccaneer Everybody knows Fownes Gloves.

To tie up your showing with this master product of the glovemakers' art is to reap the revenue from million-dollar window display publicity. We are proud to be able to offer you this co-operation with the local Fownes dealer. The manufacturer has been piling up publicity for both of you since 1777. "That's all you need to know about a glove."

Van Raalte Apparel

The makers of the famous veilings have a superb offering of summer intimate garments for the girl of daintiness. All the fair sex crave the delight of being clothed in these silken exquisites.

The fashion shop fortunate enough to be given this opportunity for class publicity can contrast the coarseness of milday's garments of yesteryear with the modern miracle of silken loveliness.

Blue Bird Pearls

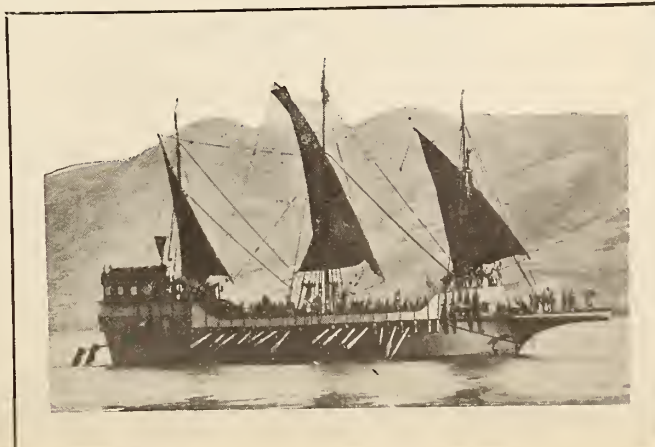
What more appropriate window display for the buccaneer tale than pearls? They are always associated together.

Blue Bird Pearls carry the idea perfectly. This showcard will capture attention: "Pirates and Pearls. 'The Sea Hawk' found his pearl in *Rosamond*, but he lived too soon to make her happy with Blue Bird Pearls."

Tudor Silverware

Merely to state that this beautiful buffet set is a product of the Oneida Community, craftsmen in silver service, is to tell the story.

These master workers in sterling ware have made Oneida, N. Y., more than famous. There is not a jeweler in the United States who does not welcome the opportunity to display their latest design.



NATIONAL Tie-Up SECTION



The Marvelous New Complexion
DISCOVERED BY
A GREAT ARTIST



ARE YOU	THEN USE	AND USE	ALSO USE
Type No. 1 Decided Blonde	Wellesley Powder	Wellesley Rouge	Wellesley Lip Stick
Type No. 2 Medium Blonde	Debutante Powder	Debutante Rouge	Debutante Lip Stick
Type No. 3 Light Brunette	Egyptian Tan Powder	Egyptian Tan Rouge	Egyptian Tan Lip Stick
Type No. 4 Brunette	Summer Girl Powder	Summer Girl Rouge	Summer Girl Lip Stick



Are you a
Decided
Blonde?
(See chart type no. 1)
Buy the Combination Package




Are you a
Medium
Blonde?
(See chart type no. 2)
Buy the Combination Package




Are you a
Light
Brunette?
(See chart type no. 3)
Buy the Combination Package




Are you a
Brunette
?
(See chart type no. 4)
Buy the Combination Package


The Most Beautiful Display in the Toilet Goods Business Easily Adapted for Tie-Up Purposes on "The Sea Hawk"



Will Show You The Way To More 'Sea Hawk' Patrons

THE beauty of the center painting in the above display will draw crowds to the windows just as it has to dealers in New York and other cities, and the photographs in the side panels can easily be changed to "Sea Hawk" still photos and brought out clearly in the display. It will bring women who have seen our striking advertisements in Harpers Bazar, Vogue and Le Costume Royal, to a dead stop and close attention, and that means prospects for your box office when you play the picture. Get it FREE by signing coupon below.

YOU know that the dealer who makes the most profits is the one who sells lines for which every woman who comes into his store is a prospect—that pay a good profit—have real merit in themselves—are attractively packed and are sold on a basically new idea—something that his customers will accept as soon as they see it.

Well, Conde is the one line that includes all these things and it is with this line we are offering you the tie-up in window display exploitation. The profit possibilities in new patrons to you are unusually large—the displays really help to sell the merchandise in the stores and we certainly stand ready to help both you and your local merchant in any way toward that end. Sign the coupon below as soon as you book "The Sea Hawk."

Conde Products

224 Fourth Ave. New York



Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have The Conde Products forward their special window display material so that I can take advantage of this national tie-up with "The Sea Hawk." I have listed herewith my play dates and the number of play sets I can use.

Name

Theatre

Town State

Sea Hawk No. of Displays

Play Dates Desired

NATIONAL Tie-Up SECTION

'The Sea Hawk' Is Alive With Exploitation

*All Varieties of Contests and Stunts Aid Selling
Appeal of Tie-Up Windows*

THIS week's National Tie-Up, "The Sea Hawk," offers many possibilities for exploitation in addition to the ten tie-ups with the leaders in the various mercantile fields.

You can make the windows of your dealer-partners far more effective by employing the suggestions presented herewith. Every additional stunt keeps pyramiding the publicity.

SONG CONTEST

The romantic ballad fox-trot, "Sea Hawk," specially written for this feature by Modest Altschuler and J. L. Johnston, is produced by Jack Mills Music Publishing Company. The lyrics are catchy, and with the tuneful melody will make this number a hit.

Get the music dealer to help you stage a contest. Offer prizes for original verses. They can be topical, or of local interest. Parodies also are in order. Hold the contest in your theatre, having local talent sing the contest contributions. Popular applause will decide the winners.

A dance contest can also be staged to the accompaniment of the "Sea Hawk" melody. Suggest to the music dealer the idea of having a dancing couple dressed as a pirate and his lass, give exhibitions at some dance hall or other place of public entertainment. It would certainly be a nice bit of publicity for both you and the dealer.

SCHOOL CONTEST

Arrange a school contest for essays on "The Sea Hawk," and present copies of the book to the winners. You might extend the idea by suggesting to the dealers co-operating on the tie-ups that they advertise contests for show cards connecting their display with "The Sea Hawk."

The best contributions could be placed in the window, with the contestants' names attached. This would arouse a lot of favorable publicity.

SPLIT-A-PAGE ADS

You have ten beautiful prospects for a co-operative ad featured on a full page of the newspaper. All you need is six of them.

It would be cheap publicity for the dealers who came in with you. They would be getting big publicity for their products at a minimum cost. Your attraction would occupy a prominent place in this tie-up advertising, and it would double the value of the window displays for all concerned.

Refer to recent issues of EXHIBITORS TRADE REVIEW for details as to just how effectively this "split-a-page Ad can be put over. Line up the advertising man on the newspaper. Give him the plan, and he will be only too pleased to go out and promote the dealers in order to sign up a full page smash.

WINDOW CONTEST

The Board of Trade or Retailers Association could be interested in announcing a Window Display Contest. It would be a fine piece of promotion for booming the entire retail trade of your city.

Such contests have been recently held in wide awake cities and have done much to help the local dealers generally. It results in the public taking a keen interest and pride in the stores of their community.

An evening is selected when the windows are to be shown. The Merchants Association advertises it and gets a local board to lend a carnival air to the proceedings.

The judges pass from one window to another, the crowds following the band. Where you as exhibitor benefit is by arranging for the awards to be made in your theatre.

That brings the windup of the festivities directly to your box-office. If you can't collect on this one it will be because the merchants association in your city is dead to its own self interest. This Better Window Display idea can be worked on any National Tie-Up feature, for it is a safe bet that your dealer-partners with their special displays will come pretty close to capturing the prizes. Another example of that indirect publicity that we are always emphasizing for your benefit.

HIDDEN TREASURE STUNT

Here is a novelty that will cause you to break into the front page of the newspaper, if the editor knows a bit of live news when it is shoved under his nose.

Run an ad in the paper before your showing of "The Sea Hawk," announcing that "Sir Oliver Tressilian, the *Sea Hawk*, famous pirate of the Barbary Coast, will appear in public on a certain evening. He will walk through the streets, and at one particular point in his journey will make a secret signal as he indicates the Hidden Treasure of his pirate's loot. The spectator who catches this signal, names the article, and who is the first to send in the correct answer to the newspaper will be awarded the treasure."

The hidden treasure will be one of the articles in the window tie-ups, which he will point at as he passes the dealer's window. It might be the Blue Bird Pearls, Fownes Gloves, Conde cosmetics, or some other of the ten articles in the tie-ups. The dealer whose product was selected would award the article as a prize, and be glad to do it for the advertising. The newspaper would benefit, and all concerned would find the stunt highly diverting.

ANIMATED WINDOW

Merchandise displaymen will tell you that one of the most effective ideas for a window novelty display is to feature a child in some interesting manner. The antics of the youngster in sight of the passing crowds will result in blocking traffic and calling out the police to clear the sidewalk, if the stunt is done with a little cleverness.

This can be accomplished on "The Sea Hawk." The book dealer is the logical choice for the animated window, but it can be employed by any one of the ten dealers associated with National Tie-Ups.

The dealer has a "pirate's den" erected at the back of his window platform. A few rough boards will do the trick. Any car-

penter can build it. Such props as a black flap with skull and crossbones, an old battered trunk to represent a treasure chest, a powder keg, an old blunderbuss, and articles suggesting life aboard ship, are scattered round. In the center a youngster of five years, dressed a la pirate, is seated before a pile of sand. Provide him with a pail and shovel and he'll play by the hour. This live infant stunt never fails to work. It will stop traffic on any Main Street.

The window card can read:

Sea Hawk, Jr.
See Hawk Himself
in
"The Sea Hawk"
at the City Theatre

ADDITIONAL AIDS

The above are a few suggestions more or less directly connected with the window displays presented in the National Tie-Up. The publicity possibilities through your other mediums of exploitation are limitless. Space will not permit us to present more. With these as a starter, you can work out many others.

Don't overlook your lobby. A few rough boards in front of your box-office will give it the appearance of a pirate's cabin aboard ship. You know the props to go along with it. You might place exhibits in your lobby labeled: "Pirate's Plunder." These of course would be samples of the various merchandise of the national advertisers associated in the tie-ups.

Some novelty prologues can be arranged at nominal expense. Just one for example: A pirate appears before the screen showing, reading from a parchment. It is an announcement in a few words of the theme of the picture. This can be obtained from the press book or First National exploitation service will be glad to give you something special.



THE GUARDIAN OF THE HAREM

He is endeavoring to buy Rosamond, the beautiful white captive, in the slave market—a tense scene in First National's latest production, "The Sea Hawk."

NATIONAL Tie-Up SECTION

Tudor Plate

Made By The
Makers of
Community
Plate

In Ye Sea Hawk Days of Old—

IN few things does a woman demand more of beauty and charm than in the appointment of her table. Small wonder that everywhere Tudor Plate has been accorded such instant approval. No passing woman will be able to resist the lure of a Tudor window display.

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Clip This
Coupon

Please have the Oneida Community, Limited, forward their special window display material as soon as possible so that I can take advantage of this national tie-up with "The Sea Hawk." I have listed below my play dates and the number of window display sets I can use in my exploitation campaign

Name
Theatre
Town State
Sea Hawk Number of Dis-
Play Dates play Sets Desired

WOMEN of "Ye Old Sea Hawk Days" as well as the correct up-to-date matron of today have an inherent love of distinctive, well-appointed silver plate. Wise is that showman who figures in a display of Tudor Plate. At a moment when Tudor products heighten interest and buying desire a new movie patron is in the making. That patron can be yours if you clip the coupon above.

A
TIE-UP
That Means
EXTRA
DOLLARS
at the
Box-Office

CONDE PRODUCTS BOOST 'THE SEA HAWK'

When it comes to window displays the Conde exhibits can hold their heads up high in every circle that contributes to the selling appeal, advertising message and drawing power of a merchandised article.

This statement would be interesting in any event. But coming as it does in connection with the announcement that the nationally advertised Conde products have been conscripted as exploitation partners for all showmen playing the unique First National screen version of Rafael Sabatini's widely read "The Sea Hawk," the foregoing on Conde window displays carries a heightened significance.

Conde gets out what is known as the Three-In-One Perfect Complexion, a combination as well known to most women as Gillette Safety Razors are to most men. This combination embraces a packet of Conde Glo-d'Or a new powder of chiffon lightness, which, because of its day cream base, really adheres to the skin. This helps mightily to sell the Three-In-One alluded to.

The two other parts of the combination are, Conde Glo-d'Or Lip Stick, which is waterproof and pleasant tasting. Then there is the Conde Glo-d'Or Rouge, supplied in all the new complexion tints.

With this well advertised Conde combination as a side partner in an advertisement under glass, the exhibitor booking the First National attraction has something which represents one fine bet for turning window shoppers into movie patrons. It should not be overlooked that the Conde products are widely heralded to the great reading public in popular national publications, a fact which means that thousands of dollars of free advertising and trade prestige lend their weight for calling the public's attention to the screen version of 'The Sea Hawk'. The coupon in the Conde ad will do the trick.

* * *

HAIR NET DISPLAYS TO MOVE SHOPPERS TO THEATRES

Showmen booking First National's excellent screen version of Rafael Sabatini's celebrated 'The Sea Hawk' should certainly not overlook the many advantages offered them in free window displays by the nationally advertised Bonnie-B New Full Fashioned Hair Net.

There are, as any person knows, few women who are not interested in hair nets. Even the bob-haired girlie keeps a spare hair-net with her, when horseback riding or motoring is on the program. In fact, one of the main selling points of the Bonnie-B Hair Net is that it is particularly adapted for bobbed hair.

For every girl or woman in your town who is in one way or another concerned with one of the best known and economical hair nets on the market, there is a potential patron for your house. Lose no time in stepping aboard this Bonnie-B window display offer. The girls—and their name is legion—are most mightily interested with a commodity that promises their marcel waves immunity to the ravages of the hat and the overnight ruffling of a head during sleep. They'll simply stop in droves to read the message of a Bonnie-B window display, and naturally if your theatre is publicized in that display you may judge for yourself just how much you benefit.

There's a coupon in the Bonnie-B ad for your convenience if you want more patronage through these hair net window displays. Go to it. Clip the coupon and cash in big.

NATIONAL Tie-Up SECTION



You Can Get Your Whole Town Singing 'Sea Hawk'

Get Them Dancing Too—To the Tune of This Romantic Ballad-Fox Trot Which Has Already Become a Smashing Hit on Broadway

THERE is no better way in the world of exploiting a big picture than a tie-up with a song. And especially is this true of "The Sea Hawk," around the title and pirate atmosphere of which Johnston and Altschuler have written one of the swaggiest, teasingest, hauntingest one-two-three step melodies ever conceived. Everybody on Broadway is singing it and dancing to it. The same thing will happen in your community the moment they hear it.

Your local music dealer will help with window and counter displays the moment you suggest that you will boost the song in conjunction with your showing of the picture. All you have to do is show that you want to co-operate. Think what this will mean to you at the box-office if you only will make up your mind to do it now. Don't delay.

A Contest for Lyric Writers

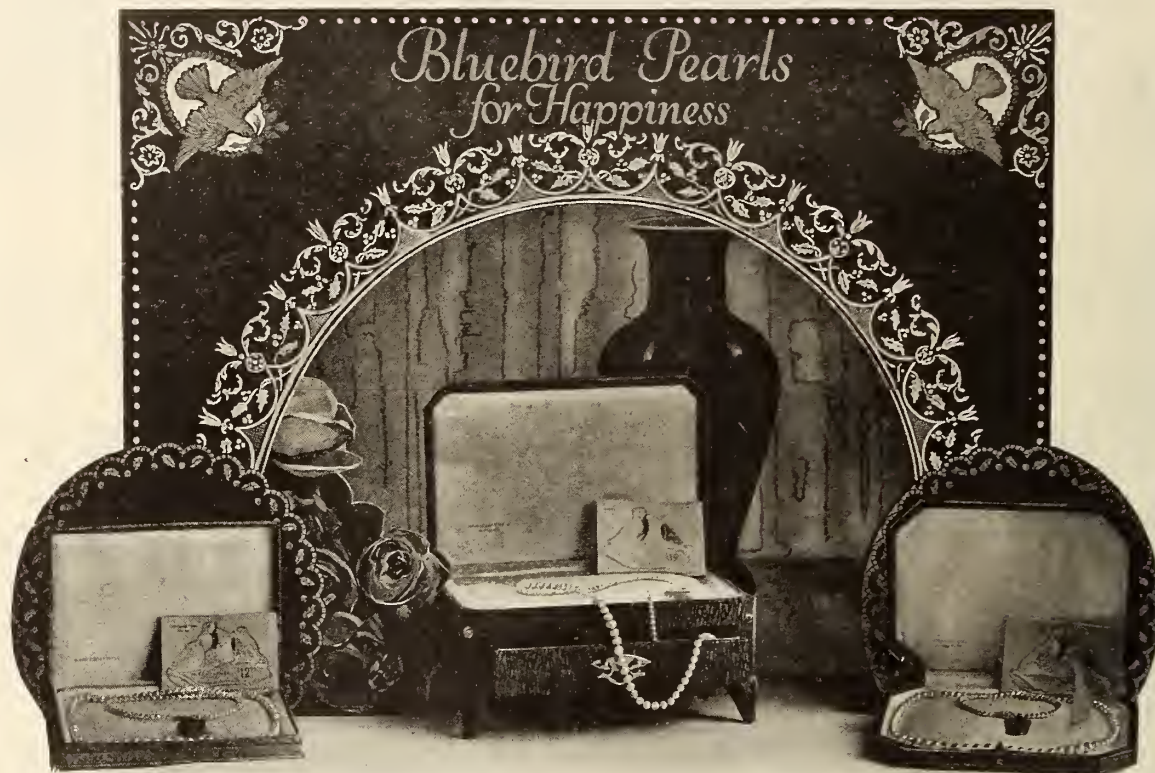
JUST to make sure you get one hundred per cent value out of this tie-up, we urge you and stand willing to co-operate with you to the limit on a song contest for lyric aspirants. Get all the "poets" of your community to compete for the best parody or set of words that will fit the "Sea Hawk" melody, using a few free passes for the prize winning lyrics. Then have your regular singer or any local favorite sing the winners as a part of your regular "Sea Hawk" performance. Read the details of this contest elsewhere in this section. Then get busy with the newspaper in your town. Let's go!



Sign and Mail This Coupon Now
EXHIBITORS TRADE REVIEW
45 West 45th St., New York City.
Please send me all the details and necessary material for the song tie-up on the "Sea Hawk."

Name
Theatre
Town
State

NATIONAL Tie-Up SECTION



This is a reproduction of our new eight (8) color window display

'The Sea Hawk' and 'Bluebird Pearls' A Tie-Up of Profit and Beauty

THE lure of well-displayed pearls is never lost on the feminine desire for fine things. This is your grand opportunity to capitalize on the tremendous drawing power which a "Bluebird Pearls" display has for passing pedestrians. In signing the coupon below you win yourself practically another lobby to the one you have in front of your theatre. And one which will help mightily to fill those extra seats in your theatre.

*Bluebird Pearls
for Happiness*

The HENSHEL COMPANY Inc.
10 East 34th St., New York City

Clip This Coupon

EXHIBITORS TRADE REVIEW

45 West 45th St., New York City.

Please have The Henshel Co. Inc., forward their special window display material so that I can take advantage of this national tie-up on "The Sea Hawk." I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

Name

Theatre

Town State.....

'Sea Hawk'
Play Dates

No. of Display Sets Desired.....

NATIONAL Tie-Up SECTION



Window Display of Herman Strauss & Sons Co., Louisville, Ky. during "Derby" Week, 1924

We Are Handing You Patrons When We Say:

The Mystery of Flowers

Mystikum
PARFUM

SCHERK

MYSTIKUM - Europe's Premier Perfume
in Extract, Toilet Water, Sachet, Face Powder,
Rouge, Hair Tonic, Talc, Soap and Bath Salts
AT THE BETTER STORES
SCHERK IMPORTING CO., 47 West 47th St. New York City

SCHERK

Sea Hawk

Exhibitors will secure unusual window display co-operation from the merchant who sells

Mystikum

Its the combination of the fragrant odors of nature's most wonderful creations—flowers—blended into a perfect bouquet, available in Perfume, Toilet Water, Bath Salts, Talc, Face Powders, Rouges, Soap, Sachet, Lipsticks and Creme. Tie-up with your ballyhoo which is explained elsewhere in this section.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Scherk Importing Company forward their special window display material so that I can take advantage of this National Tie-Up on "The Sea Hawk." I have listed below my play dates and the number of displays I can make use of.

Name
Theatre
City
Street
'Sea Hawk' No. of Display
Play Dates Sets Desired

NATIONAL Tie-Up SECTION



MILTON SILLS, as a Barbary pirate prince in First National's "The Sea Hawk," gives a performance in this distinctive role which once and for all time establishes him as a screen artist of the first magnitude.

Fall in Line! Win Dollar Success With National Tie-Ups

NOW that the National Tie-Up service has swept from coast to coast, evoking enthusiastic approval from exhibitors everywhere, these live showmen are beginning to realize that a new era in the motion picture industry has dawned.

The outstanding fact as far as the exhibitor is concerned is that when he books a National Tie-Up feature he automatically secures a complete campaign for exploiting it to the utmost. And there is no premium that he is forced to pay for the service. It is a free will offering from EXHIBITORS TRADE REVIEW. It is our contribution toward lightening the theatre owners burden; our original idea embodying a practical plan for furnishing him made-to-order exploitation.

It is the first time in the history of the industry that a workable system has been evolved for scientifically retailing to the consuming public the entertainment that they can only purchase in your theatre.

The need for such a system has been a long felt want since the far-off days of the Nickelodeon. With each new program from week to week the exhibitor was confronted with the task of working up his exploitation to fit the screen showing and the particular conditions governing his community. Producers and distributors supplied him with all possible exploitation. But the hitch has always been that he had to dig out from the mass of material furnished the ideas that were practical for him.

He did not always have time to do this. The natural result was that his exploitation was all too frequently a hit or miss affair. Some times it worked. All too frequently it was a sorry failure. And when he flunked, everybody suffered, from producer to motion picture public.

Then came the National Tie-Up service. And with it came Standardized Publicity. Words to conjure with! Do not underestimate their importance.

What did it actually mean? That the retailing of motion pictures to the public had been placed on a sound, scientific merchandising basis like every other well regulated industry that must sell its product to the ultimate consumer. It had to come. The law of progress and the demands of economy made it inevitable. We are properly grateful and justifiably proud of the fact that your business paper came through triumphantly with the solution of the vexing problem.

But we are not resting on our laurels. Our work has but commenced. We have a few ideas up our sleeve that we confidently expect will make National Tie-Ups as indispensable to the showman as his projection machine that illuminates his screen. There is a happy thought. Consider this National Tie-Up Section your projection machine that throws forth its white light of publicity so that all in your city may see what you have to offer them.

Through many windows—the best windows in your community—you can talk to the entire city. Just so many extra lobbies leading to your theatre. And the only price you pay is your whole-hearted support. Put your shoulders to the good work, and help us make the service continuously and progressively better. Is that too much to ask? Then come on, fellows. Show us you're with us. Clip the Coupons. Send in photos of tie-up windows. Tell the rest of the exhibitors what this Standardized Publicity is doing for you. Give us your ideas. We'll give you full credit. All for one—one for all. That's the spirit of National Tie-Ups.

THIS CO-OPERATIVE PLAN WITH THE DEALERS

Sells Your Theatre Tickets and Their Merchandise

ON original co-operative scheme can be arranged with the dealers in the tie-ups on your showing of "The Sea Hawk."

There are ten of them, and every one is an article of universal appeal to all women. If the idea is properly handled, it will result in tangible profit to every dealer. It will provide him with actual evidence that the window display he has given you has paid him handsomely. If you can put this one over successfully, it means that on any future tie-up campaign every dealer in your city will be more than anxious to come in with you.

The plan is to announce to your patrons to retain their ticket stubs, which will be good for a substantial discount on merchandise purchased during the run of "The Sea Hawk" from the various stores featuring window displays.

You can arrange with the merchants that they allow a certain percentage of discount from the tie-up article alone. Or else if they so desire they can extend the discount to any merchandise in their store.

Here is where your chance comes in to put over the "split-a-page" ad, and sell the newspaper advertising splurge to your dealer-partners. They will want to give the theatre ticket discount plan proper publicity, and the only way to do it is through the columns of the newspaper.

Women are perennial bargain hunters. This opportunity to get a discount from ten different stores for ten different articles will make a hit with every feminine heart.

A supplementary plan to boom the ticket sales for "The Sea Hawk" can be worked. Pass out with each ticket numbered slips of paper. Numbers will run 1, 2, 3, and so on to the limit of your seating capacity. You supply yourself with a duplicate set of numbered slips. Before the showing of the feature, have some girl from the audience come to the stage and pick out the slips from a hat. As many slips are selected as there are dealers in your tie-up.



En'd Bennett, the charming feminine principal in First National's "The Sea Hawk" gives a convincing performance in this greatest of sea pictures.

NATIONAL **Tie-Up** SECTION

FOWNES GLOVES

IT'S A
FOWNES



That's all you
need to know
about a GLOVE.

THE SEA HAWK" was monarch of the seas in his day. He was supreme and just as popular. Just so are Fownes Gloves today and have been since 1777. There must be good reasons when a glove maintains its leadership for a century and a half.



FOWNES GLOVES set the fashion from New York to London and from Melbourne to Buenos Aires. If it's a Fownes—that's all you need to know about a glove. They are a regular man's glove such as the "Sea Hawk" would wear today—Nuf Ced.

Another Leader

As Popular As 'The Sea Hawk'

MILTON SILLS, portraying the role of the "Sea Hawk," stands for leadership, a man who dominated by his superior qualities mentally and physically—a monarch both popular and powerful. Fownes Gloves easily carry away the same honors in their field—leadership in popularity and dominating by superior qualities possessed by no other glove.

Stop and think what this means to you Mr. Showman from the angle of window display tie-ups. Statistics compiled by one of our largest stores show that 87 out of every 100 sales are directly traceable to the attraction of sight—through advertising and the compelling power of window and show card displays.

Established
In 1777

**FOWNES
GLOVES**

354 Fourth Av.
New York

Clip This Coupon

EXHIBITORS TRADE REVIEW
45 West 45th St., N. Y. City

Please have the Fownes Glove Co. forward their special window display material as soon as possible so that I can take advantage of this national tie-up with "The Sea Hawk." I have listed below my play dates and the number of window display sets I can use in my exploitation campaign.

Manager's
Name

Theatre

Town

State

'Sea Hawk'
Play Dates

No. of Sets
Desired

NATIONAL Tie-Up SECTION



Bonnie-B
DE LUXE
HAIR NET

15¢ Quality now 10¢
Double Mesh 15¢ each - 2 for 25¢

"You are sure of a perfect Net"

Book The Picture, then
Clip This Coupon

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have Bonnie-B Hair Net Co. forward their special window display material so that I can take advantage of this national tie-up on 'The Sea Hawk.' I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

Name

Theatre

Town State

'Sea Hawk' Play Dates

No. of Display Sets Desired

Yesterday 'Switches' Today 'Bonnie-B'

JUST as the "Sea Hawk" ruled the waves of yesterday, when women wore switches and wigs and braided strands of "extra" hair, today the BONNIE-B Hair Net rules the Marcel Waves and keeps them safe for the lady who desires to look as beautiful tomorrow as she does today. It keeps every hair and every wave in place because it is Full Fashioned by hand to fit the human head. It beautifies the hair by day and saves the waves by night.

And by tying up with window and counter displays of BONNIE-B Hair Nets, every exhibitor will be attracting the attention of every woman and bobbed haired flapper—for they all wear 'em. There is no necessity to add (but we will) that every woman so attracted will be interested highly in the adapted "Sea Hawk" scenes which you can sprinkle in and about the BONNIE-B displays.

The **Bonnie-B** Co.
INCORPORATED

222 Fourth Ave.

New York City

MAKING MOVIE FAMILIES OF BOOK READERS

*Publishers of 'Sea Hawk' Offer Free
Exploitation to Showmen*

SUPPOSING it were possible to advertise picture in your town by great smashing billboard posters, by big advertisements in your local papers, by cards in trolley cars, by tremendous illuminated signs at night! Wouldn't you make a heroic attempt to book the picture that was heir to such high-power advertising?

You can just bet you would!

Your great chance to get thousands and thousands of dollars of advertising free is now at hand if you have booked First National's illuminating picturization of the celebrated Rafael Sabatini story, "The Sea Hawk." Grosset and Dunlap, of New York, world famous as publishers of the Popular Fiction Editions of Feature Photoplays, have stepped aboard the REVIEW's National Tie-Up project and offer window displays which embrace all the advantages in exploitation and advertising as inferred in the opening paragraph to those showmen booking the First National film.

This is a supreme opportunity to make movie families out of thousands of book-reading families. Certainly their name is legion. All over this broad land folks have become familiar with the Grosset and Dunlap edition of feature photoplays, owing to the prices which make it possible for all to purchase and read.

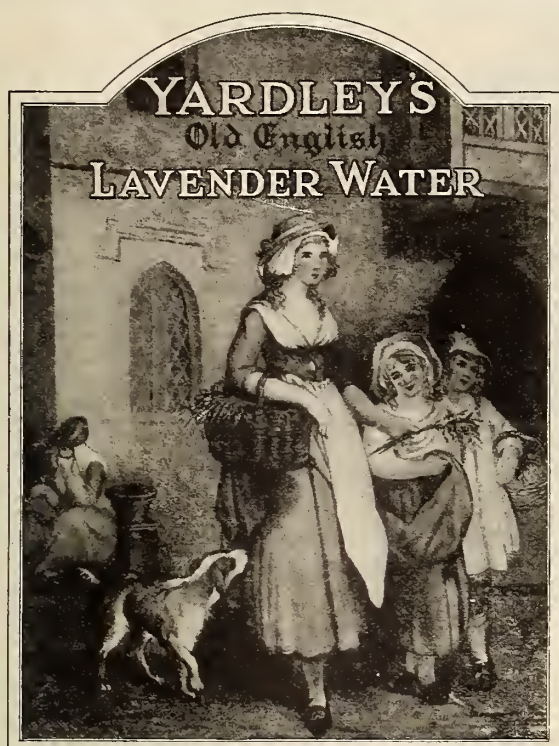
National campaigns of the most tremendous proportions have emblazoned forth the message of the Grosset and Dunlap products, and this window display tie-up offers every showman playing a "Sea Hawk" date a bona fide gift of all the campaigning and broadcasting which has given wholesale popularity to the name of the author.

It is as though the exhibitor has paid for this sparkling publicity to exploit his individual show in his home town, with the difference that all these advantages actually cost him nothing. Nothing but the time and trouble it takes to clip the coupon in the Grosset and Dunlap ad and send it to the REVIEW. The REVIEW pulls the subtle strings of co-operation for the showman with the result that every window display effected for him acts as an additional lobby for turning people towards his ticket window.

MILTON SILLS,
hero of the screen
version of the "Sea
Hawk," is seen here
lost in rapt attention
to Rafael Sabatini's
world-famous story.



NATIONAL Tie-Up SECTION



Yardley's Old English Lavender Soap

*The Old English Story
of 'The Sea Hawk' Makes
All of These Articles
Logical Tie-Ups*

The "Sea Hawk" started in Old England—his love was in Old England—and he returned to Old England. Your first Tie-Ups therefore, should all be Old English—which means Yardley Products.

Old English LAVENDER SOAP

YARDLEY'S Lavender Water Soap is supermilled without trace of impurity. The delicate lavender fragrance, with its fine air of daintiness and restraint is particularly grateful in the soap. The refreshing qualities of the lavender itself are enhanced by a soft, rich lather that cleanses and soothes the tenderest skin.

Old English Lavender POWDER COMPACTS

THIS smart gun-metal vanity case, with its charming medallion in colors, contains a very liberal disc of Yardley's superfine English powder, velvet smooth and rightly clinging. The delightful fragrance of lavender is delicately present. In single or double compact, with or without rouge. The very smartest thing in compacts. Ask any woman.

Old English LAVENDER SHAMPOO

THIS delightful shampoo powder possesses all the cleanly, invigorating qualities of Lavender. A shampoo with Yardley's Old English Lavender Shampoo Powder leaves the hair and scalp clean, healthy and fragrant. Yardley's Old English Lavender Shampoo Powder is packed in unique transparent individual containers. It makes a great tie-up.

**All 'Sea Hawk'-Yardley Window Displays Are Sure-Fire
Box-Office Magnets—An Opportunity to Co-operate
With Your Local Merchants and Boost Your Profits**

EXHIBITORS TRADE REVIEW,
45 West 45th St.,
New York City.

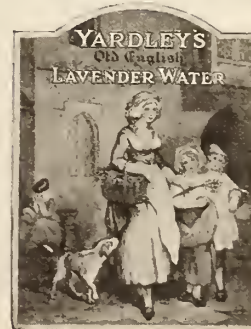
Please have Yardley & Co., Ltd., forward their special window display material so that I can take advantage of their national tie-up products, with Frank Lloyd's latest production, "The Sea Hawk." I have listed below my play dates and the number of display sets I can make use of in my exploitation campaign.

Clip This Coupon

Name Theatre

City State

"Sea Hawk" No. of Window
Play Dates Sets Desired



NATIONAL Tie-Up SECTION

ROMANTIC FOX TROT TO BOOST 'SEA HAWK'

Lilting Dance Ballad Titled 'Sea Hawk' Will Make Nation Hum Refrain

EVERYONE knows that "Music hath charms," and with a theme like "The Sea Hawk" it is small wonder that Modest Altschuler was inspired to write a melody that will make audiences everywhere leave the theatres humming the refrain.

The lyrics are from the rhyming pen of J. L. Johnson. They closely follow the spirit of the melody and of the picture. It is difficult to color a song on paper. If you could hear the lilting melody of this romantic ballad fox-trot you would agree that Jack Mills Music Publishing Company has put over a three-bagger.

This is the way the words run. Before long you, and your town will be singing them or whistling the tune.

"THE SEA HAWK"

I've often dreamed of pirates who
Lived long ago,
But never knew it was true
Pirates lived today.
My Poor heart's been stolen
By a buccaneer,
I've been captured, so enraptured,
My love song you'll hear.

Chorus

Sea Hawk, Sea Hawk, across the sea,
Sail on, sail on, to victory,
For your return each night I yearn,
Days seem eternity.
Sea Hawk, Sea Hawk, the stars above
Each night, so bright, reflect my love.
They'll be your guide across the sea,
Sea Hawk, so dear to me.

Outward appearances count for much, and the cover of the song is a knock-out. The appearance of the sheet will sell the number like the proverbial hot-cakes, and



THE SCOURGE OF THE SEAS

Once a British gentleman, now a Barbary pirate, the Sea Hawk clad in the habiliments of a Mohammedan prince, makes his terrible name rightfully feared by every navigator on the seven seas.

the music itself will be played and sung everywhere.

The tie-up will prove second to none in importance on your ultimate attraction "The Sea Hawk." It will gain you all sorts of word-of-mouth publicity. Tie-ups with your music sellers will give you a most attractive window, and a prologue featuring the song in connection with the showing will aid you in putting over a corking presentation.

Elsewhere you will find the details of a song contest which will further publicize your theatre and arouse a world of interest among the budding singers, lyricists, music writers, and dancers of your town.

IT'S FOWNES—THAT'S ALL YOU NEED KNOW

Gloves Famous on Three Continents Tied-Up With 'Sea Hawk'

THE makers of Fownes Gloves are backing you up in a campaign to make "The Sea Hawk" the very biggest attraction you ever booked. These necessary accessories of dress are known wherever mankind has emerged from the stone age period of sartorial development.

For many years the product has been worn by men who really deserve the application of the much abused word "gentlemen." On the continent of Europe, in the British Isles, in the gold laden cities of South America, and here in our own United States, appreciative men agree with the slogan—"It's Fownes—That's All You Need To Know About A Glove."

The Sea Hawk was a regular battling bearcat, six feet of two fisted masculinity. He could pull an oar in a galley with the most muscular of his fellow prisoners, he had a strong wrist and a quick thrust. He was used to hardship of many sorts. But when he gained power on the seas he clad himself in silk and the finest raiment he could pillage from the Spanish galleons. If he ever captured a ship with a consignment of Fownes gloves, it is safe to say he would have been so pleased that he would have spared the lives of the conquered sea-farers rather than prodding them down the plank to the waiting sharks.

Fownes have made gloves since 1777, and since that date their product has been nationally advertised by word-of-mouth and in the publications having access to the great mass of humanity. Cash in on this cumulative publicity by clipping the coupon and thus gaining the benefits to be derived from this "Sea Hawk" tie-up.

* * *

SUBTLE ORIENTAL PERFUME CAPTURED FOR 'SEA HAWK'

The Scherk Importing Company has brought to America for the delectation of the nation's discriminating women the premier perfume of Europe. This daintily, haunting fragrance culled from the hearts of many flowers is called Mystikum Parfum. And it is tied-up with "The Sea Hawk."

The elusive lure of delicate scent is irresistible to the feminine heart. And when an attractive window display linking up the various luxurious necessities far famed under the name of Mystikum, with your theatre and its attraction "The Sea Hawk," both friend, dealer and yourself will have augmented bank accounts.

In the picture are scenes showing the harem beauties of a Barbary Prince. Beautiful houris purchased in the slave marts of the Orient—taken as prizes by pillaging pirates and sold for gold. There are pictures of Enid Bennett, as Rosamond, the heroine of the action-drama, she narrowly escapes the fate of an inmate of a Sultan's zenana. There are pictures showing the soft luxuriousness of the East. Oriental rugs from Kurdistan and Persia. And throughout the picture there is an atmosphere of rare perfume and incense.

The Mystikum window with its extracts, toilet waters, sachets, face powder, rouge, hair tonic, talc, soap, bath salts, and the many appropriate stills from "The Sea Hawk," will be the talk of the town.



AT THE MERCY OF A WOMAN

The soaring Sea Hawk with his wings clipped at last. The fearless pirate with unhumiliated pride awaits the adjustment of the rope from which he is condemned to dangle at the vessel's yard arm. But love triumphs and his fair haired Rosamond keeps him as the captive of her heart in happiness everafter.

NATIONAL Tie-Up SECTION

VAN RAALTE Silk Stockings (Full Fashioned)



Compare The Women
—As They Dressed
Yesterday and Today

'The Sea Hawk' Offers Fine Window Display Comparisons

BE she young or old, a Van Raalte silk stocking window display will make her stop to look—and hold her attention in rapt admiration. The showman who figures in such a display profits by a merchandising appeal that never fails to whet the appetite of onlookers. Don't miss the opportunity to increase your profits. From window shopper to movie patron is a short step when a Van Raalte display supplies the urge. Sign the coupon below and let's get together.

Silk Stockings in Newest Shades



VAN RAALTE
Silk Stockings
(Full Fashioned)

EVERY costume for day or evening will find in our display of Van Raalte Silk Stockings just the right color to complete it. Plain, Paris clocked—heavy or beautifully sheer — all Van Raalte Silk Stockings are designed to wash and wear well—they are made especially for "women who love nice things."

DEALERS NAME
AND ADDRESS

COME in and see how reasonably you can fill in your supply of undergarments from our smart new styles in Van Raalte Glove Silk Underwear.

DEALERS NAME
AND ADDRESS



VAN RAALTE
Glove Silk Underwear

VAN RAALTE

Exhibitors
Trade
Review,
45 W. 45th Street,
New York City

Please have the Van Raalte Co. forward their special window display material so that I can take advantage of this national tie-up with "The Sea Hawk." I have listed herewith my play dates and the number of display sets I can use in my exploitation.

Name
Theatre
Town State
'Sea Hawk' No. of Displays
Play Dates..... Desired

NATIONAL Tie-Up SECTION



THE SLAVE GIRL

Reared in wealth and luxury but now a slave living at the whim of the Mohammedan sheik who may purchase her for so much gold. The Barbary pirates sold beautiful womanhood captured from luckless victim vessels on the bounding Spanish main.

VAN RAALTE PRODUCTS BOOST 'SEA HAWK'

*Manufacturers of Silk Things Tie-Up
With First National Picture*

BECAUSE they love nice things" people are going to look more than twice at this window display. Then they are going to buy Van Raalte products for themselves and friends—and for the same reason are going to see "The Sea Hawk" at your theatre.

Quality always counts whether it be a question of photoplay or attractions of silk hosiery. And in both "The Sea Hawk" and Van Raalte products you have quality with a capital Q! Quality—nothing else but!

The national manufacturers of nationally known products are famous where women wear sheer silky things—gloves—underwear—stockings—veils. Women insist upon them. The Van Raalte name on merchandise means what sterling signifies on silver or a karat mark on gold.

In the "Sea Hawk" there are many shots of alluring women—and there are a great number of stills showing the various beautiful girls captured by the bold buccaneers and either held as captives or sold into the harems of oriental potentates.

Line these pictures up with an artistic window display of Van Raalte products and you will stop the passersby dead in their tracks. They'll scrutinize the window, patronize your tie-up dealer and see your picture.

Don't miss this coupon. It is as valuable to you as one attached to a Liberty Bond. Clip it now and take full advantage of the million dollar exploitation which is offered to you free, gratis and for nothing.

FAMOUS YARDLEY SOAP SELLS 'SEA HAWK'

*Old English Lavender Product a Boon
to Enterprising Showmen*

IN the early morn, to old London Town, came lavender vendors with the quaint cry, "Who'll buy my lavender?" Ladies of high degree and courtly beauties eagerly sought the choice blossoms.

Even then Yardley's Old English Lavender Soap was famed for its wholesome purity and fragrance of lavender. Today, discriminating women the world over, choose Yardley's Lavender productions for the various nuances of the toilet.

This is the background of fame and prestige offered the showmen playing First National's excellent screen version of Rafael Sabatini's story, "The Sea Hawk," in connection with unique window displays which will exploit both the Yardley products and the film attraction.

The Yardley products include toilet soap, toilet water, bath salts, shampoo, face powder, compacts and talc. These have had their message broadcasted to feminine humanity through the sort of national publications that reach about five out of every ten homes of the best families. The fact is, not only is the Yardley name a household term of national scope, but rather its field is limited to no single country. In 1770 it was appointed by royal warrant to H. R. H., the Prince of Wales, and has been foremost in the households of the civilized countries of the world ever since.

Women know that the soap is a very charming concoction, giving forth a full creamy lather, soft and velvety to the skin. Its soothing delight, rich with clean lavender fragrance, is redolent of the English countryside from whence it comes.

A window display of this internationally advertised product will have the certain effect of drawing the gaze of the members of the fair sex in your local community. They'll be mightily interested in what Yardley Soap can do for their skin and what the meaning of "The Sea Hawk," which will be advertised as being shown at your theatre conveys. It's going to put all the ladies in a curious, buying mood.

Do you get the significance of such magnificent exploitation? Lose no time then in availing yourself of the advantages offered in this window tie-up by sending in the Yardley ad coupon to the Review without further delay.

* * *

BLUEBIRD PEARLS TIE-UP AIDS 'SEA HAWK'

Pearls for "The Sea Hawk!" Shimmering, sheenful bits of iridescent splendor! Bluebird Pearls! Their lustrous beauty, their soft hues, their cream or rose tinted opalescence, would bring happiness to the heart of a Rajah's favorite, a pirate's bride or the sweethearts of the hundreds who will gaze through many windows at this luring jewel tie-up with your theatre's attraction.

Bluebird Pearls, the product of the Henshel Company, New York, differ from the Oriental gems only in regard to price, accessibility and name. For Bluebirds have been publicised where their foreign competitors have never been heard of.

In the volumes of Saturday Evening Post, Cosmopolitan, Vogue, Metropolitan, Hearst's International, Red Book, Harp-

er's, Review of Reviews, Atlantic Monthly, Scribner's, Century, World's Work and Munsey's, a total of 24,302,522 readers have familiarized themselves with the merits of Bluebird Pearls.

Will they stop at this window? Will they buy pearls and see your picture? You won't be able to keep 'em out! This Bluebird tie-up is a "bird"—one that will bring Bluebird happiness to your dealer friend and your pocketbook.

* * *

THE SEA HAWK CAPTURES TUDOR PLATE TIE-UP

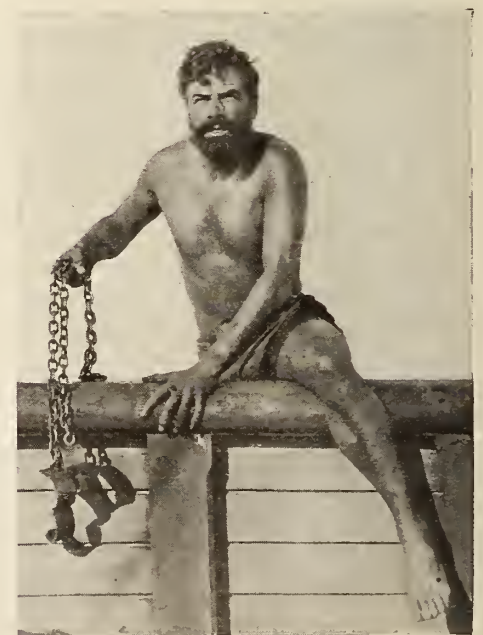
*World Famous Oneida Community
Craftsmen Back Up Showmen*

WHAT more appropriate tie-up for a pirate picture than the silver for which the buccaneers searched the seas and met death with a smile and a curse? And of all the silver plate in the world, what more appropriate than Tudor plate? The very name is redolent of old England!

One conjures up images of vast baronial halls—of turreted castles, ivy grown, and a port-cullis clothed in moss. Such, indeed was the ancestral home of Sir Oliver Tressilian before he slashed a path to fame and riches in the guise of the Sea Hawk, a Barbary pirate prince.

Every one of many million readers of Saturday Evening Post and other national periodicals is familiar with the products of the Oneida Community. These master craftsmen have for years cunningly contrived tableware which graces the lily-like linen of countless homes. Oneida Community Plate—Tudor Plate—is known wherever people have risen above the stage of eating with their fingers.

Beautifully heavy table implements heavily plated with the precious metal, attractively wrought, and executed in a manner that at once suggests the appropriateness of the honored name of British royalty—Tudor.



ESCAPES FROM THE GALLEYS

The Sea Hawk finally contrives to escape from the galleys where the cruel lashes of the overseers whip left his bare back striped in blood. Soon he arose to heights of affluence and power and became the feared and hated scourge of the Spanish Main.

This section is key to bigger profits



First National Pictures Inc. offers
the premier presentation of

FRANK LLOYD
PRODUCTIONS INC.

"The SEA HAWK"

Rafael Sabatini's love story of
a mighty Chieftain Pirate
of the Seas

with **MILTON SILLS**
and a supporting cast including
ENID BENNETT
LLOYD HUGHES
and **WALLACE BEERY**

directed by **FRANK LLOYD**

A First National Picture



Clip the coupons and dominate
your city with the greatest
box-office attraction of this
or any year.



Having its World Premiere
ASTOR THEATRE
New York City
June 2nd



NATIONAL Tie-Up SECTION

Win Rich Rewards with National Tie-Ups

THE REVIEW takes this occasion to remind the exhibitor who has booked any of the pictures that have appeared in the National Tie-up Section that the displays promised in connection with these films are available and may not be overlooked with impunity.

Warner Brothers "Beau Brummel" is tied up with The Glove Industry, Fashion-knit Ties, Personality Clothes, Sampson's Jewelry, Mineralava, Vivaudou and Sta-Shape Hats.

Goldwyn-Cosmopolitan's "Recoil" embraces Onyx Hosiery, Inecto Hair Tint, Deltah Pearls, Boncilla, Venida Hair Nets, Nemo Corsets and Chinwah Perfume.

Associated Exhibitors "Chechahcos" has a tie-up with Borden's Condensed Milk, Zepherized Knit Underwear, Auto Vacuum Ice Cream Freezer, Sterno Canned Heat, Thermo Sport Coats, La Palina Cigars.

First National's "Perfect Flapper" offers a tie-up with El Producto Cigars, Frances Faire Frocks, Regent Pearls, Mineralava, Wonderstoan, Melto Reducing Cream, Vanity Fair Underwear, Pert Rouge, Winx Eye Lash Aid, Hygienol Powder Puffs, and Djer-Kiss Compact.

Selznick offers exhibitors an unusual national tie-up opportunity with its sprakling array on "Missing Daughters." The line-up on this picture includes, Gage Hats, Criss-Cross Brassieres, Pebeco Tooth Paste, Omar Pearls, Forest Mills Underwear, Gordon Hosiery, and Wonderstoan Hair Eraser.

Showman alert to the advantages offered in these national window display tie-ups would do well if they haven't booked any of the pictures mentioned in this list to look over the selective list on the right and choose now, so that they may earn the right to figure in an exploitation deal that has increased profits as its keynote.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS'

WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

GENERAL SELECTIVE TIE-UP SERVICE BALLOT

Name of Picture	Check Tie-Ups Wanted	Name of Tie-Up	Am't. of Displays Wanted	Put Your Play Dates Here
John Barrymore in 'Beau Brummel' (Warner Bros.)	1	Glove Industries		No. of Days
	2	Fashionknit Ties		Dates
	3	Personality Clothes		
	4	Sampson's Dress Jewelry		
	5	Mineralava		
	6	Vivaudou		
	7	Sta-Shape Hats		
Betty Blythe in Rex Beach's 'Recoil' (Goldwyn-Cosmopolitan)	8	Onyx Hosiery		No. of Days
	9	Inecto Hair Tint		Dates
	10	Deltah Pearls		
	11	Boncilla Beauty Clay		
	12	Venida Hair Nets		
	13	Nemo Corsets		
	14	Chinwah Perfumes		
Selected Cast in the Alaskan Film 'Chechahcos' (Associated Exhibitors)	15	Auto Vacuum Freezer		No. of Days
	16	Zepherized Knit Underwear		Dates
	17	Borden's Condensed Milk		
	18	Sterno Canned Heat		
	19	Thermo Sport Coats		
	20	La Palina Cigars		
Colleen Moore in 'The Perfect Flapper' (First National)	21	Perfect Flapper Contest		No. of Days
	22	Frances Faire Frocks		Dates
	23	Regent Pearls		
	24	Djer-Kiss Products		
	25	Mineralava		
	26	Pert Rouge		
	27	Vanity Fair Underwear		
	28	Melto Reducing Cream		
	29	Hygienol Powder Puffs		
	30	Wonderstoan Hair Eraser		
	31	Winx Lash Nourishment		
	32	El Producto Cigars		
Star Cast in 'Missing Daughters' (Selznick Dis. Corp.)	33	Wonderstoan Hair Eraser		No. of Days
	34	Gage Hats		Dates
	35	Criss-Cross Brassieres		
	36	Pebeco Tooth Paste		
	37	Omar Pearls		
	38	Forest Mills Underwear		
	39	Gordon Hosiery		

Name Theatre
Address Town State

Paramount Spring Clean-ups!

Meighan rings the bell again!
By L. Y. Erskine and R. 'H. Davis. Scenario by Paul Sloane. Directed by Victor Heerman. Titles by George Ade.



—and an unbroken chain of other Paramount hits!

ICEBOUND

William de Mille's splendid production with Richard Dix, Lois Wilson.

DAWN OF A TOMORROW

Geo. Melford's picturization of the famous story, with Jacqueline Logan.

BLUFF

Agnes Ayres in a sparkling comedy by Rita Weiman and Josephine Quirk.

A SOCIETY SCANDAL

Gloria Swanson's gorgeous gown-divorce drama. Dwan prod.

TRIUMPH

Cecil B. DeMille returns with an ultra-modern hit!

THE BREAKING POINT

Herbert Brenon's production with Nita Naldi and all-star cast.

Paramount Pictures

Tried and Proved Pictures

A Discussion of the Tried and Proved Pictures

By CARL LAEMMLE

President Universal Pictures Corporation

EACH year sees a new generation of movie fans—people who have seen only an occasional picture, or perhaps none at all. Others who have arrived at an age when they are better able to appreciate the drama. And still others who have scoffed at the pictures as “low brow” entertainment, but have finally come to realize their importance, not only as entertainment but as a great factor in the education of the country's citizens. These people come to your theatre. If they are pleased they come again and keep coming.

These three classes, added to that class of your patronage which enjoys seeing a good picture more than once, make up a larger part of your daily or weekly audience than you perhaps realize. They also present an opportunity which you can hardly afford to overlook.

Just because six months or a year or two years ago, you played a successful picture is, therefore, no reason why you can't draw just as big a box-office with that same picture today. And since the cost is infinitely smaller than when you played it first, your profits will be

just that much greater when you play it today. Your patrons will thank you for showing them a picture they have wanted to see but didn't know where to find.

Another important phase of the “tried and proved” picture is to be found with your opposition house. Among your patrons are a large number of fans who come to your house because it is *your* house. This is a clientele which you have built up by showing a good picture at practically every performance, and by making your audience feel at home with the many conveniences and added attractions which are always available for the wide awake exhibitor. These patrons invariably go to your theatre whenever they “go to the movies” and of course do not see many pictures that your opposition is running.

MANY of these pictures are just as good and perhaps, in some cases better than those you have run and are at a later date just as good for those who have not seen them. Another opportunity for you to cash in on and at the same time please your customers.



IN THE VILLAIN'S CLUTCHES

As evil and as fascinating as a rattle-snake, the villainous Austrian lieutenant will cause your audience to shudder. Eric Von Stroheim plays the part wonderfully in Universal's “Blind Husbands.”

One very striking example of what the tried and proved picture can do for the exhibitor is “A Society Sensation,” a production made some years ago and in which Rudolph Valentino was featured. I had this picture recut so that it was in only two-reels. Fresh “paper,” new slides, trailers and other accessories were made for it and it was released at a time when there were no other pictures featuring the popular idol available, although the papers and magazines were giving him as much, if not more publicity and advertising than he had ever before received. Most of you are familiar with the result because you have already cleaned up on the picture. Many of you were far sighted enough to bill it above your feature.

SEVERAL years ago Von Stroheim made what is considered his greatest picture, “Blind Husbands,” for Universal, and because of repeated requests from exhibitors and from many readers of our Saturday Evening Post ads I am reissuing it. It has been recut and retitled; new slides, trailers and posters have been made for it and fresh prints are being shipped to the exchanges. This picture was a tremendous success when it was first released. Thousands upon thousands saw it and not only enjoyed it but learned a great lesson from it. Today it will reach as many if not more people and will be enjoyed just as much. Exhibitors will clean up on it.



‘THE MAN YOU LOVE TO HATE’

The great Austrian actor-director is, as usual, well hated in the typical part he plays in Universal's Tried and Proved picture “Blind Husbands.” People will travel miles to see Eric Von Stroheim in this picture.

In the Tried and Proved Hall of Fame

Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed

March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of

the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.



CRACK the summer bugaboo! Make the summer slump a myth! Play pictures that are tried and proved—the kind that have records of big business; the kind that are backed with national advertising, that bring everything you need to your program when you need it. Here are tried and proved Universal Jewels—part and parcel of Universal's Great Summer Drive. Don't waste time! Don't shop and worry and try to out-guess your public. These pictures stand on their record. Box office records! Give them what they are waiting for. Pick the ones you have not played. Each is a money-getter.

TRIED AND PROVED UNIVERSAL JEWELS

NAME	CAST	TYPE OF STORY	WHAT CRITICS AND EXHIBITORS SAY
Merry Go Round	Mary Philbin	The most stupendous love story ever told.	"Everything that you claim it to be."—Jack Cairns, Mgr., Brooklyn Theatre, Detroit, Mich.
A Chapter in Her Life	All-Star	A gripping drama of family life.	"A good one."—F. N. Harris, Mgr., Amuse Theatre, Hart, Mich.
Thundering Dawn	J. Warren Kerrigan Anna O. Nilsson	Thrilling melodrama.	"What an audience picture 'Thundering Dawn' has turned out to be!" — Walter Reade, Mgr., Reade's Hippodrome, Cleveland, Ohio.
The Acquittal	Claire Windsor Norman Kerry	Sensational mystery.	"Big business with this one."—C. W. Irwin, Mgr., Imperial Theatre, Columbia, S. C.
A Lady of Quality	Virginia Valli	An adventuresome romance.	"Magnificent."—Washington (D. C.) Times.
The Storm Daughter Drifting White Tiger	Priscilla Dean	Action and thrills.	"Real Motion Picture thriller."—N. Y. Telegram.
Darling of New York	Baby Peggy and big cast	Thrilling melodrama.	"Phenomenal!"—R. W. Bender, Mgr., Columbia Theatre, Seattle, Wash.
The Law Forbids	Baby Peggy and big cast	Melodrama with big climax.	"Don't miss it!"—N. Y. Morning Telegraph.
Fools Highway	Mary Philbin	Youth and romance in old New York.	"Amazingly good entertainment."—N. Y. Evening Journal.
Sporting Youth	Reginald Denny Laura La Plante	A speed picture of American youth today.	"Best thing the writer can ever recall."—C. H. Powers, Mgr., Strand Theatre, Dunsmuir, Cal.

PRESENTED BY CARL LAEMMLE

'Reported Missing'

Comedy Drama

Released by Selznick

BRIEF: Richard Boyd inherits the Boyd Shipping Company, but being a young man his mind is not on business and takes no interest in it. An Oriental shipping magnate is anxious to get the fleet owned by Boyd and influences him to give him an option. Pauline Dunn, Boyd's sweetheart, objects to Boyd's giving the option and makes him promise not to allow the option to go through. The Oriental magnate kidnaps the two young people hoping to keep Boyd until the expiration of the option. The ship is wrecked and they escape. Boyd kills the Oriental in his home and rescues Pauline and the path is clear for a happy marriage.

REPORTED MISSING has a lot of genuine humor, the Owen Moore type and is generously sprinkled with a quantity of tense situations and real thrills which make the comedy parts even more obvious. Some of these include a race between a hydroplane and a hydroaeroplane, a rough and

tumble fight in the villain's house, a series of comedy scenes and elaborate gowns are worn by Nita Naldi and Pauline Garon, the flapper.

In the exploitation of this film a number and variety of novelties have been secured to broadcast the title of the picture and impress it on the consciousness of the public. These novelties include goggles and a nose flap on which are printed "Owen Moore in 'Reported Missing.'" Kids eat up these novelties and it is a sure bet to get the name of your picture before the whole household. These novelties will be a good thing to distribute to everyone as they leave the theatre.

You can tie-up with some modiste or some women's apparel house for a display of flappers' outfits and some of their exquisite gowns. You can furnish a bunch of attractive stills to go along with this display.

The reward stunt would be a knockout for exploiting this picture as it would affect a keen interest. Tack up signs in every conspicuous and available place reading: "Richard Boyd and Pauline Dale reported missing. \$500 reward for any information leading to the whereabouts of these two." Replace these signs with some new ones stating that these people have been found and can be seen at the.....Theatre any afternoon or evening during (date of showing).

A good ballyhoo would be to have a boy made up as a town crier and have him go through the streets on horseback calling out "Reported Missing, Richard Boyd and Pauline Dale." You can pull this prior to your showing then during the showing this same fellow can call out "Found, Richard Boyd and Pauline Dale Reported Missing. Be sure to see them now at the.....Theatre."

Selznick exchanges have a very complete press book and you can get additional ideas for resultful exploitation.

* * *

'Big Brother'

East Side Melodrama Released by Paramount

BRIEF: Jimmy Donovan, leader of the Car Barn Gangsters, promises one of his pals killed in a dance hall raid to be a big brother to his little brother, Midge. Jimmy goes straight for Midge's sake but Prohibition Officer Dryea takes Midge away while Jimmy is at work. Jimmy finding the kid gone vows he is through with society but Father Dan and Kitty, influences him to be straight. Kitty and Jim are arrested for a payroll theft. Jim breaks away and goes to Cokey Joe who did the job and after a shooting affray gets the payroll. Jim is taken to the hospital and in his delirium keeps asking for Midge. Father Dan gets Midge and Jim is advised that all he has to do is get well. Kitty asks him to live for her sake and he does.

THIS story has so many true to life situations in it that any exhibitor would be able to show it to a big house. The situations in "Big Brother" can be found in any city of any size, as it has made a record run to big houses.

Your best bet for the most successful exploitation is a good lobby display of stills and posters. Tom Moore, alone, is a drawing card and you can play him up with attractive posters in his characterizations of this picture.

Two big tie-ups any exhibitor can get in his city are the "Big Brother Movement" which is international, and the Boy Scouts. Every Boy Scout is taught to help one another and "Big Brother" is a great example for them.

You can tie up a local book store and get a big window display of the novel "Big Brother," which has been published by Harper and Brothers of New York. Give them some of the attractive stills and posters which you can obtain from Paramount for just such window displays.

The big song hit "Big Brother" by Waterson, Berlin and Synder has had tremendous national exploitation and should be a knockout for a tie-up with your local music dealer. Everyone looks forward to getting the song hits with the pictures or plays shown and

you can place a good bet on this for resultful exploitation.

Every youngster in the neighborhood has his wild oats years—give a prize to the one who can make up best for the character of Midge, the east side kid. Pick a bunch of the kids with the prize winner as the leader and have them walk through the streets and sing "Big Brother," or have them standing around in the lobby. These kids will attract a lot of attention and will help put over your picture.

Paramount has issued a very thorough press sheet and unusually attractive posters with "Big Brother" and with a couple of tie-ups and exploitation features such as we have outlined here you can't help but show this picture to full houses.

* * *

'Three O'Clock in the Morning'

Night Life Story Released by C. C. Burr

BRIEF: Elizabeth Winthrop's fascination for the cabarets and night life is brought to task by her parents which she resents. She has a quarrel with her fiancé, Clayton, over the attentions shown her by Hugo Von Strohm, a man around the town she met at one of the cabarets. She returns his ring and leaves for New York to be on her own resource. After walking the streets in search of employment in the various theatres finally is compelled to take a job as waitress. Von Strohm runs into her and offers her a job dancing. Clayton seeing her picture in the papers goes to N. Y. and receives a cold reception, but they go driving and hit a crippled news boy. Clayton is arrested. Von Strohm invites her to dine at a road house and her parents seeing her go in a hush after her and are just in time to save her from Von Strohm's forced attentions. They take her home and show her a letter from Clayton saying he was released and leaving for South America. She rushes to the wharf in time to see him pulling out and after signaling she loved him he jumps overboard and swims to her and they embrace oblivious to the spectators.

THIS story of the night life in the cabarets featuring Constance Binney is a picture always welcome in any city. Constance Binney is now playing on Broadway in "The Good Little Devil," one of the big hits in the musical comedy hits. Her support in the persons of such well known screen celebrities as Mary Carr and Edmund Breeze is an assurance that not only the young people but the old as well will enjoy "Three O'Clock in the Morning."

With the oil paintings, attractive posters and stills you can have a very attractive lobby display. The lobby can be fitted up as the stage of a cabaret and with a good band playing some of the popular hits can't help but give this picture a rousing send off. One of the pieces to be featured is the song hit which is tied up with the picture should be "Three O'Clock in the Morning." Your music store should be tied-up and give a good window display of this song with some of the attractive posters and stills you will furnish.

A big face of a clock set at 3 electric lighted in the front of your theatre or on a ballyhoo will have a lasting effect. With the ballyhoo you could arrange for two face clocks on each side of the vehicle and have them lighted at night and on the top of them have several chorus girls in ballet dresses. Everyone likes this stuff and falls for it.

A good tie-up would be with your shoe store on ballet shoes. Every mother's aim is to have her little girl a dancer. This will be a good chance for the shoe man to advertise his ballet shoes and you can furnish him with stills of the chorus in the cabaret. This chorus is the famous Bambalina girls of "Wild Flower," one of the biggest hits on Broadway this season.

Mary Carr, made famous by her mother role in "Over the Hill," is a drawing card and can be played up heavily. Mary Carr's natural interpretation of motherhood in "Three O'Clock in the Morning" has a strong appeal and you can't make any mistake in playing her up big.

The press sheet and exploitation matter accompanying this picture will give you some live leads to follow in making this picture go over 100 per cent.

JIMMIE AUBREY*Has the Faculty
of Producing***LAUGHS***That's All!**But,—**That's Plenty***JIMMIE AUBREY
COMEDIES***Released By***STANDARD CINEMA
CORPORATION***Through***SELZNICK
DISTRIBUTING
CORPORATION****"The prints are in
FINE CONDITION"**

The Exhibitors Round Table

'Dorothy Vernon' Controversy

The United Artists production, "Dorothy Vernon of Haddon Hall," now showing at the Isis Theatre, a suburban house of Kansas City, for two weeks at prices ranging up to \$1.50, has stirred up a conflict of more than one phase. It has brought on a newspaper argument of whether or not a picture at such prices is logical—whether fans will pay the price or not.

The Kansas City Star points to the fact that more than 9,000 persons saw the picture the first four days and assert that there no longer is any doubt but that Kansas Citians will support feature pictures that combine higher qualities.

The Kansas City Journal-Post, on the other hand, devotes a half-column under a large heading "Pickford Film Suffers Flop," and asserts that the picture, which Frank L. Newman refused to raise his prices for, consequently not booking it is conclusive proof that "Kansas Citians do not care to spend more than the regulation movie admission to see motion pictures."

Then, the management: "It simply is a case of the Journal-Post trying to 'hit back' because we do not advertise in that paper," Sig Cohen of the Isis Theatre said, "The production played to about 9,000 persons in the first four days and we are more than satisfied with our two-week policy adopted with the picture."

* * *

Stenogs Lost

An unusual and humorous situation prevailed in Kansas City's movie colony Monday morning. Stenographers and other office assistants were scurrying about in blind fashion in search of the Goldwyn office. It had been generally understood among the male members of the force, following the consolidation of Goldwyn and Metro, that the equipment of the Goldwyn office would be moved into the Metro office at 1706-8 Wyandotte Street Sunday night, but many of the gentler sex were not informed of the plans. As a result they were found in a vacant office Monday morning, their fair faces shrouded in perplexity, wondering if they still were employed or unemployed. They soon were "steered" on the right track, however, and all enjoyed a good laugh. L. B. Metzger is in charge of the new consolidated office. Most of the sales forces of both offices will be retained, temporarily, at least, it was announced.

* * *

Metro Moves Office

The Buffalo office of Metro Pictures Corporation has moved into the Goldwyn exchange in the Beyer Film building, North Pearl street, and is now operating under the name of Metro-Goldwyn, with Henry W. Kahn as manager of the combined companies. Vincent McCabe, former Goldwyn manager, is remaining as a special representative and the entire sales and office forces of both companies is being retained intact. Sam Eckmann Jr. and Tom Connors were in town the other day completing details of the moving.

* * *

Kansas City Changes

Quite a number of changes in the personnel of Kansas City exchanges occurred last week. Lew Nathanson, who formerly represented Selznick, now is selling Associated Exhibitors product, while R. H. Jones, formerly with Universal at Oklahoma City, is the new booker at the A. H. Blank Enterprises office. A new sales representative for F. B. O. is J. Morris, formerly with

Metro. C. W. Vidor who, for seven years has been with Fox in Chicago, now is working out of the Kansas City Fox office, while E. A. Westcott has resigned as salesman for Educational. Irma Boyle and Frances Smith have been added to the Vitagraph office, being stenographer and assistant inspector, respectively.

* * *

To Honor Sheehan

A big welcome home banquet is being arranged by G. K. Rudolph, manager of Buffalo Fox office and the Film Board of Trade in honor of Clayton P. Sheehan, district manager for Fox who has just returned from an extended business trip in Europe. The banquet will be held Thursday evening, June 12 and will be staged in the Hotel Statler. City officials, members of the press, Film Board and invited guests, will attend. Mr. Sheehan is expected to give some interesting facts on conditions overseas.



FRANK C. PARKER

Stockton, Cal., is fortunate in having an exhibitor as progressive as Mr. Parker. He is on his toes at all times and all the big pictures may be seen at the Lyric theatre. He is a real showman.

Plan Outing

One of the big events of the convention of the M. P. T. O. of N. Y., Inc., at Buffalo the week of July 7 will be the outing staged by the Film Board of Trade of Buffalo. President Sydney Samson of the Film Board has appointed the following committee to work out the details of the picnic: Henry W. Kahn, Metro, chairman; Fred M. Zimmerman, F. B. O.; G. K. Rudolph, Fox; Colonel Howard F. Brink, Educational and Mr. Sampson, ex-officio.

* * *

Exhibitors Fined

Two Buffalo exhibitors were arrested last week and fined \$25 each when convicted on charges of admitting children under 16 to their theatres and unaccompanied by parents or guardians. The two managers were Walter Maxwell, manager of the Marlowe on Virginia street and Nicholas Vassiliadis, manager of the Strand in Clinton street. Both were arraigned in adult's part of children court.

Preview for 'Chronicles' Series

More than 1,000 invitations have been issued to a preview showing in Kansas City of the film, "A Frontier Woman" and "Wolfe and Montcalm" by 150 members of the Yale Club. The films are a part of a series of fifty historical pictures produced recently by Yale University in order to interest Americans more in their country.

* * *

Film Men Elect

The following officers of the Kansas City Film Salesmen's Club have been selected: Charles W. Russell, president; J. Edwin Dodson, M. E. Williams, Stanley Mayer, M. Van Praag, W. P. Bernfield and Roy Young. The first regular meeting, at which routine business was transacted, was held April 26 at the Film Board of Trade.

* * *

New Theatre for Westfield

The J. G. Carlson Realty Corporation has been organized with a capital of \$75,000 to build a new motion picture theatre in Westfield, N. Y., which will be operated by the Zicofe corporation of Buffalo, the officers being Fred M. Zimmerman, M. Cohen and George Ferguson.

* * *

Theatre Purchased

The equipment of the Burg Theatre, Council Groves, Kas., has been purchased by W. R. Bratton from the Citizens' State Bank of that city. Mr. Bratton is contemplating the sale of the theatre, which is closed, as he intends to enter the amusement park business in Florida.

* * *

Summer Carnival Revives Business

With the arrival of the summer carnival, George Tetrault running the Grand Theatre in Watervliet, decided to open his house four days a week instead of seven, anticipating the slump of business which occurs every year with the arrival of the summer carnivals. The past week, however, proved a rainy one, and with the house dark on three nights, the rain also caused a slump in whatever business the carnival might ordinarily attract.

* * *

Purchase Theatre

The Grand theatre building in Batavia, N. Y., has been purchased by Morris and Henry Gorman, of Buffalo, from Jacob and Charles Gann, of Oakfield, N. Y. The Gorman Brothers are buying the property purely as an investment and will make no changes at present.

* * *

New Coast Theatres

Three new houses opened in the Pacific Northwest this week. The first was the D. and R. Theatre in Aberdeen, Wash., fully equipped to care for both roadshows and pictures. It opened May 8, to a large audience, and is a distinct credit to the community. It was built by Dolan and Ripley who own a number of other houses.

* * *

To Protect Films

Stickers for the protection of new prints have been printed by the Kansas City Film Board of Trade. The stickers read:

"Notice—This is a new print. Please loosen tension spring or adjust your machine so as not to damage film."

Round Table Briefs

Greater Features, Inc., has purchased Captain Kleinschmidt's "Adventures in the Far North," for the eight states of the Pacific Northwest.

* * *

Work on the Oregon Theatre at 22nd Avenue, and Madison St., Portland, started May 6. It is to be a 500 seat house, built in connection with a group of five stores. Anderson and Frazer are owners. It will open September first.

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J. W. Almos, of the Almo Theatre, Poulbo, Wash., joined the ranks of the benedicts this week when he married Miss Ilma Tolonen. They are enroute for Chicago on their honeymoon.

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The South Park Theatre, Seattle, has been sold by Rocco Battista to Rainford and Cayffman.

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Five of the new features for next season's release, have already been received at the Seattle Universal exchange and are being screened for exhibitors.

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Western Film Corporation, of Seattle, announces the booking of the Independent Pictures Corporation, product for first runs by Neil and Allender's circuit of Spokane theatres.

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The Market Theatre, Seattle, has been sold by M. Kamia, to Johnson and Winkler.

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Bert Edwards, formerly manager of the Kansas City Fox branch office and recently a salesman for Selznick, has joined the Metro sales force in Kansas City.

* * *

Another addition to the F. B. O. sales staff in Kansas City is George Reap, formerly assistant manager of the Kansas City Fox branch office.

* * *

Monty Salmon, floor manager of the Howard Theatre, Atlanta, is recovering nicely from an accident when he fell in the lobby of the theatre, sustaining a broken knee cap, broken wrist and a fractured rib. He will probably be confined to the hospital for three months or more, however.

* * *

Lewis Kalbfield, manager and owner of the Grand Theatre, Palatka, Florida, was an Atlanta visitor last week.

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Jensen & Von Herberg, according to report, have taken over the Highway theatre, Portland, Ore. W. E. Tibbitts will continue to manage the house.

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The Moore Amusement Co., of Tacoma, Wash, is reported to have taken over the Rex, operated by Martin Steffen, and the Orpheum in South Tacoma. Moore Amusement is the Tacoma Jensen-Von Herberg unit.

* * *

The Columbia, Seattle, is out with a brand new house organ, a snappy little paper called the Columbiagram. Interesting little notes about the stars, facts about coming pictures, and a bit of personal news about theatres are included.

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J. E. Wallace has opened a new theatre in Stanley Creek, North Carolina.

* * *

Dr. R. E. Blanchard of Alexandria, La., has recently completed a beautiful little theatre in that town, to be opened within the near future.

Joe Brandt, president of the C. B. C. Film Sales Company has returned to New York after a successful business trip to Oklahoma Texas and other southwestern states.

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The Famous Players-Lasky Corporation is erecting a \$20,000 exchange building at San Antonio, Texas.

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E. G. Spomentarger opened his new theatre at Arkansas City, Ark., March 28.

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H. H. Elliott will open a new airdome with 1000 seating capacity at Corpus Christie, Texas, about June 15, with 5 and 10 cent admission prices.



BEAUTIFUL BETTY

Betty, as above, is seen in Selznick's "Woman to Woman" and should a cut-out of Betty, as shown, be placed in front of your lobby, who could resist entering the theatre.

Redecorating and furnishings, amounting to \$6,000, and other improvements have been made at the Warwick Theatre, Kansas City. A new lighting system and a general spring "clean-up" was ordered not long ago by Manager Walker.

* * *

If rumors afloat on Kansas City's movie row are true, Gerald Akers, Universal division manager, is taking aviation lessons and soon will pilot a Universal plane between Kansas City and St. Louis.

After lagging behind several weeks in the national Educational drive, the Kansas City branch "came back" last week and established a new sales record. Fifty-five out of fifty-nine theatres in Kansas City, Mo., and ten out of twelve houses in Kansas City, Kas., was the new high mark.

* * *

A ball park at Forty-seventh Street and Bellview Avenue, Kansas City, has been leased by the Pathe-Crescent team and will be known as Hollywood Park. The formal opening will be Sunday, when the Pathe-Crescents play the First National Braves and the Film Service team meets the Hollywood All Stars in a twin bill.

* * *

Exchange representatives who were visitors in Kansas City last week were: S. A. Shirley, district manager of Metro; E. A. Schuster, traveling auditor for Vitagraph; Oswald Brooks, serial sales manager for Pathe; Lloyd Willys, special Selznick representative, and Oscar Morgan, special Pathe representative.

Among out-of-town exhibitors were: George H. Merriam, Miami, Okla.; Ben Levy, Joplin; S. E. Swann, Salina, Kas.; John Tackett, Coffeyville, Kas., and Herbert Thatcher, Abilene, Kas.

* * *

Paul Hoffman, former owner of the Circle Theatre, Kansas City, has deserted the exhibitor's end of the industry and accepted a position as city salesman for Selznick.

* * *

While scaffolding and heavy canvas looms about the ceiling and above the stage of the Newman theatre, Kansas City, pending the progress of \$25,000 improvements, there is not one whit of interference with regular performances, the work being done at night. The lobby, stage and other parts of the house are being altered. H. Alexander Drake of Kansas City is the architect.

* * *

The Circle Theatre of Kansas City has been purchased by E. G. Benham from John Smolinisky. Both parties in the deal were represented by the National Realty Company.

* * *

John Plumb, it was announced last week, has been appointed publicity director of the Orpheum and Grand Theatres in Topeka, Kas.

* * *

Jean Belasco, Universal exploitation representative now in Kansas City, had as his guest last week, Claude Saunders, Paramount exploitation chief, who was in Kansas City arranging plans for the annual Paramount Week drive.

* * *

Here is one way for an exchange to "stand in" with an exhibitor—Mrs. L. B. Lewis, booker for the Kansas City Selznick office, sang at the opening of the new Orpheum Theatre at Lawrence Kas., and, according to reports, went over great. Mrs. Lewis frequently has sung before the public in Kansas City.

* * *

Rain and inclement weather did not stop C. F. Senning, Educational branch manager at Kansas City, from his visit to the territory last week.

* * *

W. Millington and "Kit" Carson of the Empress Theatre, Osawatimie, Kas., who were in Kansas City last week, are considering several new locations for a theatre.

Round Table Briefs

James Cardina will close his Kensington theatre on Grider street, Buffalo, June 1, for several weeks during which time he will make extensive alterations and install a new Marr & Colton orchestral organ.

* * *

William Fox, New York millionaire magnate was in Tulsa, Okla., on a visit to his daughter, Mrs. Herman Livingston, who lives in Tulsa, and stated that he contemplated building a new theatre building in Tulsa, to be modelled after the new Fox theatre in Philadelphia.

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The Folly theatre at Drumright, Okla., has been closed for an indefinite time.

* * *

E. O. and O. T. Hagee are erecting a new theatre at Willow, Okla., which will be modern and up to date.

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Ed Collins has been appointed manager of the Tremont and Queen theatres at Galveston, Texas, succeeding Charles Sasseen, resigned.

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T. A. Howell, contractor, is erecting a new theatre at Orange, Texas.

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Gene Fagan, of Oklahoma City, has purchased the American Theatre at Corsicana, Texas and changed its name to the Isis. Admission prices reduced to ten cents.

* * *

Ben B. Lewis, pioneer exhibitor of El Paso, Texas, died at that place May 9th.

* * *

Claude E. Ezzell has been appointed by Selznick Pictures Corporation as district manager with headquarters at Dallas, Texas.

* * *

Smithey has remodeled a building at Hammon, Okla., which will be turned into a movie theatre soon.

Max Brock, film man of Dallas, Texas, and Miss Lorene Yates of Arlington, Texas, were married at the home of the bride in Arlington, May 10th.

* * *

The Strand Theatre, Greensboro, North Carolina, is the latest acquisition by S. S. Stevenson's Carolina chain of ten cent theatres. The Strand was re-christened "Everybody's Theatre" upon being taken over by Mr. Stevenson.

* * *

John B. Snider, of the Grand Theatre, Bessemer City, Alabama, has been elected president of the Bessemer City Chamber of Commerce.

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A. R. Ninninger, formerly salesman for Progress Pictures out of Atlanta, has taken over the management of J. W. Phillip's theatres in Oscala, Florida.

* * *

C. R. Beacham, Atlanta manager for First National, has been very ill at his home for two weeks but is reported as recovering.

* * *

Howard Waugh, who is now manager of Loew's Palace theatre, Memphis, Tenn., brings to his new position a wide experience, having started as an usher with Jules Delmar in Celoron Park, N. Y. Later he joined Hagenbeck and Wallace's circus and trouped with them for six years. Within the past few years he has been connected with a half dozen theatrical enterprises throughout the country, mostly in New York state.

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The Forsyth, Atlanta, will close its season of Keith vaudeville and pictures on Saturday, May 31. The following week permanent stock will be inaugurated there for the summer.

* * *

The Beachman Theatre, Orlando, Florida, has been closed for extensive alterations. During the interim the Beacham attractions have been transferred to the Phillips theatre.

Fred Martin, well known Southern showman and film man, has opened the Orpheum Theatre, Nashville, with permanent stock. It was formerly a Sudekim house.

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R. J. McAdam, proprietor of the Casino moving picture theatre of Halifax, N. S., and identified with the presentation of films for years, was recently married to Miss A. McSweeney. The couple spent their honeymoon in New York City.

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The St. John Opera House of St. John, N. B., has returned to the policy of presenting moving pictures exclusively. The first pictures to be booked being "The White Rose," "Rosita" and "A Woman of Paris."

* * *

Famous Players Canadian Corporation, Limited, Toronto, has declared and paid a dividend of \$2.00 per share for the first quarter of 1924 on the first preferred stock of the company, according to an announcement by N. L. Nathanson, managing director of the Canadian company.

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Announcement has been made by James Gorman, of Montreal, that Associated First National Pictures will release "Abraham Lincoln" as a special production in the Dominion of Canada. Mr. Gorman is in charge of the First National office at Montreal.

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Walter H. Golding, manager of the Imperial Theatre, St. John, N. B., which is owned by E. F. Albee, recently gave addresses on the subject of "Publicity" before both the Rotary Club and the Gyro Club of St. John.

* * *

Harry Pyfynch, formerly with the Metropolitan Theatre, Winnipeg, Manitoba, which is operated by Famous Players, has become manager of the Theatorium in Hollywood, Calif. Miller Stewart, formerly in charge of the Winnipeg Metropolitan, is now manager of the De Luxe Theatre, Los Angeles.

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J. H. Thompson is installing a new theatre at Stamford, Texas, to be named the Toyland.

* * *

L. E. Brewer, of Duncan, Okla., has purchased the Criterion Theatre at El Reno, Okla., from Shuttee & Cole.

* * *

The Princess Theatre at Denton, Texas, was destroyed by fire last week. Grover Campbell, the owner, announces that he will rebuild in the near future.

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Bert King, former branch manager for Vitagraph at Dallas, Texas, has purchased half interest in the Hodge Theatre at Stamford, Texas, and will manage same.

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The new Home Theatre was opened at Blytheville, Ark., last week. The theatre is modern and up-to-date in every particular.

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L. Stevens will erect a new airdome at Picher, Okla., in near future.

* * *

Two new theatres are being opened at Sand Springs, Okla. One owned by Fred F. Ganez, seats 350, and the other owned by T. A. Burton, seats 350.



HOME FIRES ARE BURNING

In First National's "Enchanted Cottage," Richard Barthelmess and May McAvoy are at their best. The scene shows them reminiscing before the fire.

Production Chart with Review Dates

In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short subject releases with the date of release and length.

SEPTEMBER

Feature	Star	Director	Distributor	Length
Age of Desire	All Star		First Nat'l	5,174
Barefoot Boy	All Star	Kirland	C. B. C.	5,800
Blinky	Hoot Gibson	Not credited	Universal	6,000
Bluebeard's Eighth Wife	Gloria Swanson	S. Wood	Paramount	5,765
Bright Lights of B'way	All Star	Campbell	Principal	6,765
Broadway Gold	E. Hammerstein	Dillon	Truart	6,814
Call of the Wild, The	Buck	Fred Jackson	Pathe	8,000
Chapter, in Her Life, A	All Star	Lois Wilson	Universal	6,330
Cheat, The	Negri-Holt	Fitzmaurice	Paramount	7,413
Clean Up, The	H. Rawlinson	Parke	Universal	5,800
Covered Wagon, The	Special Cast	Jas. Cruze	Paramount	10,000
Daytime Wives	Dereyls Perdue	Not credited	F. B. O.	6,051
Drivin' Fool	Wally Van		Hodkinson	5,779
Eleventh Hour, The	Mason-Jones	Durning	Fox	
Enemies of Women	L. Barrymore	Crosland	Goldwyn	10,501
Eternal Three, The	Special Cast	M. Neilan	Goldwyn	6,845
Exiles, The	Doug MacLean	Not credited	Goldwyn	10,000
Fair Cheat, The	All Star	King	F. B. O.	6,000
Fighting Blade, The	Rich. Barthelmess		First Nat'l	8,729
French Doll, The	Mae Murray	R. Z. Leonard	Metro	7,000
Going Up		Ingraham	Asso. Exhib.	6,053
Gold Diggers, The	Hope Hampton	Beaumont	Warners	7,500
Gold Madness	Guy B. Post	Thornby	Principal	6,000
Green Goddess, The	Special Cast	Idney Olcott	Goldwyn	9,100
Gun Fighter, The	William Farnum	Not credited	Fox	5,000
Haldane of the Sec. Serv.	Houdini	Houdini	F. B. O.	5,000
Hell's Hole	Chas. Jones	Not credited	Fox	5,000
Her Reputation	Special Cast	J. Wray	First Nat'l	6,566
Hunchback of Notre Dame	Lon Chaney	W. Worsley	Universal	12,000
Lawful Larceny	Gray-Naldi-Nagle	Allan Dwan	Paramount	5,503
Lone Star Ranger	Tom Mix	Not credited	Fox	6,000
Main Street	Blue-Vidor	Beaumont	Warners	8,000
Marriage Maker, The	Ayres-Holt	Wm. deMille	Paramount	6,295
Merry Go Round	Philbin-Kerry	R. Julian	Universal	10,000
Mine to Keep			Grand Asher	
Monna Vanna	Lee Parry	Eichberg	Fox	8,000
Mothers-In-Law	York-Clifford-Glass	Gasnier	Preferred	6,725
Potash-Perlmutter	Bernard-Carr	Badger	First Nat'l	7,000
Puritan Passions	Glenn Hunter	Tuttle	Hodkinson	6,600
Red Lights	Special Cast	C. Badger	Goldwyn	6,841
Roughed Lips	Dana		Metro	6,000
Silent Partner, The	Moore-Joy	Magne	Paramount	5,000
Spoilers, The	Special Cast		Gold-Cos.	8,028
Strangers of Night	Moore-Bennett		Metro	7,800
Three Ages	B. Keaton		Metro	6,000
Three Wise Fools	Eleanor Boardman		Gold-Cos.	6,946
To The Last Man	Special Cast		Paramount	6,000

OCTOBER

April Showers	Harlan C. Moore	Tom Sorman	Preferred	6,000
Ashes of Vengeance	Norma Talmadge	Frank Lloyd	First Nat'l	10,000
Bad Man, The	Holbrook Blinn	Edm. Carew	First Nat'l	7,000
Big Dan	Charles Jones	Wm. Wellman	Fox	5,934
Cameo Kirby	John Gilbert	Jack Ford	Fox	6,931
Country Kid	Wesley Barry		Warner	6,200
Dancer of the Nile, The	Special Cast	Wm. P. Earle	F. B. O.	6,000
Day of Faith, The	Special Cast	Browning	Goldwyn	6,000
Desire	Special Cast	Rowland U. See	Metro	7,000
Does It Pay?	Hope Hampton	Charles Horan	Fox	7,000
Devil's Dooryard	All Star	Lewis King	Arrow	5,000
Drifting	Priscilla Dean	Tod Browning	Universal	7,000
Dulcy	C. Talmadge	S. Franklin	First Nat'l	7,600
Eagle's Feather, The	Special Cast	Edw. Sroman	Metro	7,000
Eternal Struggle, The	Special Cast	Reg. Barker	Metro	8,000
Exiles, The	John Gilbert	E. Mortimer	Fox	6,000
Foolish Parents	Special Cast	Frank Crane	Asso. Ex.	6,000
Governor's Lady, The	Special Cast	Harry Millard	Fox	6,000
Grail, The	Dustin Farnum	Campbell	Fox	5,000
In the Palace of the King	B. Sweet	Fanpell	Gold-Cos.	7,453
Lights Out	Ruth Stonehouse		F. B. O.	6,590
Lone Fighter, The	J. B. Warner	Not credited	Sunset	5,000
Love Trap, The			Grand Asher	
Marriage Maker	All Star	Wm. D. Meille	Paramount	6,295
Meanest Man in World	Special Cast	Eddie Kline	First Nat'l	5,000
Men in the Raw	Jack Hoxie	Geo. Marshall	Universal	5,000
Miracle Makers	Special Cast	Van Dyke	Asso. Ex.	6,000
No Mother to Guide Her	Genevieve Tobin		Fox	7,000
Pioneer Trails	Special Cast	David Smith	Vitagraph	7,000
Ponjola	Special Cast	Donald Crist	First Nat'l	7,000
Prince of a King, A	Dinky	Albert Austin	Selznick	6,000
Printer's Devil, The	Wesley Barry	Wm. Baudine	Warners	6,000
Puritan Passions	Special Cast	Frank Tuttle	Hodkinson	8,000
Ramblin' Kid, The	Hoot Gibson	E. Sedgewick	Universal	6,000
Rendezvous, The	Conrad Nagel		Gold-Cos.	7,415
Rosita	Pickford	Lubitsch	United Art.	8,800
Ruggles of Red Gap	All Star	Jas. Cruze	Paramount	7,590
Shattered Faith	Special Cast	J. J. Ormont	Independent	6,000
Six Days	Griffith	Brabin	Goldwyn-Cos.	8,000
Six-Fifty, The	Welsh-Adoree	Nat Ross	Universal	5,000
Slave of Desire	Special Cast	G. V. Baker	Goldwyn	7,000
Social Code	Dana		Metro	
Steadfast Heart, The	Special Cast	Sheridan Hall	Goldwyn	7,000
String of the Scorpion	Edmund Cobb	Rich. Hatton	Arrow	5,000
Thundergate	Special Cast	J. De Grasse	First Nat'l	7,000
Times Have Changed	All Star	Fleming	Paramount	6,000
Untameable	All Star	Blache	Sunset	5,000
Way of Transgression	All Star	Craft	Independent	5,000
What Love Will Do	Enneth McDonald	Not Credited	Indep.	5,000
Where Is West	Hoxie	Marshall	Universal	5,000

NOVEMBER

Feature	Star	Distributor	Length	Reviewed
April Showers	Harlan-Moore	Pref. Pic.	6,350	Nov. 17
Bag and Baggage	All Star	Selznick	6,338	
Blow Your Own Horn	Lewis-Perdue	F. B. O.	6,000	Nov. 10
Bright Lights of B'way	All Star	Prin. Pic.	6,700	Nov. 17
Cameo Kirby	Special Cast	Fox	4,901	Oct. 27
Crooked Alley	Special Cast	Universal	4,930	Nov. 24
Cyclone Jones	Williams	Aywon	5,000	Oct. 27
Dangerous Maid, The	C. Talmadge	First Nat'l	7,337	Dec. 22
Eternal Flame	Bosworth-Windsor	Goldwyn	6,000	Sept. 30
Flaming Waters	Eddie Hearn	F. B. O.	6,000	
Flaming Youth	Colleen Moore	First Nat'l	8,434	Dec. 1
Forgive and Forget	Pauline Garon	Apollo	5,877	Nov. 24
Harbor Lights	Tom Moore	Asso. Exhib.	5,200	Nov. 10
Held To Answer	Special Cast	Metro	6,000	
His Childer's Children	All Star	Paramount	8,338	Nov. 17
Huntress	C. Moore	First Nat'l	7,000	Oct. 27
Jealous Husbands	Special Cast	First Nat'l	6,000	Dec. 15
Kentucky Days	Dustin Farnum	Fox	6,000	
Leavenworth Case	Special Cast	Vitagraph	6,000	Nov. 24
Light That Failed	All Star	Paramount	7,013	Dec. 15
Little Old New York	Marion Davies	Goldwyn	9,000	Aug. 11
Long Live the King	Jackie Coogan	Metro	9,364	
Million to Burn, A	Herbert Rawlinson	Universal	5,000	Nov. 10
Monna Vanna	All Star	Fox	8,648	Oct. 6
On Banks of Wabash	Special Cast	Vitagraph	7,000	Nov. 10
Other Men's Daughters		Grand Asher		
Our Hospitality	Keaton	Metro	6,220	Dec. 1
Pleasure Mad	Special Cast	Metro	7,547	Nov. 24
Scars of Hate	Jack Livingston	Independent	5,000	
Shattered Reputations	Johnny Walker	Lee-Brad.	4,800	Nov. 10
Shifting Sands	Special Cast	Hodkinson	6,000	Nov. 3
Spanish Dancer	Pola Negri	Paramount	8,434	Oct. 20
Stephen Steps Out	D. Fairbanks, Jr.	Paramount	5,652	Dec. 8
Thundering Dawn	Kerrigan-Nilsson	Universal	7,000	
Thy Name Is Woman	Special Cast	Metro	9,087	
Tipped Off	Special Cast	P'goers Pic.	4,284	Nov. 3
Unseeing Eyes	Barrymore-Owen	Goldwyn	8,500	Nov. 10
Wanders, The	Special Cast	First Nat'l	6,000	Jan. 12

DECEMBER

Anna Christie	Blanche Sweet	First Nat.	7,631	Dec. 15
Acquittal	All Star	Universal	6,523	Nov. 3
Around the World in				
Speejaaks	Special Cast	Paramount	6,338	
Beaten	Jack Livingston	Ind. Pict.	4,800	
Big Brother	Thomas Meighan	Paramount	7,080	Jan. 5
Big Dan	Jones-Nixon	Fox	5,934	Dec. 8
Bill		Red Seal	5,000	
Country Kid	Barry	Warners	5,686	Nov. 17
Call of Canyon	Dix-Wilson	Paramount	6,993	Jan. 5
Chastity	K. MacDonald	First Nat'l	6,000	
Cupid's Fireman	Charles Jones	Fox	4,200	Jan. 12
Dancer of Nile	C. Myers	F. B. O.	5,787	Dec. 15
Darling of N. Y.	Baby Peggy	Univ.	6,239	Nov. 10
David Copperfield	All Star	Asso. Ex.	6,282	Nov. 24
Defying Destiny	All Star	Selznick	5,663	Nov. 24
Devil's Partner	Norman Shearer	Inde. Pict.	4,900	
Don't Call It Love	Special Cast	Paramount	6,457	Jan. 19
Eternal City	LaMarr-Barrymore	First Nat.	7,800	Nov. 24
Extra Girl	Normand	Asso. Ex.	5,700	Nov. 10
Eyes of the Forest	Tom Mix	Fox		
Fashion Row	Murray	Metro	7,300	Dec. 22
Fashionable Fakers	All Star	F. B. O.	4,869	Dec. 15
Fighting Blade	Barthelmess	First Nat.	8,000	Nov. 17
Flaming Passions	Irene Rich	Warner	7,500	Dec. 29
Gold Madness	Post	Prin. Pic.	6,068	Nov. 10
Her Temporary Husband	Viola Dana	First Nat'l	6,700	
In Search of a Thrill	All Star	Metro	5,500	
Lady of Quality	Valli-Sills	Universal	8,000	Dec. 29
Let's Go	R. Talmadge	Truart	6,000	Nov. 17
Lone Fighter	J. B. Warner	Sunset	5,000	
Loyal Lives	Special Cast	Vitagraph	6,000	
Lucretia Lombard	Irene Rich	Warner	7,500	Dec. 29
Mail Man	All Star	F. B. O.	6,800	Dec. 8
Man From Brodneys	Special Cast	Vitagraph	7,100	Dec. 8
Man Life Passed By	All Star	Metro	6,208	Jan. 5
Mask of Lopez		Monogram	5,000	Dec. 1
Masters of Men	Special Cast	Vitagraph	6,900	
Maytime	Ford-Shannon	Preferred	7,500	Dec. 22
Modern Matrimony	Moore-Lake	Select	4,960	Nov. 3
Near Lady	All Star	Universal	4,812	Dec. 15
Net, The	Special Cast	Fox	6,135	Jan. 26
Ninety and Nine	Special Cast	Vitagraph	6,900	Dec. 30
Old, Fool, The	Special Cast	Hodkinson	6,147	
Ponjola	Nilsson	First Nat.	6,500	Dec. 1
Printer's Devil, The	Wesley Barry	Warner	5,000	Feb. 9
Pure Grit	Roy Stewart	Universal	4,571	Jan. 19
Red Warning	J. Hoxie	Universal	4,795	Dec. 22
Reno	All Star	Goldwyn	6,600	Dec. 1
Richard the Lion Hearted	Beery	Asso. Auth.	8,000	Nov. 3
Satin Girl, The	All Star	Grand Asher		
Second Hand Love	Jones	Fox	6,000	Nov. 10
Tiger Rose	Lenore Ulrich	Warner	7,400	Dec. 15
Shattered Faith	Special Cast	Ind. Pict.	5,000	
Six Cylinder Love	Truex	Fox	7,000	Jan. 12
Temple of Venus	All Star	Fox	8,000	Nov. 24
This Freedom	All Star	Fox	7,000	Dec. 22
Thundergate	O. Moore	First Nat'l	6,665	Dec. 29
To The Ladies	Special Cast	Paramount	6,268	Dec. 8

Current Production Chart

JANUARY

Feature	Star	Distributor	Length	Reviewed
After the Ball	Glass-Cooper	Anderson	7,000	Jan. 5
Age of Desire	Select Cast	First Nat'l	5,174	Jan. 5
Black Oxen	C. Griffith	First Nat'l	6,000	Jan. 19
Boy of Mine	Alexander	First Nat'l	6,000	Jan. 5
Breaking Into Society	Special Cast	F. B. O.	4,112	Jan. 26
Broadway Broke	All Star	Selznick	6,000	Dec. 8
Condemned				
Conductor 1492	Johnny Hines	Warner	6,500	Feb. 2
Courtship Myles Standish	Chas. Ray	Asso. Exhib.	9,000	Jan. 12
Danger Ahead	Richard Talmadge	Goldstone	5,000	Jan. 12
Eterna City, The	La Marr-Lytell	First Nat'l	8,000	
Fool's Awakening	Ford-Bennett	Metro	5,763	
Exiles	Bouton-Gilbert	Fox	6,100	Jan. 19
Flaming Barriers	Logan-Moreno	Paramount	5,770	Feb. 9
Gentle Julia	Bessie Love	Fox	5,731	Jan. 19
Good Men and Bad	Marin Sais	Selznick	3,926	Jan. 26
Governor's Lady	Jane Grey	Fox	7,669	Jan. 12
Grit	Glenn Hunter	Hodkinson	5,800	Jan. 12
Half a Dollar Bill	Nilsson	Metro	5,700	
Heart Bandit	Viola Dana	Metro	5,000	Jan. 19
Heritage of the Desert	Bebe Daniels	Paramount	5,741	Feb. 2
His Mystery Girl	Rawlinson	Universal	4,487	Jan. 5
Hoodman Blind	Gladys Hulette	Fox	5,434	Jan. 26
Hook and Ladder	H. Gibson	Universal	6,000	Jan. 12
Humming Bird	Gloria Swanson	Paramount	7,490	Jan. 26
In the Spiders Web	Special Cast	Ind. Pict.	5,120	
Judgment of Storm	Special Cast	F. B. O.	6,329	Jan. 19
Just Off Broadway	John Gilbert	Fox	5,544	Feb. 2
Lady of Monsoreau	All Star	Klein	5,500	Dec. 29
Let Not Man Put				
Asunder	Tellegen-Fred'ck	Vitagraph	8,000	
Love Pirate	All Star	F. B. O.	4,750	Dec. 8
Love Bandit	Doris Kenyon	Vitagraph	5,800	Jan. 12
Loving Lies	Brent-Blue	Asso. Auth.	6,526	Jan. 19
Lullaby	Jane Novak	F. B. O.	4,750	Jan. 26
Marriage Market	All Star	C. B. C.	6,297	Jan. 26
Man from Wyoming	J. Hoxie	Universal	4,719	Feb. 2
Mask of Lopez	Fred Thomson	F. B. O.	5,000	
Mine to Keep	Washburn	Grand-Asher	5,317	Dec. 29
Monkey's Paw	Special Cast	Selznick	5,194	Jan. 19
Name the Man	Special Cast	Gold-Cos.	7,771	Jan. 26
No More Women	Bellamy-Moore	Asso. Auth.	6,181	Feb. 2
Not a Drum Was Heard	Charles Jones	Fox	4,823	Feb. 9
Old Fool	All Star	Hodkinson	6,147	Jan. 5
Other Men's Daughters	Washburn	Gr-Asher	5,936	Feb. 2
Painted People	Colleen Moore	First Nat'l	6,000	
Phantom Justice	Special Cast	F. B. O.	6,238	Feb. 2
Prince of a King	Dinky Dean	Selznick	6,000	Jan. 12
Satin Girl	All Star	Grand-Asher	5,691	Dec. 8
Shadow of the East	Mayo-Harris	Fox	5,874	Feb. 16
Shepherd King	All Star	Fox	8,000	Dec. 29
Song of Love	Norma Talmadge	1st Nat'l	8,000	Jan. 26
South Sea Love	Shirley Mason	Fox	4,168	Jan. 5
Steadfast Heart	Mary Alden	Distinctive	7,012	Jan. 25
The Arizona Express	Special Cast	Fox	8,000	
The Wildcat	Robert Gordon	Inde. Pic.	5,000	
Three Days to Live	Ora Carew	Gerson		
Three Miles Out	Madge Kennedy	Kenma	5,700	Jan. 12
Three Weeks	Special Cast	Goldwyn	8,000	
Thrill Chaser	Hoot Gibson	Universal	5,196	Dec. 8
Through the Dark	Colleen Moore	Goldwyn	7,999	Jan. 19
Tollers of the Sea	Special Cast	Selznick	5,128	Jan. 19
Treasure Canyon	J. B. Warner	Sunset	5,000	
Trouble Trail	Gerber-Hatton	Arrow		
Westbound	J. B. Warner	Sunset	5,000	
West of Water Tower	All star	Paramount	6,500	Jan. 19
What Three Men Wanted	Miss DuPont	Inde. Pic.	5,000	
What Love Will Do	Ken. McDonald	Sunset	5,000	
When Odds are Even	Russell	Fox	4,284	Dec. 8
Whispered Name	All Star	Universal	5,000	Jan. 26
Wife in Name Only	Special Cast	Selznick	4,868	Jan. 26
Woman to Woman	Betty Compson	Selznick	6,994	Jan. 26
You Can't Get Away				
With It	Marmont	Fox	6,052	Dec. 15

FEBRUARY

Alimony	Darmond-Baxter	F. B. O.	6,917	Feb. 9
Average Women	Garon-Powell	C. C. Burr	6,021	Feb. 23
Baffled	Franklyn Farnum	Inde. Pic.	5,000	
Blizzard, The	Foreign Cast	Fox	5,890	March 8
Breathless Moment	Wm. Desmond	Universal	5,556	Feb. 16
Cause For Divorce	Brunette-Butler	Selznick	7,132	Mar. 1
Chastity	Kath. M'Donald	First Nat'l	6,008	Feb. 16
Covered Trail	J. B. Warner	Sunset	5,000	
Daddies	Mae Marsh	Warner	6,500	Feb. 23
Eyes of the Forest	Tom Mix	Fox	4,408	Feb. 23
Flaming Barriers	Logan-Moreno	Paramount	5,770	Feb. 9
Floodgates	Lowell-Russell	Lowell	6,435	March 8
Flowing Gold	Anna Q. Nilsson	First Nat'l	8,005	March 8
Gambling Wives	Marjorie Daw	Arrow	6,438	March 8
Geo. Washington Jr.	Wesley Barry	Warner	6,100	Feb. 23
Great White Way	Anita Stewart	Gold-Cos.	10,000	
Happiness	Laurette Taylor	Metro	7,700	March 8
Hill Billy	Jack Pickford	Allied Prod.	5,734	March 8
Hoosier Schoolmaster	Special Cast	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.	5,920	Feb. 9
Jack O' Clubs	Rawlinson	Universal	4,717	Feb. 16
Lily of the Alley	Edwards-White	Hepworth		
Love Letters	Shirley Mason	Fox	4,749	March 8
Love Master	Strongheart	First Nat'l	6,799	Feb. 2
Leave It to Jerry	Billie Rhodes	Grand Asher	5,748	
Ladies to Board	Tom Mix	Fox	6,112	Feb. 23
Marry in Haste	Wm. Fairbanks	Goldstone	5,000	Feb. 23
Marriage Circle	Marie Prevost	Warner	8,300	Feb. 16
My Man	Farnum-Miller	Vitagraph	6,800	Feb. 23
Nellie, Beautiful Model	All Star	Gold-Cos.	6,098	Mar. 22
Next Corner	Special Cast	Paramount	6,985	Feb. 23
Night Hawk, The	Harry Carey	Hodkinson	5,000	
North of Hudson Bay	Tom Mix	Fox	4,973	Mar. 1
Painted People	Colleen Moore	First Nat'l	6,897	Feb. 9
Pied Piper Malone	Thos. Meighan	Paramount	7,264	Feb. 9
Poisoned Paradise	Harlan-Bow	Preferred	6,800	Mar. 15
Restless Wives	All Star	Burr	6,317	Mar. 1

Feature	Star	Distributor	Length	Reviewed
Ride For Your Life	Hoot Gibson	Universal	5,310	March 8
Roulette	All Star	Selznick	4,850	Mar. 1
Scaramouche	All Star	Metro	10,000	Oct. 13
Second Youth	Special Cast	Gold-Cos.	6,673	
Shadows of Paris	Pola Negri	Paramount	6,440	Mar. 1
Slow as Lightning	Ken. McDonald	Sunset	5,000	
Stranger	Special Cast	Paramount	6,515	Feb. 16
Sporting Youth	Denny-LaPlante	Universal	6,712	Feb. 16
Three O'Clock in Morn.	Binney-Breese	Burr	6,293	Mar. 1
Thy Name is Woman	All Star	Metro	9,087	March 8
Torment	Love-Moore	First Nat'l	6,000	
Under the Red Robe	Special Cast	Goldwyn	8,000	Dec. 1
Way of a Man	Allene Ray	Pathe	8,816	Mar. 1
Week End Husbands	Special Cast	Equity	6,450	Mar. 1
Western Feuds	Edmund Cobb	Arrow	5,000	
When A Man's A Man	Bowers-La Motte	First Nat'l	6,910	Feb. 16
White Panther	Rex Baker	Goldstone	5,000	Mar. 1
White Sin	Special Cast	F. B. O.	6,237	March 8
The White Sister	Lillian Gish	Metra	12,000	
Wild Oranges	Mayo-Valli	Goldwyn	6,837	Feb. 16
Yesterday's Wife	Irene Rich	C. B. C.	5,847	Feb. 9
Yankee Consul	Douglas MacLean	Asso. Exhib.	6,148	Feb. 23

MARCH

Arizona Express	Special Cast	Fox		Mar. 23
Beware The Woman	Dereys Perdue	F. B. O.		
Blasted Hopes	Edmund Cobb	Arrow		
By Divine Right	Dexter-Harris	F. B. O.	7,541	Nov. 17
Crossed Trails	Franklyn Farnum	Ind. Pict.	4,500	
Damaged Hearts	Mary Carr	F. B. O.	6,154	
Daughters of Today	P. Ruth Miller	Selznick	7,280	
Daring Youths	Bebe Daniels	Principal	6,000	
Discontented Husbands	Jas. Kirkwood	Columbia	5,421	Mar. 15
Don't Doubt Y'r Husband	Viola Dana	Metro		
Drums of Jeopardy	E. Hammerstein	Truart	6,529	Mar. 22
Enchanted Cottage, The	Rich. Barthlemess	First Nat'l		
Fair Week	Walter Hiers	Paramount	4,636	
Fighting Coward	Ernest Torrence	Paramount		Mar. 29
Fine and Dandy	Tom Mix	Fox		
Pools Highway	Philbin-O'Malley	Universal	7,431	
Flapper Wives	May Allison	Selznick		
Flattery	Bowers-LaMotte	C. B. C.		
Galloping Ace	Jack Hoxie	Universal	4,560	April 12
Galloping Gallagher	Fred Thomson	F. B. O.	4,819	April 5
Galloping Fish	S. Chaplin-Fazenda	First Nat'l	6,000	Apr. 5
Gold Fish	C. Talmadge	First Nat'l		
Great White Way	Anita Stewart	Cosmo		Mar. 9
His Darker Self	Lloyd Hamilton	Hodkinson	5,000	Apr. 5
Icebound	Dix-Wilson	Paramount	6,471	
Law Forbids	Baby Peggy	Universal	6,203	Mar. 15
Lilies of the Field	Griffith-Tearle	First Nat'l		Apr. 5
Lone Wolf	Dalton-Holt	Asso. Exhib.		
Love's Whirlpool	Kirkwood-Lee	App'd Pict.	6,028	Mar. 29
Man's Mate	John Gilbert	Fox	5,041	Mar. 16
Mrs. Erricker's Reputati	A. Taylor	Hepworth		Apr. 5
Nellie, the Beautiful				
Cloak Model	Claire Windsor	Goldwyn		Mar. 2
Night Message	All Star	Universal	4,590	April 5
North of Nevada	Fred Thomson	F. B. O.	4,929	
On Time	R. Talmadge	Truart	6,030	
Pagan Passions	Standing-Theby	Selznick		
Pal O' Mine	Irene Rich	C. B. C.		
Phantom Horseman	Jack Hoxie	Universal	4,399	Apr. 5
Plunderer, The	F. Mayo	Fox	5,812	Mar. 30
Sage Brush Gospel	Gerber-Hatton	Arrow	5,000	
Sheriff of Tombstone	Fred Thomson	F. B. O.		
Sherlock Junior	Buster Keaton	Metro		
Shooting of Dan McGrew	LaMarr-Marmont	Metro	6,318	April 19
Singer Jim McKee	Wm. S. Hart	Paramount	6,433	Apr. 5
Society Scandal	Gloria Swanson	Paramount		
Speak No Evil	Alma Taylor	Hepworth		Mar. 22
Stolen Secrets	Rawlinson	Universal		
Three Weeks	Aileen Pringle	Goldwyn		Mar. 23
Torment	Special Cast	First Nat'l		Mar. 29
Try and Get It	Washburn-Dove	Hodkinson	5,770	April 19
Two Fisted Tenderfoot	Franklyn Farnum	Ind. Pict.	4,800	
Vagabond Trail	Charles Jones	Fox	4,302	Mar. 9
What 3 Men Wanted	Miss DuPont	Inde. Pic.	5,200	
Why Get Married	Andree Lafayette	Asso. Exhib.	5,091	April 12
Why Men Leave Home	All Star	First Nat'l	8,000	
Wolf Man	John Gilbert	Fox	5,145	Feb. 17
Woman and Her Man	Renee Adoree	Metro		
Woman's Secret	Mae Marsh	Allied P., D.	9,787	Mar. 29
Women Who Give	Special Cast	Metro		
Woman Who Sinned	Wallace-Rich	Fox	6,500	
Yankee Madness	Larkin-B. Dove	F. B. O.	4,680	April 12
Yolando	Marion Davies	Gold-Cos.		

APRIL

Arab, The	Terry-Navarro	Metro		
Beau Brummel	John Barrymore	Warner		April 12
Beggars on Horseback	Prevost-Blue	Principal		
Boy of Flanders	Jackie Coogan	Metro	7,018	Apr. 5
B'way After Dark	Special Cast	Warner		
Babbitt	Special Cast	Warner		
Confidence Man	Thomas Meighan	Paramount		
Captain January	Baby Peggy	Principal	6,000	
Crossed Trails	Franklyn Farnum	Inde. Pic.		
Dawn of A Tomorrow	Jacqueline Logan	Paramount	6,010	Apr. 5
Dancing Cheat	Rawlinson-Lake	Universal		
Excitement	Laura La Plante	Universal	4,913	April 19
Girl Shy	Harold Lloyd	Pathe	7,600	April 12
Girl of the Limberlost	Gloria Grey	F. B. O.		
His Forgotten Wife	Madge Bellamy	F. B. O.	6,500	April 19
King of Wild Horses	Special Cast	Pathe	4,611	April 5
Listen Lester	Faz-Novak-Myers	Principal	6,000	
Marriage Cheat	Man-Joy-Menjou	First Nat'l		
Masked Dancer	Chadwick-Lowell	Sher-Principal		
Miami	Betty Compson	Hodkinson	5,000	
Mile, Midnight	Murray-Blue	Metro		
Lord's Referee	Charles Jones	Fox	5,000	
Peter The Great	Emil Jannings	Paramount		

Current Production Chart

Pipes of Pan	Alma Taylor	Hepworth	
Recoil	Betty Blythe	J. Parker Read	April 27
Right of the Strongest	E. K. Lincoln	Selznick	6,240
Second Younger	Special Cast	Gold-Cos.	6,169 April 19
Silent Stranger	Fred Thomson	F. B. O.	
Son of the Sahara	All Star	First Nat'l	
Souvenir	Ayres-Marmont	Asso. Exhib.	
Triumph	Joy-La Rocque	Paramount	
Those Who Dance	Special Cast	First Nat'l	
Traffic in Hearts	(Not mentioned)	C. B. C.	
True As Steel	Aileen Pringle	Goldwyn	April 20
Wandering Husbands	Lee-Kirkwood	Hodkinson	5,000
Woman on the Jury	Special Cast	First Nat'l	
\$20 a Week	George Arliss	Selznick	5,990

MAY

Amazing Guest	All Star	Hepworth	
Breaking Point	Nita Naldi	Paramount	
Bluff	Ayres-Moreno	Paramount	
B'way After Dark	Special Cast	Warner	
Cytherea	Stone-Rubens	Universal	
Clay of China	Rawlinson	Ind. Pic.	
Desperate Adventure	Franklyn Farnum	First National	
For Sale	Corrine Griffith	Hodkinson	
Hold Your Breath	Special Cast	Hodkinson	6,000
How to Educate a Wife	Special Cast	Warner	
Lightning Rider, The	Harry Carey	Hodkinson	5,000
John Forrest Finds H's	Edwards-White	Hepworth	
Lightening Rider, The	Harry Carey	Hodkinson	
Lone Chance, The	John Gilbert	Fox	
Moral Sinners	Dorothy Dalton	Paramount	5,437 April 19
Men	Pola Negri	Paramount	
Missing Daughters	Special Cast	Selznick	
One Night in Rome	Laurette Taylor	Metro	
Perfect Flapper, The	Colleen Moore	First Nat'l	
Rejected Woman, The	Rubens-Nagel	Gold-Cos.	April 19
Right of the Strongest	E. K. Lincoln	Selznick	6,240
Riders Up	Jackie Coogan	Universal	5,000
Robinson Crusoe, Jr.	Special Cast	Universal	5,303 April 19
Storm Daughter, The	Tom Mix	Fox	
Trouble Shooter, The	Tom Mix	Fox	
Untamed Youth		F. B. O.	
What Shall I Do?	Dorothy Mackaill	Hodkinson	
Virtuous Liars	M. Costello	Vitagraph	5,800 April 19
What Shall I Do?	Dorothy Mackaill	Hodkinson	5,000
White Moth	LaMarr-Tearle	First Nat'l	
White Shadows	Betty Compson	Selznick	
Woman Who Sinned		F. B. O.	

JUNE

Another Scandal	Lois Wilson	Hodkinson	
Babbitt	Special Cast		
Back Trail, The	Jack Hoxie	Universal	
Bedroom Window, The	All Star	Fam. Players	
Calibre Forty-Five	Franklyn Farnum	Inde. Pict.	Special Cast
Code of the Sea	All Star	Fam. Players	6,038
Fools in the Dark	George O'Hara	F. B. O.	
For Sale	All Star	First Nat'l	
Guilty One, The	Ayres	Fam. Players	5,365
Her Own Free Will	Helene Chadwick	Hodkinson	
Helen's Babies	Baby Peggy	Principal	
Husbands and Lovers	Florence Vidor	First Nat'l	
Mist in the Valley	Ames-Dennes	Hepworth	
Montmartre	Pola Negri	Fam. Players	6,715
Never Say Die	Douglas McLean	Asso. Exhib.	
Not One to Spare		Hodkinson	4,500
Passionate Adventurer	Alice Joyce	Selznick	
Ragged Messenger		First Nat'l	
Ridgeway Montana	Jack Hoxie	Universal	
Self Made Failure, The	Ben Alexander	First Nat'l	
Sundown	All Star	First Nat'l	
Tiger Lover	Taylor-Moreno	Fam. Players	5,328
Tiger Thompson	Harry Carey	Hodkinson	
Those Who Dance	Special Cast	First National	
Traffic in Hearts	John Bowers	C. B. C.	
Which Shall I Be?	Ethel Wales	Hodkinson	April 19

Short Subject Releases

PATHE

Title	Series	Release Date
An Ideal Farm	Aesop Fable	2,500 April 27
April Fool	Roach	2,000 April 20
A Trip to the Pole	Aesop Fable	1,500 May 18
Big Moments from Little Pic.	Will Rogers	2,000 Mar. 30
Birds of Passage		3,000
Black Oxford	Mack Sennett	2,000 May 18
Bottle Babies	Spat Family	2,000 May 18
Brothers Under the Chin	Stan Laurel	2,000 April 13
Commencement Day	Our Gang	2,000 May 4
Dirty Little Half-Breed	Frontier Series	2,000 Mar. 30
Don't Forget	Charles Chase	1,000 Mar. 23
Flickering Youth	Mack Sennett	2,000 April 27
Fields of Glory	"Sportlight"	1,000 Mar. 23
Fishin' Fever	Sportlight	1,000 May 18
Friend Husband	Polard	2,000 April 5
Gateway to the West	Chronicles	3,000 April 20
Get Busy	Roach	1,000 April 27
Hard Knocks	Charles Chase	1,000 April 6
High Brow Stuff	Will Rogers	2,000 April 27
Hit The High Spots	Spat Family	2,000 April 20
Homeless Pups	Aesop Fables	2,500 May 4
Hunters Bold	Spat Family	2,000 Mar. 23
If Noah Lived Today	Terry Cartoon	1,000 April 13
King of Wild Horses	Murphy-Barry	5,000 April 13
Love's Detour	Charles Chase	2,000 Mar. 23
Near Dublin	Roach	2,000 May 11
North of Fifty-Fifty	Dippy Do Dad	1,000 May 11
One At a Time	Roach	1,000 April 20

Short Subject Releases

Our Little Nell	"Dippy Doo Dad"	1,000 April 13
Out of the Storm	Leatherstocking	2,000 May 11
Paleface Law	Leatherstocking	2,000 April 13
Publicity's Pays	Roach	1,000 May 4
Ransom	Leatherstocking	2,000 April 20
Rivenoak's Revenge	Leatherstocking	2,000 May 4
Running Wild		1,000 April 5
Seeing Things		2,000 April 5
Shanghai'd Lovers	Langdon	2,000 Mar. 30
Sporting Speed	Sportlight	1,000 May 4
Sun and Snow	Sportlight	1,000 April 20
The Betrayal	Leatherstocking	2,000 April 27
The Champion	Terry Cartoon	1,000 Mar. 29
The Fraidy Cat	Charles Chase	1,000 Mar. 30
The Guest	Nigh Smith	1,000 April 27
The Hollywood Kid	Mack Sennett	2,000 April 20
The Jealous Fisherman	Aesop Fable	2,500 May 18
The Medicine Hat	Frontier Series	2,000 April 13
The Panther	Leatherstocking	2,000 May 18
The Pilgrims	Chronicles	3,000 May 18
The Swift and Strong		1,000 April 5
Way of a Man	Serial Chapter 15	2,800 Mar. 23
When Winter Comes	Aesop Fables	2,500 May 11
Wolfe and Montcalm	The Last Stand of Fed Man	Mar. 22

EDUCATIONAL

A Tiny Tour of U. S. A.	Hodge-Podge	1,000 May 18
Air Pockets	Mermaid Comedy	2,000 May 25
Cornfed	Christie Comedy	2,000 May 4
Dandy Lions	Neal Burns	2,000 April 20
Flowers of Hate	Wilderness Tales	1,000 May 11
Fold Up	Bowes-Vance	1,000 April 27
Fun Shop	Fun Shop	1,000 May 4
Going Fast	Hamilton Comedy	2,000 May 11
Heart Throbs	Sing Them Again	1,000 April 20
Junior Partner	Juvenile Comedy	2,000 May 25
Jumping Jacks	Hodge Podge	1,000 Mar. 23
Killing Time	Lloyd Hamilton	2,000 Mar. 27
Lady Bird, The	Secrets of Life	1,000 May 11
Lang Aga	Sing Them Again	1,000 Mar. 23
Lost Chords	Sing Them Again	1,000 May 18
Lon Some	Lloyd Hamilton	2,000 Mar. 27
Midnight Blues	Lige Conley	2,000 April 13
Misfit, The	Clyde Cook	2,000 Mar. 23
Nerve Tonic	Christie Comedy	2,000 May 18
Out Bound	Cameo Comedy	1,000 May 11
Plastigrams	Third Dimension	1,000 Mar. 23
Powder Marks	Cameo Comedy	1,000 May 25
Reno or Bust	Bobby Vernon	2,000 Mar. 23
Safe and Sane	Jimmie Adams	2,000 April 6
The Fly		1,000 Mar. 25
The Bonehead	Tuxedo Comedy	2,000 May 18
There He Goes	Lige Conley	2,000 April 27
Trader Keeps Moving	Wilderness Tales	1,000 April 20

UNIVERSAL

Checking Out	Chap. 5 "Fast Express"	2,000 April 7
Cipher Message	Chap. 6 "Fast Express"	2,000 April 14
Cry Baby, The	Universal Comedy	1,000
Bandit Raiders	Chap. 7 "Fast Express"	2,000 April 21
Big Boy Blue	Leather Pusher	2,000 Mar. 10
Face to Face	Chapter 15 "Ghost City"	2,000 Mar. 10
Facing the Crisis	Chap. 1 "Fast Express"	2,000 Mar. 19
Flames of Vengeance	Chapter 14 "Ghost City"	2,000 Mar. 3
Green Grocers	Slim Summerville	1,000 April 21
Haunted House	Chap. 4 "Fast Express"	2,000 Mar. 31
Hit 'em Hard	Earle-McCoy	2,000 April 2
Iron Man, The	Universal Serial	2,000
Keep Healthy	Slim Summerville-Dunn	1,000 Mar. 10
Lost Control	Century Comedy	2,000 July 2
Marry When Young	Neely Edwards	2,000 Feb. 2
Miscarried Plan		2,000
Nobody to Love	Roach-Edwards	1,000 Mar. 17
One Wet Night	Neely Edwards	1,000 April 14
Perils of the City	Neely Edwards	1,000 April 7
Politics	Slim Summerville	1,000 April 28
Pretty Plungers	Centry Polities Girls	2,000 April 23
Unknown Boy	(not mentioned)	2,000 Mar. 26
Racing Kid	Buddy Messenger	2,000 April 16
Ship Ahoy	Slim Summerville-Dunn	1,000 Mar. 24
Should Poker Players Marry	Roach-Edwards	1,000 Mar. 3
Society Sensation		2,000 Mar. 1
Sons-in-Law	Jack Earle-McCoy	2,000 Mar. 5
Spring of 1964	Harry Sweet and Pal	2,000 April 9
Swing Bad the Sailor	Billy Sullivan	2,000 Mar. 8
Tempest Cody Turns the Tables	Two-Reel Feature	2,000 July 5
That Oriental Game	Pal the Dog	2,000 Mar. 12
Tough Tenderfoot		2,000 Feb. 22
Vanishing Diamonds	Chap. 2 "Fast Express"	2,000 Mar. 17
Western Skies	Jack Mower	2,000
Woman of Mystery	Chap. 3 "Fast Express"	2,000 Mar. 24
Young Tenderfoot	Buddy Messenger	2,000 Mar. 19

FOX

A New England Farm	Educational	1,000 Mar. 30
Be Yourself	Al. St. John	2,000 Feb. 10
Etiquette	Sunshine	2,000 Feb. 24
Feathered Fisherman	Educational	1,000 Mar. 16
He's My Pal	Imperial	2,000 April 6
On the Job	Animal comedy	2,000 Mar. 9
Rivers of Song	Educational	1,000 Mar. 2
Sculptors of Paradise	Educational	1,000 Feb. 17
Slippery Decks	Educational	1,000 April 13
The Cowboys	Imperial	2,000 Feb. 10
The Jazz Weekly	Sunshine	2,000 Mar. 21
The Weakling	Sunshine	2,000 Feb. 10

CENTURY

A Lofty Marriage	Earle-Murdock	2,000 April 15
Checking Out	"Pal"	1,000 April 12
Hit Him Hard	Earle-McCoy	1,000 April 12
Pretty Plungers	Cent. Follies Girls	1,000 April 12
The Racing Kid	Buddy Messenger	2,000 April 12

THE MODERN THEATRE



THE NEW JOHNSON & MOSES STATEN ISLAND, N. Y., PLAYHOUSE APPROPRIATELY CALLED THE "RITZ."

New Picture Theatre for Staten Island

Johnson and Moses Theatrical Company, Operators, Dedicate Their 'Ritz Theatre' Having Two Thousand Capacity

THE new Ritz Theatre recently opened is the largest, as well as the finest in Staten Island. It accommodates more than 2,000 persons. The entertainment policy will be the same as that which is followed at their Liberty Theatre—vaudeville and feature pictures.

The opening program included many features besides the customary entertainment—especially addresses by distinguished men and women in the community life of Staten Island.

The Ritz Theatre is a new departure in modern theatre design, executed in Italian Renaissance. The facades are of glazed terra cotta and impervious pressed brick, enriched with classic pilasters. They support a well proportioned and attractive terra cotta frieze, the center portion of which is carried up forming a pediment with a classic panel. This portrays Apollo and the Nine Muses, executed in rich scraffito.

The interior is of the Adams style of architecture, most attractively rendered with rich paneled side walls and Tapestry panels extending to cornice. The ceiling, beautifully paneled, gracefully splays to a large dome, fifty feet in diameter, enriched with ornaments and provided at the base with an ornamental cove containing a concealed lighting system in which two thousand electric lights are used.

The proscenium arch, fifty feet in width, is in ornamental plaster. In the center is a large cartouche. On each side of the

proscenium arch are two tiers of boxes, placed on a rake insuring perfect vision of the stage. An ornamental arch is extended over the boxes, providing for a large organ chamber on each side of the proscenium.

On the mezzanine floor is a large lounge, paneled and having a groined ceiling. On one side is an attractive fire place with cast stone mantel piece. Directly in the center of the lounge is a large well hole surrounded with balustrade of classic design.

THE balcony is entered directly from the mezzanine through vomitories on either side. The first five rows of the balcony are arranged for loges, beautifully carpeted, and equipped with tapestry upholstered seats. The ladies' parlor and men's smoking room are on the mezzanine floor.

The lobby, which is of generous dimensions, is provided with Tino's marble wainscoting with light colored Italian marble, paneled side walls above extending to the ceiling with marble pilasters and classic capitols. The ceiling is ornamental plaster with deep panels or coffers enriched with ornamental mouldings. On either side of the lobby, also at each end of the mezzanine, are large mirror panels in metal settings.

The stairs throughout the building, are of Italian marble with marble and ornamental iron railings.

The main chandelier is ten feet in diameter, of solid crystal. This together with the main dome is lighted in four colors. Each color being controlled with a separate

set of dimmers so that the building can be lighted in any color, starting with a very dim light and gradually growing into a most brilliant lighting effect, or, if desired, a combination of colors can be used.

The building is provided with one of the largest and best pipe organs furnished by the Skinner Organ Company.

Marble drinking fountains are throughout the building and every convenience for the comfort of the patrons has been carefully provided.

The building is absolutely fireproof throughout and is provided with every modern fire appliance including stand pipes, sprinklers and portable fire equipment.

THE stage is equipped for any kind of a production. On the left side a three story extension is provided in which there are twenty dressing rooms and large chorus room.

The building is heated with a blower system of steam heat, insuring a generous supply of clean, warm, fresh air. It is ventilated by two exhaust fans, eight feet in diameter, placed well above the ceiling line of the auditorium. These draw the air through perforated panels in the ceiling, and insure constant circulation.

No expense has been spared by the owners to make the Ritz Theatre one of the best and most attractive in the City of New York.



ORGANIST ALBERT F. BROWN REPLACING TEN PIECE ORCHESTRA

Organist Recalled By Petition Of Theatre Patrons

WHEN Albert F. Brown left Long Island for a Southern tour, the patrons of the Forest Hills Theatre, Forest Hills, Long Island, found that the attractions at the select community playhouse lost much of their charm.

Not to be deprived of the pleasure added to pictures by proper musical presentation, a petition signed by hundreds of residents of the exclusive colony demanded the prompt recall of the popular musician. Such a summons must be obeyed, so the brilliant young musician is again seated at the organ console.

Forest Hills, Long Island, is considered one of the finest residential communities in the East, and the Forest Hills Theatre is quite in keeping with the rest of the settlement. It is a magnificent structure, catering to its discriminating patronage with exclusively photoplay entertainment.

Mr. Brown, as chief organist has added much to the programs with his consistent and novel presentations. He is a believer in absolute musical synchronization for films, and his patrons approve his policy.

During twelve years Mr. Brown has been prominent in procuring better music for motion pictures, and his experience covers all classes of show-houses from the obsolete nickelodeon to Poli's Million Dollar Majestic Theatre, Bridgeport, Connecticut. Mr. Brown was associated with N. C. Lund, manager of Poli's for many years.

The Forest Hills organ was specially built for the theatre by the Smith Unit Organ Company. It has seventeen ranks of pipes, unified, and placed in six large chambers, and an echo organ in the ceiling. One hundred and sixty-six stop keys on the four manual console help to make this instrument one of the finest organs in the country.

* * *

ILLUMINATION AND SCREEN

The Eastman Kodak Company of Rochester, N. Y., comes to the fore with a booklet on "The Motion Picture Theatre. Its Interior Illumination and the Selection of the Screen," which is as incisive and

edifying a document as one could conceive on the subject. The book has been written for Motion Theatre Owners and Managers, and it were a pity for any executive in the trade not to avail himself of the opportunity to obtain this little pamphlet.

* * *

STANLEY COMPANY ACTIVITIES

"The Stanley Company of America has opened offices at the Palace Theatre Building, New York, which are now being fitted up and which is the first step in an ambitious plan of becoming a national organization along the lines of Loew, Inc. Negotiations are now on for the purchase of two groups of theatres, one of them in Chicago territory. It is also reported that negotiations were recently carried on for the purchase of the Fay houses but that these negotiations have been practically abandoned. The activities of the New York Stanley offices will not include the booking of pictures.

"Several years ago the Stanley Company attempted an elaborate plan to make its booking activities nation wide. Offices were opened in New York in charge of Bill Heenon. Considerable opposition, however, developed to the scheme and the plan died a-borning. Recently the directors of the Stanley Company revived the expansion idea along the lines of acquiring theatres in other territories and the opening of the New York offices in charge of John McGuirk and Abe Sablosky is the first step in that direction."

* * *

WHITE LIGHT CONVERTING

Another valuable pamphlet handsomely arranged, is the brochure on Light for Motion Pictures Projection published by The Wagner Electric Manufacturing Company of Saint Louis. It is called Bulletin, number 130 and gives pertinent facts and suggestions regarding all phases of interior lighting, current variations, white light converters and other points. Diagrams and photographs of equipment accompany the descriptions.

About Theatres— New and Old

The Rex Theatre at Pond Creek, Okla., reports that business is very good. This theatre has been erected only a very short time.

* * *

William McIlhern has opened his new Garden Theatre at Wichita Falls, Texas.

* * *

Dave Morrison is the live wire manager of the Rex Theatre at Greeley, Colorado. This is one of the finest motion picture theatres in this part of the State.

* * *

B. Morgan has taken over the active management of the Yale and Morgan theatres at Henryetta, Okla.

* * *

Mrs. Richard Houston has leased the Pastime Theatre, at Gage, Okla.

* * *

The People's Theatre at Spickard, Mo., has been purchased by Silver & Son of Princeton, Mo., from Ira D. Cooley. The Orpheum Theatre at Parsons, Kas., has been opened by C. A. Smith of Chanute, Kas.

* * *

The remodeling and redecorating of the Roanoke Theatre, a suburban house of Kansas City, has been completed. The seating capacity has been increased from 550 to 800. The front has been remodeled and a marquis built on. The lighting system also has been improved and a large foyer added to take care of overflow patronage. Lloyd Lenhart is manager.

* * *

Closing an option which he held on the stock of Saul S. Harris in Arkansas Enterprises, Inc., Ike Kempner comes into local control of the Kempner, Gem and Rialto Theatres at Little Rock, Ark. No plans announced as to management, or policies to be pursued.

* * *

The Palace and Jefferson Theatres at Dallas, Texas, have installed new Powers Projectors recently.

* * *

Effective at once, H. C. Houston, former owner of the Gem Theatre, Sherman, Texas, has purchased the Gem at Houston, Texas, and also the Travis from the L. L. Dent, Inc., interests.

* * *

The Hamley Theatre at El Rino, Okla., was opened for business last week.

* * *

J. D. Lindsey, owner of the B. & R. Lindsey Theatre at Lubbock, Texas, announces that he will build a new theatre at Lubbock in the near future.

* * *

J. B. Elliott has been appointed manager of the Elks Theatre at Port Arthur, Texas.

* * *

Manager Harper of the Leopard Street Theatre at Corpus Christie Theatre, Texas, has recently completed an airdome adjoining the play house, with a combined seating capacity of 1,800, and will conduct the two under the name of Leopold Street Theatre and Airdome.

* * *

J. P. Pittman will remodel a building at Port Arthur, Texas, in near future, as a moving picture theatre. Among the features will be a pipe organ, special cooling system and latest types of projectors and screens.

* * *

The New Theatre at Little Rock, Ark., has purchased a \$4,000 Photo-player and the Yale Theatre at Cleburne, Texas, a \$6,750 instrument, through the J. D. Whealan Organ Company of Dallas, Texas.

The Modern Operator On Fire Traps

THE old adage that familiarity breeds contempt would seem to hold true regarding the attitude taken by some operators toward the danger of fire.

Film traps on fire boxes, if neglected, are capable of doing much more damage to film than any other part of the outfit.

Many times in the course of a tour I find operators who do not seem to place much importance on the proper care of them. One of the most serious faults is that care is not taken to see that they are in line with the sprocket.

It is courting trouble to take for granted the fact of the makers having seen to it, for many a new machine is installed with the film traps considerably out of line.

Quite recently I took a look over a brand new machine, and found the traps quite three-eighths of an inch out. So the operator who is in the habit of taking things for granted will sooner or later strike trouble in this direction.

I remember an instance where, in a country town, I found that new sprockets were required. I ordered them, and on my return trip called to see if the work had been carried out properly. The operator replied to my query that he had prevailed upon his manager to purchase a new machine, and have done with all trouble. Had I not taken a look over the machine, he would have had serious trouble the very first night, for the traps were three-eighths of an inch out. He was intensely surprised, and told me he would never have troubled to look for faults on a brand new machine.

The only way they can be adjusted is to drill fresh holes, or slot the old one, so as the traps can be moved over. The spools are very often out of line with the traps, but can be easily lined up by moving them back or forward, or by placing a washer behind or in front of the spool.

Spools out of line are the cause of the traps being cut in on the sides, and at times cut right through. When only cut in, they can be filled out, but always make sure the rollers are taken out before you commence filing. If you file while the rollers are in, you take the risk—and a serious one—of making the roller rough.

Some traps are by no means perfectly constructed. I have seen rollers below the level of the trap. The film, in such cases must rub on the channel, and naturally becomes scratched. Another cause of films rubbing is a spool that is bent, or one with too large a centre. Such a spool allows the film to rub against the edge of the trap, and naturally it cuts in on the sides.

So, seeing that the fire box and the film trap are both essential for the safety of all concerned, care should be taken to see that such an effective safety device is not allowed to interfere with proper projection.

* * *

PRESS SHEET FOR NOVELTIES

The Weshner-Davidson Company of New York, which has as its business slogan, "The Novelty Clearing House for the Motion Picture Industry," issues a press sheet somewhat similar to those published by the press departments of the producing companies. The sheet is called a Novelty Exploitation Bulletin and contains descriptions and cuts of the various nicknacks handled by the concern. One accustomed to perusing regular motion picture press sheets will find a striking similarity in the way this one is gotten up, though adapted to the requirements of exploiting novelties instead of exploiting pictures.



ATMOSPHERIC 'BEAU BRUMMEL' PROLOGUE

When Warner Brothers' screen classic "Beau Brummel" played the Brooklyn Mark Strand Theatre Manager Edward L. Hyman arranged a unique prologue which coherently carried out the atmosphere.

Prologue of Atmosphere and Beauty to 'Beau Brummel' at Brooklyn Mark Strand

MANAGING DIRECTOR EDWARD L. HYMAN of the Brooklyn Mark Strand staged an effective atmospheric prologue to "Beau Brummel," the Warner Brothers' Classic of the Screen, starring John Barrymore, during its showing there. This was the only musical presentation on the program, with the exception of the musical score for the photoplay.

The prologue employed a contralto costumed in the wedding robes of Mary Astor as she appears in the picture; a tenor dressed as John Barrymore as a Captain of the Tenth Hussars, and five members of the ballet in dresses of the period. The setting consisted of an old English Garden back drop with a set house to one side and a set fountain to the left, resembling greatly the garden in the picture.

The selections for the prologue included Friedman's "Liebestraum," played by the orchestra as an overture (brief) and then the tenor singing the same number. This was followed by a polka danced by the ballet to music from "When Knighthood Was in Flower," and the prologue with "O Promise Me" as a duet by tenor and contralto. A scrim was over the production stage upon which the film was thrown before the motion picture screen was lowered.

The lighting for the overture-opening consisted of two deep violet Mestrum floods on the musicians from the dome. Entrance spots from either side, of magenta arc green, crossed on the fabric canopy above the musicians. Red coves, and blue inside strips; green foots. When the gold draw curtains parted for the first song lights for the set included green and deep blue open box lamps flooding the whole; two orange bridge spots, one for the fountain and other for the singer; a combination of two amber, two orange, two magenta and two green side spots to augment the other lights. Two overhead light blue spots were also used during the dance.

To accommodate its constantly increasing supply of drops, sets, stage properties and lighting accessories, the Brooklyn

Mark Strand Theatre has purchased ground adjoining the theatre in the rear and has built a structure large enough to store it all for some time to come. This scene dock is systemitized in such a way as to greatly facilitate the handling of all properties necessary. On the average of five scene changes are made weekly by Managing Director Edward L. Hyman, in the course of the two-hour photoplay and musical program.

* * *

ORGAN MUSIC BROADCASTED

The Cameo Theatre, Pittsburgh, which is operated by the Universal Film Company, has gained considerable attention in the smoky city and its environs by sending organ music over the air route.

Every Friday evening from 6:15 to 7:15 p. m., Daylight Saving Time, Organist Paul E. Fleeger broadcasts from station KDKA. His programs are well diversified and finely rendered, and the weekly organ concerts are growing constantly in popularity with the radio fans.

* * *

PERKINS ELECTRIC MOVES

Perkins Electric Limited moved their Toronto offices on May 1. The old address was 11 Temperance Street, and the new one is 21 East Dundas Street, Toronto.

The new location is much more spacious. The store is situated on the ground floor of the building in which most of the film exchanges are located.

As the machine shop is much larger and new equipment is being added, a larger volume of repair work may be handled with greater facility than formerly.

* * *

NEW THEATRE CORPORATION

David Sommers, E. S. Straus, L. Ackerman, E. A. Frendregen, Sam Kopler, Sam Lewis and Lambert Walther, have incorporated the Metropolitan Theatre Corporation with a capital of \$600,000.

The company will build William Goldman's big theatre, work on which has already been started.

The Film Track is Important

This week let me deal with one of the most important parts of the projector, the film track. There are many things connected with it that the operator must look to before he can say with safety that it is "in order."

We will start from the top of the fire-box. First be sure to see that the film track on the fire-box is in exact line with the top sprocket. Important as the other things connected with the film track are, they CAN NOT be right unless it is in line. Then come the rollers. See that they revolve freely, and not in too tight or too loose contact with the film, as either fault will surely damage the film. All rollers should be adjusted about two thicknesses of film away from the sprocket, or so that they may be turned around by the weight of the finger.

All sprockets should be examined frequently, so that "hooked" or worn teeth are not allowed to remain. At times sprockets are not too far gone to reverse them, but if very badly worn, the only way out is to procure new ones without delay.

* * *

DON'T DO IT!

DON'T fail to regularly examine the film track, such as sprockets, gate runners and rollers, especially the film tracks on fire boxes.

DON'T smoke or allow smoking in the operating box or rewinding room. There has been many a serious accident caused by this practice.

DON'T fail to keep all film not in use out of the operating box. Keep it in trunks OUTSIDE.

DON'T start machines suddenly by motor. Always commence slowly by hand before switching on the power.

DON'T fail to constantly examine the film, and watch for scratches, or raised and broken sprockets. Examine it as it leaves the top box, and as it leaves the bottom sprockets. If damage is noticed after leaving bottom sprocket, and it is not on the film before the top sprocket, you will know that YOU are doing the damage. Stop at

once, and rectify. This would prevent many thousands of feet being damaged.

DON'T use sugar bags for switching.

DON'T allow switch boy to carry films uncovered.

DON'T blame the show you are switching with for damage YOU have done.

DON'T allow any other person to break up your program. You should know in what condition you are returning it.

DON'T fail to place all spacing, parts and ends on the RIGHT reels when breaking up.

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy

CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City

A NO. 1 ORGANIST

Available excellent library twelve years' experience playing pictures. Good references wire or write. Organist, 8021 Melrose Ave., Cleveland, Ohio.

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Completely equipped theatre live town drawing 3500 population. Address Playhouse, Randleman, No. Carolina.

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It's an on and off stage exhibition of movie studio life, action and detail.

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A movie picture made right on your stage in front of your audience, produced with local players and scenes one week, and shown next. For details write Box 1053, Exhibitors Trade Review.

\$2.50
Per Day
and upward

is one reason for the rapidly growing popularity of the Hotel Martinique.

Another is the consistent economy of the entire establishment. Here you may enjoy a Club Breakfast at 45c., consisting of Fruit or Cereal, Bacon and Egg, and Rolls and Coffee—Special Luncheon and Dinners of superior quality are also served at the most moderate possible prices.

No location can be possibly more convenient than that of the Martinique. One block from the Pennsylvania Station (via enclosed subway)—Nine blocks from Grand Central—one block from the greatest and best Shops of the City—half a dozen blocks from the Opera and the leading Theatres—and directly connected with the Subway to any part of the City you wish to reach.

The BEST without extravagance
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Affiliated with Hotel McAlpin,
Broadway-32nd to 33rd Sts.
NEW YORK
A.E. Singleton, Manager

National Projector Carbons

*throw on the screen
all that is in
the picture.*

Pictures in light—these are your stock in trade. The best film in the world is only as good as the light you project through it to the screen. National Projector Carbons produce a light that is steady, brilliant, and gives the film its full value.

Use National Carbons

NATIONAL CARBON Co., INC., Cleveland, Ohio; San Francisco, Cal.
Canadian National Carbon Co., Limited. Factory and Offices: Toronto, Ontario

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We Are Specialists. Consultations and Advice Free.
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BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

Photographic quality has a definite box-office value—your audiences appreciate it.

EASTMAN POSITIVE FILM

With its wide latitude and long scale Eastman Positive Film reproduces every gradation of tone from highest light to deepest shadow that the skill of the photographer has secured in the negative—it carries quality from studio to screen.

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The authentic account of the voyagers in the Mayflower

One of the Chronicles of America Series

What does our country mean to you?

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Thematic Music Cue Sheet
Available on All
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HOT WEATHER NUMBER

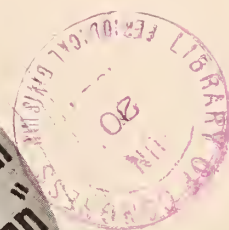
EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

Paramount
Has Something on the Ball!

BIG
Spring Pictures

Cecil B. De Mille's "Triumph"
Wm. de Mille's "Bedroom Window"
Gloria Swanson in "A Society Scandal"
Thomas Meighan in "The Confidence Man"
and
14
others



-and
then
THE
FAMOUS 40

WURLITZER MUSIC

Greatest on the Earth ^{and} in the Air

WURLITZER Unit Organ

K Y W (Westinghouse) Radio Station, Chicago, reports the Mighty Wurlitzer Organ played by W. Remington Welch, and broadcasted by them from McVicker's Theatre, Chicago, is the

"Finest Organ They Ever Put on the Air!"

Here are a few telegrams received by K Y W about the organ's music: "Never heard such music as Wurlitzer Organ"—Milwaukee. "Pipe Organ at McVickers best we ever heard by radio"—Fulton, Ill.

"Has all Los Angeles talking"—Los Angeles "Finest stuff over the radio"—Chicago. "My wife just called 'Ain't you ever coming to bed? Just a minute dear, as soon as Welch finishes with the Mighty Wurlitzer'"—Chicago.

Have You TUNED IN with a MIGHTY WURLITZER?

You will never cash in on the full possibilities of your theatre until you install Wurlitzer music. All the big exhibitors—all the thinkers in show business admit that music as produced by the Wurlitzer Unit Organ is a twin attraction with their pictures.

If you already know this, call or write us and let us give you a recommendation for your special needs.

If you don't know what Wurlitzer music means to you, let us show you. In either case investigate now—decide later. Sign the coupon—mail to the nearest Wurlitzer Branch.

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CLEVELAND
1017 Euclid Ave.
PHILADELPHIA
1031 Chestnut St.
PITTSBURGH
615 Liberty Ave.
BUFFALO
674 Main St.
DETROIT
339 State St.

"WURLITZER"

Send information about Wurlitzer Unit Organ.

Theatre

Seating Capacity

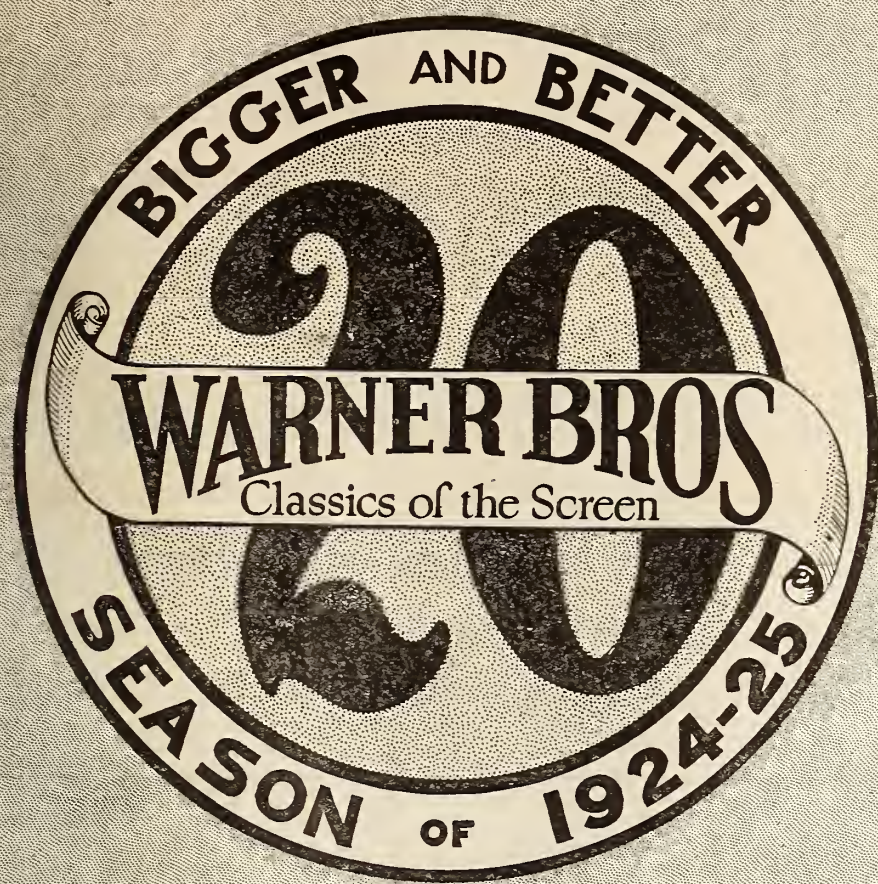
Name

City

Organist
W. R. Welch
listening by radio to
the broadcasting of his
concert on the



Save TWENTY Dates for the New Warner TWENTY



Reason No. 6 ~

Previously Announced

- 1—Rin-Tin-Tin in "Get Your Man"
- 2—"The Lover of Camille" ("Deburau")
- 3—"The Age of Innocence"
- 4—"Recompense" (Sequel to "Simon Called Peter")
- 5—"The Dark Swan"

- 6 _____
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"THE ELEVENTH VIRGIN"

By DOROTHY DAY

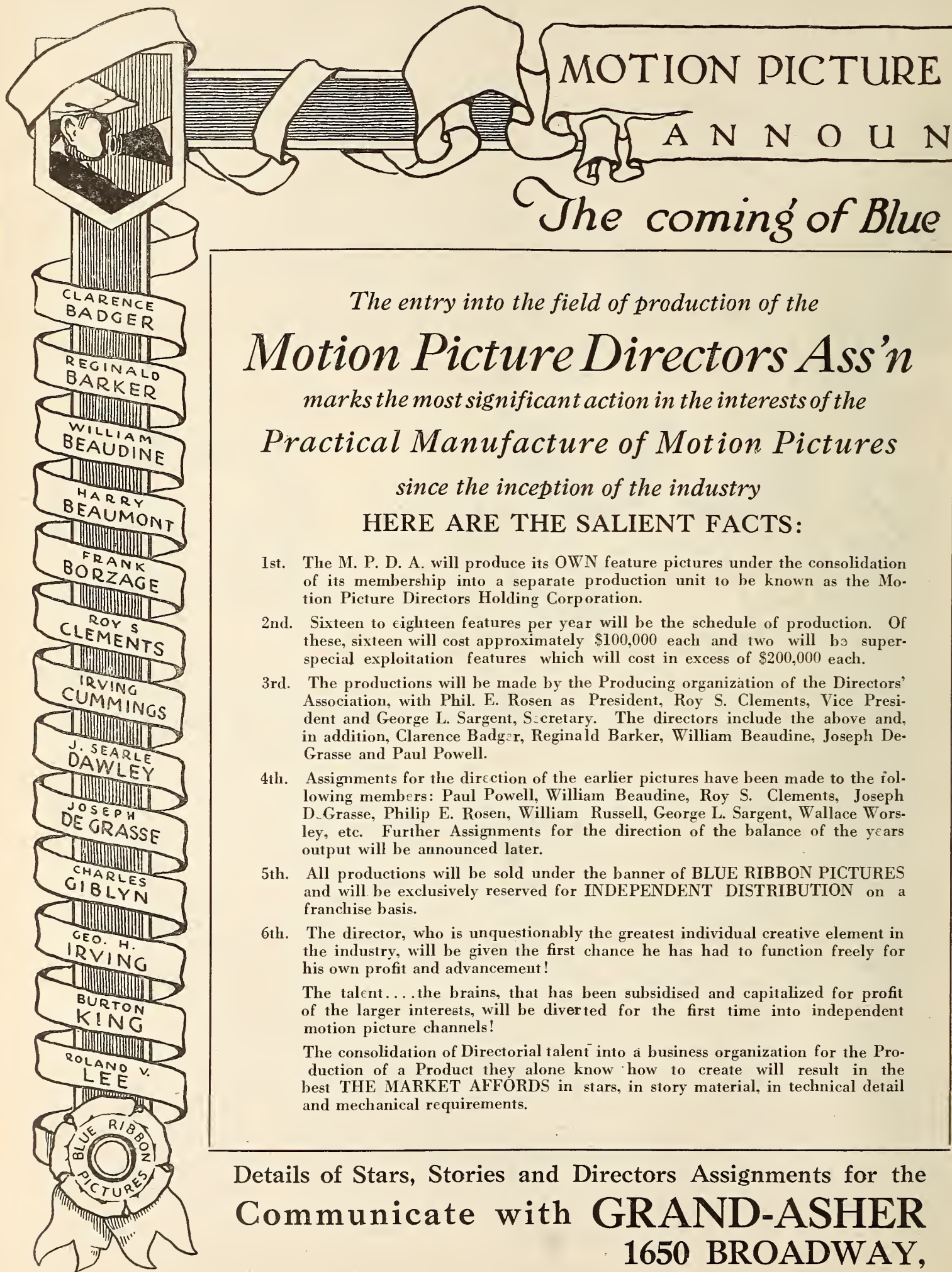
Most happily chosen as the title for a book, "THE ELEVENTH VIRGIN" will at once appeal to motion picture exhibitors as a photoplay title which will stop every solitary pedestrian that passes their doors.

The book sprang into instant favor when published early in 1924 because of its title—and those who were curious to read it were loud in their praises of the strength and daring of its plot. It was inevitable, then, that it should establish a record for quick selling throughout the country; it is much too early to do justice to it as a "best-seller" since it is apparent that before the current summer is over it will have been read by at least ninety per cent of the people who are listed as regular readers of current fiction.

There were ten virgins in the Bible story—five *wise* who kept their lamps burning against the coming of the bridegroom and five *foolish* who were unprepared when the honored guest arrived. "THE ELEVENTH VIRGIN" is the embodiment of the modern venturesome young American girl who is driving her elders to distraction these days because of her absolute disregard for conventions and her determination to get all her knowledge at first hand.

There are action situations galore in this striking story by Dorothy Day which need only the careful treatment for which the WARNER BROS. producing organization is celebrated to translate them into motion picture entertainment of the highest possible type.

Save TWENTY Dates for the new Warner TWENTY



MOTION PICTURE ANNOUN

The coming of Blue

The entry into the field of production of the
Motion Picture Directors Ass'n
marks the most significant action in the interests of the
Practical Manufacture of Motion Pictures

since the inception of the industry

HERE ARE THE SALIENT FACTS:

- 1st. The M. P. D. A. will produce its OWN feature pictures under the consolidation of its membership into a separate production unit to be known as the Motion Picture Directors Holding Corporation.
- 2nd. Sixteen to eighteen features per year will be the schedule of production. Of these, sixteen will cost approximately \$100,000 each and two will be super-special exploitation features which will cost in excess of \$200,000 each.
- 3rd. The productions will be made by the Producing organization of the Directors' Association, with Phil. E. Rosen as President, Roy S. Clements, Vice President and George L. Sargent, Secretary. The directors include the above and, in addition, Clarence Badger, Reginald Barker, William Beaudine, Joseph De-Grasse and Paul Powell.
- 4th. Assignments for the direction of the earlier pictures have been made to the following members: Paul Powell, William Beaudine, Roy S. Clements, Joseph D. Grasse, Philip E. Rosen, William Russell, George L. Sargent, Wallace Worsley, etc. Further Assignments for the direction of the balance of the years output will be announced later.
- 5th. All productions will be sold under the banner of BLUE RIBBON PICTURES and will be exclusively reserved for INDEPENDENT DISTRIBUTION on a franchise basis.
- 6th. The director, who is unquestionably the greatest individual creative element in the industry, will be given the first chance he has had to function freely for his own profit and advancement!

The talent...the brains, that has been subsidised and capitalized for profit of the larger interests, will be diverted for the first time into independent motion picture channels!

The consolidation of Directorial talent into a business organization for the Production of a Product they alone know how to create will result in the best THE MARKET AFFORDS in stars, in story material, in technical detail and mechanical requirements.

Details of Stars, Stories and Directors Assignments for the
 Communicate with **GRAND-ASHER**
 1650 BROADWAY,

DIRECTORS ASS'N CEMENT

Ribbon Pictures

PHILIP E. ROSEN, PRESIDENT
ROY S. CLEMENTS, VICE-PRESIDENT
GEORGE L. SARGENT, SECY.-TREAS.
GLEN BEHYMER, ATTORNEY.

MOTION PICTURE DIRECTORS HOLDING CORPORATION

(PRODUCING UNIT)

MOTION PICTURE DIRECTORS' ASSOCIATION

M. P. D. A. BUILDING
1925 NORTH WILCOX AVE.,
HOLLYWOOD, CALIF.
PHONE - HOLLY 9423



May 29th, 1924.

Grand-Asher Distributing Corporation,
1650 Broadway,
New York City, N.Y.

Gentlemen:-

This is our pledge, not merely a promise. We guarantee the trade and the exhibitors through you that the Motion Picture Directors' Association will deliver for the season of 1924-1925, sixteen superb productions, based upon the following principles:

UNQUALIFIED FINANCIAL STRENGTH, PREPAREDNESS AND ABILITY TO PRODUCE, COMMERCIALY PROFITABLE PRODUCTIONS, BOX OFFICE VALUES BUILT UP BY BIG AUTHORS' NAMES, SURE FIRE PUBLISHED STORIES, EXCEPTIONAL CASTS AND CAPABLE DIRECTION.

In the matter of preparedness, the M.P.D.A. has been investigating, studying, and preparing for nearly four years to make motion pictures that would in every sense be their own. We have carefully thought out every minute detail in advance and are now ready to proceed. The production ability of our organization will be maintained to a high standard by every member of the Association. The market is assured by actual test records of the integrity and reputation of our members.

It is apparent to every one that the great value of this move will be the ability of our Association to capitalize its relationship with stars and players. The entire market and all its essential needs are at the command of this organization. Every production is assured of wonderful casts and stories that will not only set new standards in picture making, but will supply the independent market with a much needed stimulant.

A committee comprising the shrewdest and most successful directors of our group will select stories promising infallible box office winners.

This project, after long and weighty consideration, has been voted on step by step by all members of the M.P.D.A., therefore the united support in supervising, editing and titling, assures workmanship and finish that will be without parallel in the business. The financing of the entire production plan is underwritten by one of the strongest international group of capitalists, therefore eliminating any necessity of economy at the expense of production. The financial policy will mean profitable productions and avoidance of costly ruinous waste, and only a director who is making his own pictures will know how to avoid these pitfalls. This move brings motion pictures directly from their creative sources to the independent exhibitors with a fuller value than they could ever hope to receive otherwise.

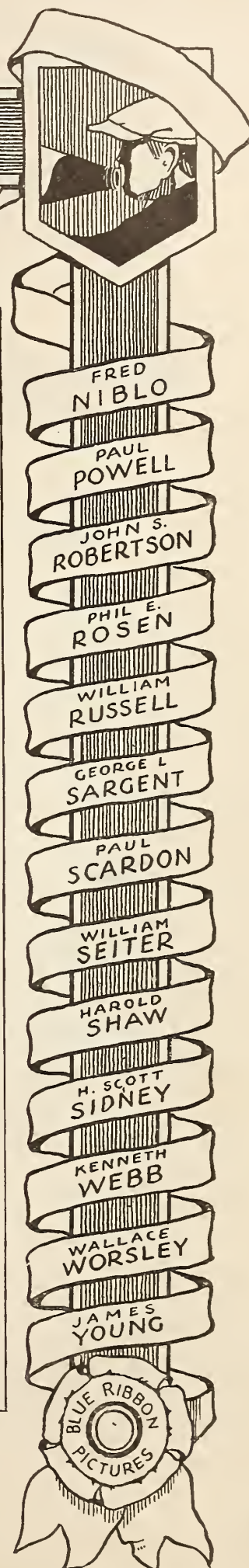
Yours very truly,

G.L.S./F.

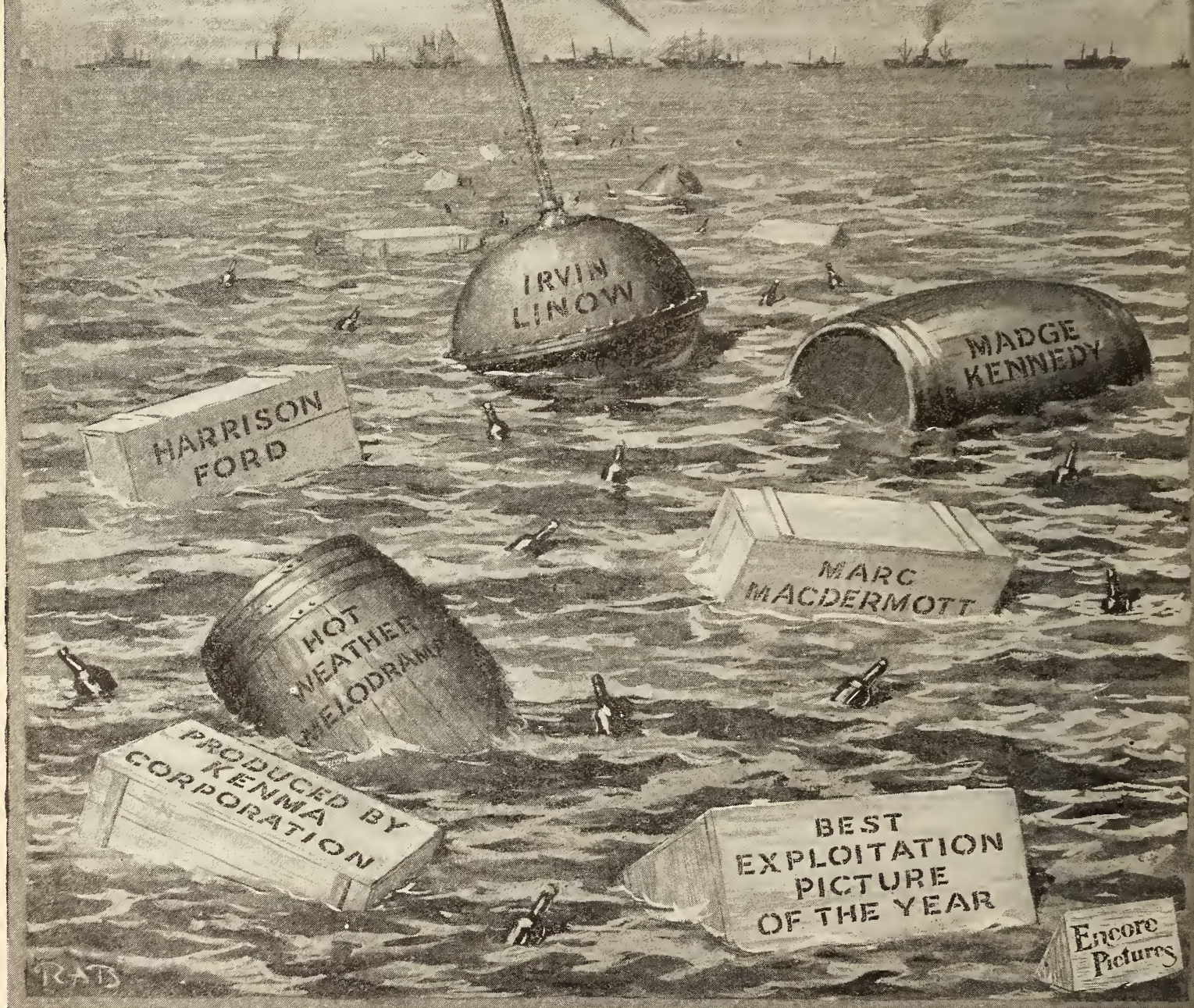
MOTION PICTURE DIRECTORS HOLDING CORPORATION
(Producing Unit)

MOTION PICTURE DIRECTORS' ASSOCIATION

First Unit of Four Productions Will Be Announced Shortly
DISTRIBUTING CORPORATION
NEW YORK



3 MILES OUT



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Physical Distributor: Pathé Exchange, Inc.

EXHIBITORS

Arthur S. Kane, President.

Foreign Representative Sidney Garrett

Action! That's the hot weather appeal!

W. C. Graves Jr. presents

UNSEEN HANDS

with WALLACE BEERY



Retribution that
reached out from
the grave through
the hands of a wronged
man's son.

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This is little Buddy Smith
He is the answer to the
question

WHY GET MARRIED

featuring Andree Lafayette

And this appeal to
mothers is one of the
numerous reasons why
Exhibitors are doing
good business with
this Laval Photoplay
Production

Encore
Pictures

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Coming Soon

"The WISE VIRGIN"

STARRING

PATSY RUTH
MILLER

& MATT MOORE

AN ELMER HARRIS
SPECIAL PRODUCTION

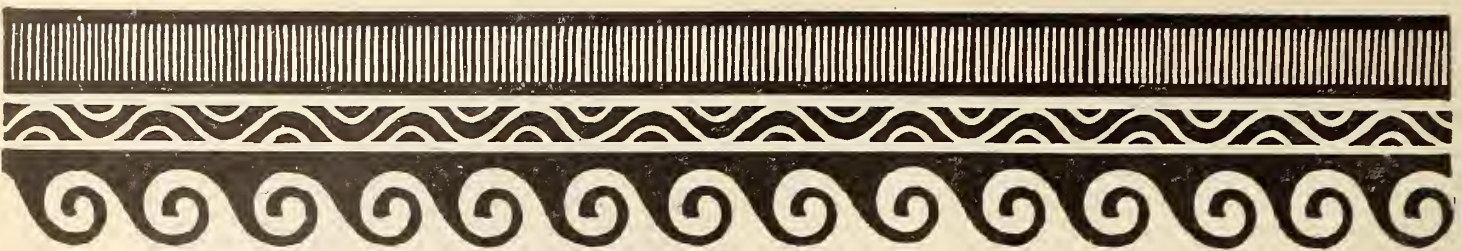
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Season 1924-1925-
30 first-run pictures



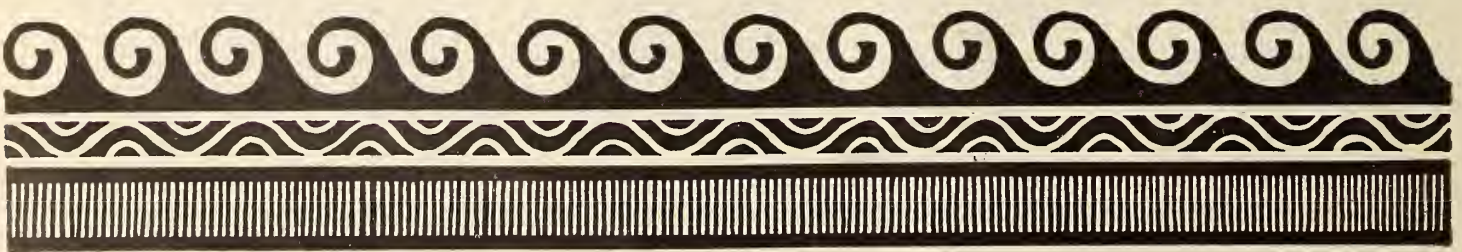
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66
OUT OF EVERY
100

EXHIBITORS IN NEW YORK STATE
ARE SUBSCRIBERS TO
EXHIBITORS
TRADE REVIEW

*There's
More
Than
One
Reason
!*



Looking Ahead With Exhibitors

A Statement by Marcus Loew

EXHIBITORS have never approached a new season with more security in the abundance of good pictures coming than in 1924-25.

The merging of the tremendous picture-making resources of Metro, Goldwyn and Louis B. Mayer is assurance not alone of a volume of pictures to draw from, but more than that, of pictures which are the individual creation of three seasoned producers now united into one great company.

Many of our pictures for distribution in 1924-25 are already completed. We are proud of the quality of each separate attraction. Of the pictures now in production and those projected for the coming months we can only look ahead with exhibitors and state our belief that from their stories, from their directors, and their casts we are justified in predicting really great attractions.

Judge for yourself. Here are a few of the stars and directors who have been brought together in the merger of Metro-Goldwyn-Mayer. These names mean money to exhibitors: Jackie Coogan Productions, Mae Murray Productions, Ramon Novarro Productions, Buster Keaton Productions, Marion Davies Productions, Rex Ingram Productions, Fred Niblo Productions, Marshall Neilan Productions, Reginald Barker Productions, Frank Borzage Productions, Von Stroheim Productions, King Vidor Productions, Rupert Hughes Productions, Hobart Henley Productions, Robert Vignola Productions, Charles Brabin Productions, Elinor Glyn Productions, Victor Seastrom Productions, Henry King-Dorothy Gish Productions.

And this is just part of the promise for 1924-25 from Metro-Goldwyn-Mayer.



Sure Fire!

BIZ

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TIMES SQUARE DAILY

"Marriage Cheat" Appears as Box Office Riot

"The Marriage Cheat" is the box-office pulling title of a Thos. H. Ince-First National production at the Strand this week. It looks like sure-fire from any angle.

There is one thing outstanding and that is that but four characters are the principals in the picture and they carry the main theme of the story which is by Frank R. Adams and was adapted by C. Gardner Sullivan. The four are Leatrice Joy, Percy Marmont, Adolphe Menjou and Laska Winter. That last name is one worth remembering for Laska does a South Sea native vamp that would make a cat bow-wow.

It is a South Sea tale with Percy Marmont playing a missionary with the native girl the vamp. Menjou is the heavy and with his wife, playing by Leatrice Joy, is on a cruise of the tropics in his private yacht, he having gathered a sporting set around him and so humiliates his wife that she jumps overboard to be brought to the isle where the missionary is. He falls in love with her and then complications set in.

Thos H. Ince

presents

"The Marriage Cheat"

By FRANK R. ADAMS
Adapted by
C. GARDNER SULLIVAN
Directed by
JOHN GRIFFITH WRAY
under the personal supervision
of THOMAS H. INCE
with
LEATRICE JOY
PERCY MARMONT
ADOLPHE MENJOU



A First National Attraction

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager
H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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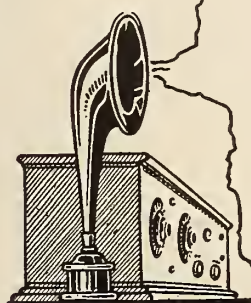
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD.

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th St.,
New York, broad-
casting a few "do you
knows." Pertinent facts
regarding your business
and ours. Interesting
information about the
nation's eighth most im-
portant industry.

Each week some fifty million people attend America's picture theatres, paying an average admission of twenty-five cents apiece. The annual total box office receipts come to about half a billion dollars.

The investment in the motion picture industry approximates \$1,500,000,000 and 300,000 persons are permanently employed in all its branches.

Nine thousand theatres run six or seven days each week; fifteen hundred are open four or five days and forty-five hundred show from one to three days. A hundred million dollars was expended on new theatres in 1923, and there will be an increase this year.

The cost of producing a picture ranges from \$50,000 to over \$1,000,000, with a probable average of \$175,000. The general annual output of feature pictures is about 700.

Producers spend annually seven million dollars for cuts, slides, lithographs and other accessories, and together with the exhibitors, five million dollars more for newspaper and magazine advertising.

One of the leading picture corporations has a gross income of a million dollars a week.

Will H. Hays' Committee on Public Relations lists representatives from eighty educational, social welfare and civic organizations having a combined membership of over thirty million American citizens.

Now aren't you proud to be a member of an industry of this magnitude? In less than twenty years motion pictures have risen from the penny peep-show stage to a position of magnificence and power. Boost the industry and the industry will boost you. Do your knocking in private, not in the press.



THE inimitable appeal of pathetic wistfulness depicted in Jackie's mobile countenance proves "the kid" second to none in the art of pantomime. In Metro's "A Boy of Flanders," he doffs the habiliments of royalty and is back to tears and tatters. A tiny pariah of Flanders fields, his high heart and unshaken faith carry him triumphantly through poverty, abuse and false accusation. Through a storm of heartaches he follows the rainbow of dreams to the end, and finds the reward of true happiness. A story of a small boy and a big dog who were all the world to one another.

ALL the music in the world is but discord compared to childhood's happy laughter. And here, through tears of joy, "the kid's" bright smile reflects a gladsome heart. In Metro's touching tale of Flanders fields the starlet, with consummate artistry, plays on human heart-strings as a great violinist plays on his instrument.



Jackie Brings Smiles and Sighs in 'A Boy of Flanders.'

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

THE NEWS AT A GLANCE

President Coolidge has signed the Tax Revision Bill which provides for the elimination of admission taxes on tickets up to 50 cents.

A censorship bill is expected to come up at the next session of North Carolina legislature. The M. P. T. O. will fight the bill.

Captain of Police Ed Schubert, of Indianapolis, has been reduced to lieutenant by Mayor Shank because he stopped the showing of "Three Weeks" without authorization.

Exhibitors of Massillon, Ohio have been notified to keep their theatres closed on Sundays. The blue law is being put into action.

The Women's Protective Association is asking for censors for the city of Cleveland.

Jesse Lasky has sailed for England to confer with Barrie regarding the production of "Peter Pan."

Riverview Park in Des Moines is showing free motion pictures.

Marguerite Clayton, after an absence of several years, will return to the screen in support of Harry Carey for Hodgkinson.

San Francisco newspapers ban picture ads that are too highly colored.

Leo Loeb has entered suit in New York against Charles Chaplin, charging plagiarism in "Shoulder Arms." He asks \$50,000.

Louis B. Mayer announces that Metro-Goldwyn will spend \$15,000,000 on productions this year.

W. M. Thomas of the Standard Laboratory, Los Angeles, and Foster Leanoard claim to have perfected a new color process for films to be known as "Specrocolor."

John J. Iris, head of the Iris Film Exchange, died on June 28 from pneumonia. He was 50 years old.

A bill aimed at ticket speculation is up before the Massachusetts legislature and is expected to pass.

F. B. O. will hold a national sales convention in Chicago on June 14 and 15.

Hotel Monterey has been chosen for headquarters for New Jersey M. P. T. O. during their convention in Asbury Park on June 26-7-8.

Strovan Productions, Inc., with headquarters in Los Angeles, has been incorporated. The company will produce pictures. John E. Kevan is president.

District Attorney Banton, of New York, has started a war against fake motion picture schools.

Keeping 'Em Cool?—It's Easy When You Know How!

By ARTHUR E. WELD

Manager Strand Theatre, Waterloo, Iowa

GEE, ain't it hot!" exclaims Mr. Customer as he saunters up to the Strand box office, mopping perspiration from his ruddy brow.

"It was yesterday, but it's fine today," replies Edythe Spears, flashing a winsome smile upon him as she presses the ticket register with one hand and the change machine with the other.

"How in hek do you folks keep lookin' so cool when it's so blasted hot?" inquires the crimson-faced one as he hands his ticket to Ted Decker, the dignified doorman.

"You can't help being cool in the Strand," replies the custodian of the ticket chopper, "the manager won't permit his patrons to become overheated."

By this time the heat-evader is in the hands of Mazie Monahan, attired in a neat, summery creation of the modiste's art—also cool and smiling. "Wonderful day, isn't it; so cool and refreshing," remarks the charming traffic regulator, and then turning to Mary Jurgensen: "Be sure to seat the gentleman where it's nice and comfy."

"I've got one all picked out where it's next thing to chilly," beams the aisle pilot. She knows her stuff! Near an oscillating fan she finds a chair with a vacant seat on either side where body heat will not generate by crowding, and into this she invites Mr. Customer.

"Gosh, it is cool in here, ain't it?" whispers the heat-pestered individual.

"I know you'll enjoy the show," farewells the usherette in an undertone.

The job is done—well done, too. Nine times out of ten Mr. Customer is going to *feel* cool because four people who know human nature have

worked psychologically upon him and through their appearance and conversation have placed him mentally in an expectant mood for genuine comfort. He is sold on the idea that it is cool in the Strand—and it is! His mentality, however, greatly aids his physical perception of the temperature and he becomes imbued with the idea that the Strand is an oasis when he desires to avoid the torridity outside.

Sweltering cashiers, limp-collared doormen and perspiring usherettes are not on the Strand payroll. A fan or other symbol of heat suggestion must never be in evidence. The cashier must look cool at all costs, even if it is necessary to varnish her face and paint it, then compel her to sit in a hidden refrigerator with fans (sight unseen) focused upon her. The only warm thing about the box office in the summer is her smile of greeting. Other methods equally drastic may be employed to condition the ticket taker and seat escorts.

Every one of my employees has been thoroughly schooled to meet the patron properly. My cashier and two doormen have served the Strand for three years and the head usherette for two years. Several of my aisle workers have nearly two years each to their service records.

Lobby Is Essential

IF heat is responsible for lack of patronage, let's battle the heat! Hypnotizing the customer is only one means of overcoming the hot weather slump. A potential customer must be enticed to the box office before the cashier and the others can coue-ize his bodily temperature into getting "cooler and cool-



ARTHUR E. WELD, Manager of the Strand of Waterloo, Iowa, is one of the rare kind of showmen you read about in inspirational stories. Sixteen years of newspaper work before he entered the exhibitor field prepared him with no mean equipment for really understanding the public's wants.

er." Therefore we make our lobby inviting to the passerby by converting it into something that suggests running water, cooling caverns, verdant trees or flowering gardens.

Two of my summer lobbies became such by accident—at least they were not premeditatedly designed for the purpose. One was made to exploit "Beyond the Rocks" and represented huge boulders and piles of rock that completely concealed the box office and entrance to the auditorium.

Poor policy to hide those two very important adjuncts to a theatre, eh? Not at all. Prizes for which one must strive are appreciated more than those showered upon us, you know.

Anyway, this lobby looked so cool and inviting with the green canopy lights reflected upon it that it remained up several weeks.

Another creation "discovered" as antagonistic to hot weather was the one used for "Smilin' Thru." A brick garden wall with potted plants and flower beds, together with a live tree transplanted from a nearby woods, spelled

(Continued on page 68)



PICTURES of ice blocks in the Strand's lobby help convey an atmosphere of inviting coolness that is rarely lost on passersby when the sun's rays are highest.



O'Toole Is Old-Time Newspaper Man

New Executive of Theatre Owners Has Spent Larger Part of His Life as Editor of Pennsylvania Newspapers

THE new President of the Motion Picture Theatre Owners of America, M. J. O'Toole, acquired the largest part of his education in the school of hard knocks. When he was barely more than twelve years old he entered the locomotive shops of the Lackawanna Railroad in Scranton, Pa., in which city he was raised, and began an apprenticeship of six years. At the age of nineteen he carried out what had for some time been in his mind, that of passing up his trade as a machinist and locomotive builder and entering a newspaper office.

He joined up with the Scranton Republican as a reporter. Six months later, through the sudden departure of the city editor, he was shoved temporarily into the breach. He made good and continued at the desk. Eventually he became editor of that journal.

Then he was city editor and again in turn editor of the Scranton Times. His next newspaper engagement was with the Lancaster News, a morning paper which he converted into an evening journal. After that Mr. O'Toole went to the Lancaster News-Journal, a morning newspaper. Then he went to the Scranton Daily News as a special writer.

Mr. O'Toole acquired the ownership of the Victory Theatre and an interest in the Gem Theatre, both of Scranton. Later these were merged with the property of the Comerford Amusement Company. Mr. O'Toole has been connected with the Comerford organization ever since, and is now a director of the corporation.

It was three years ago that he became associated with the national headquarters of the Theatre Owners, a short time after his joining being installed as chairman of the Public Service Department.

Interested in Politics

Mr. O'Toole always has taken a lively interest in politics, although he never has held public office, either appointive or elective. Recently, through his efforts, in conjunction with other theatre owners of Pennsylvania, the governor of that state has appointed an auxiliary committee to work with the censor board in order to give the members of that body a better understanding of the problems of the industry and to help the censors in any way possible.

In his home state, too, Mr. O'Toole has been able to put into effect many elements of screen public service. One of these is affording a medium for the governor and the heads of the various

state departments to speak directly to the people of the state by way of the screen on subjects of state wide importance.

Special attention has been paid to the development of educational work in co-operation with the State Department of Public Instruction.

Another phase of the work has been the featuring on the screen of particularly successful work in any school jurisdiction for the benefit of educators and teachers in other counties of the commonwealth.

Mr. O'Toole is married and has two sons and two daughters. The two sons



M. J. O'TOOLE

New President of Theatre Owners has a wide acquaintance among men prominent in the affairs of the nation, gained during a lifetime in politics and as an active worker on Pennsylvania newspapers.

are now at college, one at the University of Pennsylvania and the other at Villa Nova.

Many Things to Be Done

On his return from Boston when Mr. O'Toole was asked as to the future work of his office he made the following statement:

"I naturally feel much gratified over the result of the Boston convention of the Motion Picture Theatre Owners of America, which, entirely apart from my election as President, I believe was a very constructive meeting and means much to the theatre owners all over the nation along the lines which will add to their advancement and in the prosperity of the entire industry.

"There are many things to be done which will require serious consideration on the part of all our national officers as the industry is faced with prob-

lems of different kinds, all of which must be solved in a constructive way. We have made much progress in the past and the future holds out for our organization possibilities of a very pronounced kind which I feel certain we will realize to a great extent.

"As National President I will work zealously toward bringing about better understandings within our industry so that the welfare of the Theatre Owner especially and the business as a whole may be fully conserved.

"I welcome suggestions of all kinds from theatre owners and all others interested in the development of our industry, as the work at hand is multitudinous in character and to achieve success we must have as complete co-operation as possible.

Will Seek Co-operation

We will address ourselves to the different problems presented so as to bring about solutions which will help all around. There are lines of business honesty, square dealing and wholesome regard for the rights of others to which all concerned will conform when forms of procedure are set in motion which fully comprehend all of these phases.

"I am particularly pleased with the new fiscal policy of our national organization, which opens up the way for complete nationwide activity on the part of all theatre owners. The directors are men of integrity and business probity whose co-operation will make the work devolving upon me easier to carry out with a certainty of results.

"It is especially gratifying to me that my predecessor in the national presidency, Sydney S. Cohen, accepted a place on the board of directors, as his extensive knowledge of motion picture theatre affairs and wide experience will make his activities of great value to our organization and the industry generally.

"I earnestly look for the complete co-operation of all theatre owners in this work. The tasks are many and the path may be a little hard to travel. But we have definite purposes in view, and these comprehend real business advances to all concerned. With co-operation and helpful activity on the part of all we certainly will reach constructive ends.

"Theatre Owners will be kept in close touch with the development of this work, which has already started in the first and second meetings of the board of directors and the third meeting held in the National headquarters June 2."

Interpretive Music For the Movies

A Complaint From the Man With the Baton

By JOSEPH FOX

WE are not going to pan house managers in this little discussion, but if this should happen to catch the eye of any H. M. and he should find anything in the situation herein described that fits his particular case, let him not get het up and rant, rather let him cogitate awhile, and give his decision in the light of cool, and collective reasoning.

And that's that. Let's go.

If a house manager—it is to be understood that we are talking of the ordinary house manager, and not of any one person who may happen to be a musical genius, as well as a good theatre manager—will stick to his last, and allow the orchestra leader to do most of the trying work of selecting music that fits we will soon have better music in our movie houses.

This phase of the art of fitting pictures with music has come under our notice no less than six times within the past two months. And mind you we were not seeking for the information at that. Conversation among musicians brought the fact to light that house managers are seemingly determined to run the theatre from the placing of posters to the exit march. Now this is perfectly all right IF the H. M. happens to possess certain qualifications—but the trouble lies in the circumstance that not one ordinary theatre manager in fifty knows anything about the musical end of the business. Possibly he can whistle a mammy song, or the latest fruit shortage blurb, or Hail, Hail, the Gang's All Here, and that about lets him out so far as any real knowledge of music is concerned. Yet he will stick around during rehearsal and bother the life out of the leader, and even on occasion go so far as to suggest various things to the members of the orchestra. All this, mind you, despite the fact that such things are not supposed to be.

* * *

A MUSICIAN as a rule is a person of fine sensibilities—I do not mean temperamental, that's all bunk, but he, or she is generally more or less high strung. The little petty annoyances that are forgotten in a moment by the doorman, or the operator, will often cause the musician much mental unrest, and this in spite of all efforts that he may make to the contrary. We have seen an orchestra of twelve men so cut up over the fact that the H. M. had insisted that a certain number be played where it didn't belong, that the whole first show went flop from curtain to curtain. Of course the trouble in this case had been brewing for some time, but the H. M. couldn't sense it.

Any sensible leader is at all times willing, nay—eager to do anything within reason to put the show over big, and some of our acquaintances go to infinite pains to bring this desired result. But no real leader will take orders from a man who does not know the difference between a bull fiddle and a cello.

To fit a picture with the proper atmospheric music is something that very few men can do rightly, and it is *never* a two man job. If the H. M. finds that the musical settings for his various pictorial offerings do not please him, he should get another leader in the pit. Crabbing, and rubbing a leader's fur the wrong way, is about the best

Theatre Managers and Musical Directors

MR. FOX, the author of the accompanying article, is an authority on musical showmanship. What he has to say about house managers and musical directors comes from a broad and comprehensive experience in the subject of which he treats. In what he says there is much truth. This we know from our own personal experience in these matters. However, in presenting his case we should like to impress upon our readers that happily we are acquainted with a great number of showmen who do not come within the category of his remarks.

method we ever heard of to gum a show up in first class style.

Mind you I am not saying that the H. M. should not have a word to say about what sort of music he is paying good money out for. Not at all, but he should approach his leader as man to man, not as master to servant. We personally know several managers who from time to time suggest this or that composition, or effect, and the real leader is ever ready to lend an ear—sometimes both of them—to any suggestion that makes for better, and more effective picture presentation. No leader knows it all, and no one man will ever be able to fit every picture anywhere near perfect, not even though he should fit ninety-nine per cent.

We know of one very fine musician who used to put on one of the finest musical interpretations that ever accompanied a picture. This man has time without number actually made a mediocre picture register with the customers, just because he took such pains to put the right piece of music in the right place. But there came a change in theatre owners and the new H. M. just couldn't keep his neck in. He made life for the leader, and side men, one squabble after another, until one day Mr. Manager found that he didn't have any orchestra. And that house has lost money ever since. Incidentally after the damage was done, the manager lost his job too.

A real director of music has spent many long years at his art, and thousands of dollars for his library of music. So in the face of these facts it seems only reasonable to suppose that such a man knows considerably more about music than a man who never studied the art of Pan a day in his life.

* * *

THE mere circumstance that a certain man happens to be given the job of manager in a show house does not—and as a matter of straight truth, very seldom does—imply that he immediately, by some magic process, becomes familiar with music. Yet some such belief must exist judging by the actions of quite a few newly appointed picture show managers. The moment they don the soup and fish they begin to pester the orchestra leader and his men. If they do not get the necessary rise out of this part of the music, they go over and tackle the organist. When they are feeling real fussy, such managers take on both orchestra, and organist at once, and a good time is had by all—except the sidemen, the leader, and the organists.

Now as we stated at the beginning of this little talk, we do not mean this as a panning for house managers—nor do we claim that all orchestra leaders are proficient at their chosen vocation. Far from it. There are probably just as many leaders who should be house managers as H. M.'s who would fit into the pit.

The point we are trying to make is this: If a picture is to have real music that means more than a succession of notes that harmonize, house managers, and leaders must get together, and keep their minds open. When this happy combination obtains, the public—who by the way makes both H. M.'s and musicians' jobs possible—will get a whole lot more for their pieces of eight.

Old Lady Astor Says



NED HOLMES has returned to New York from Washington, where with Allen Glenn and Nelson R. Bell of the Crandall staff he started on its course "Abraham Lincoln," which was shown at Harry Crandall's Metropolitan Theatre. The formal opening was preceded by a showing at the New Willard Hotel. Prior to the screening of the picture there was a dinner given at the Washington Hotel to a number of well known residents and to representatives of the New York motion picture business publications. The picture opened well and Mr. Holmes reports that the houses have been steadily increasing in size from the initial showing.

MR. CRANDALL said that the Metropolitan Theatre, where the Lincoln picture is now being shown, abuts the party wall of the old Ford Theatre, the house in which Lincoln was shot.

CHARLES CHRISTIE, the business end of the Christie Brothers, comedy makers, is in New York for a fortnight for conferences with the officials of the Hodkinson Corporation which is releasing "Hold Your Breath." Mr. Christie while here will secure the rights to one or more stage comedies and also participate in the spring golf tournament, which may be something else again.

JOHN J. IRIS, operating the Iris Film Exchange and one of the well known New York exchange-men, died suddenly May 27 following an attack of pneumonia. He was fifty years old.

SAM BULLOCK, head of the Theatre Owners Public Service Department of Ohio, stopped over in New York the production chief of Famous Players, has sailed for England, where he will submit the script of "Peter Pan" to Mr. Barrie. With him he will take tests of all the players who have been considered for the role. Mr. Lasky while abroad also will confer with novelists and dramatists regarding the purchase of screen material.

IRENE RICH, who is in England, where she will play the leading feminine role in "What the Butler Saw," writes home that she is the recipient of many pleasant attentions in that country.

SNOWDEN H. SUMMERS, known to New York newspaper men generally as "Sum" and who for three years has been assistant to Charles E. Moyer, advertising manager of United Artists, will become editor of the New York Evening Bulletin. This journal will begin publication about the middle of the present month. Mr. Summers is a southerner, a graduate of Nebraska State University and did his first newspaper work in Chicago. He was on the Evening Telegram in New York for fourteen years.

THE Motion Picture Theatre Owners of Michigan opened their new headquarters on June 4. They are situated on the mezzanine floor of the Hotel Wolverine in Detroit.

BARBARA LA MARR was a guest of honor at the opening of First National's "Sea Hawk" at the Astor Theatre, June 2. Miss La Marr occupied a box with Arthur H. Sawyer and George Melford. Miss La Marr is in New York to appear in "Sandra," which will be directed by Mr. Melford under the management of Mr. Sawyer and will be released by First National.

CAPTAIN LESLIE PEACOCKE, director of productions of the New Orleans Feature Film Corporation, is in New York. The Captain has finished "Prohibition?" which recently has completed a successful two weeks run in New Orleans. He reports his organization is rapidly assuming definite shape and that he expects during his stay in New York to gather about him the elements now lacking in his organization. Among these will be two directors. The company has offices at 347 Carbondale street, in New Orleans, and intends erecting a studio later in the summer. The concern is backed by half a dozen prominent residents of the southern city who have every belief in the availability of their community for a motion picture production center.

LOUIS B. MAYER, vice-president in charge of production for Metro-Goldwyn-Mayer, announces that Lon Chaney will portray the title role of Leonid Andreyev's play, "He Who Gets Slapped," which will go into production shortly under the direction of Victor Seastrom. The play scored a hit on Broadway last season. Richard Bennett played the title role.

SAM BULLOCK, head of the Theatre Owners Public Service Department of Ohio, stopped over in New York on his way home from the Boston Convention. He made a trip to New Jersey to his old home. Mr. Bullock in other days was a member of the New Jersey legislature. It may have been in that body he acquired his large information as to ways that are dark and tricks that are vain in the legislative body generally, all of which are employed in his home state for the advantage of the theatre owners. Mr. Bullock is a tough antagonist for those who would reform the men who operate theatres. As a result Ohio is comparatively free from the pinpricks of the long-haired gentry.

JOHN G. ADOLFI, who directed "What Shall I Do," for Frank Woods, has been engaged to make a second picture under the same auspices and to be released by Hodkinson. It will be made in San Francisco. The subject will be "Beauty and the Bad Man."

MANAGER LOTHIAN, of the Colonial, Boston, which is the home of Douglas Fairbanks in "The Thief of Bagdad," reports capacity audiences. He says the house is sold out every night, and that the orchestra seats, at \$1.50, are the first to go, forcing the later comers into the balcony. The matinees also are heavy, by reason of the strong attraction of the show for the children. Mr. Lothian says the house is drawing on its regular clientele as well as on motion picture followers, and that he looks for a continuance of the run right through the summer. And that is an achievement in Boston, for any kind of a show, especially in a house containing 1604 seats. It was just prior to the closing when we looked in on the manager, and after a short chat he suggested we take a look at the house. Every last seat in the great orchestra was filled. And it was a Monday night.

BRUCE JOHNSON, manager of First National's foreign department, sails June 7 for a tour of the foreign offices of that company. Among his objectives will be ten exchanges in the British Isles. Also he will visit France, Italy, Belgium, Portugal, Germany, as well as the Scandinavian countries. Mr. Johnson's trip, as have been those of preceding years, is mainly for the purpose of cementing relations between the home and foreign offices.

SHORT SUBJECTS are to a motion picture program what seasoning is to food. A Big Little Feature adds a subtle something without which the theatre patron is left with a bad taste. Care in selecting this part of the program will pay mightily.



Educational Shorts Have Pulling Power

Sprinkle Your Summer Programs With Big Little Features



LITTLE introduction is necessary for Lloyd Hamilton. His appearance on the screen in Educational comedies, is always a sign that a treat is in store. On the left he is shown in the role of a doughboy in "My Friend." His pathetic expression has made him one of the best known short subject artists on the screen.



First National To Battle Summer Slump With Exceptional Productions

WITH eleven productions of widely divergent type, now ready, nearing completion or actively in work, and designed especially as summer attractions, First National executives are looking forward to the customarily dreaded summer slump with a spirit of confidence and optimism that is very unusual for this time of year. The cause of this optimism and faith is the quality and diversity of the eleven pictures which have been selected for release during June, July and August.

Exhibitors who have booked the group of pictures share the confidence of the big distributing and producing organization in the money-making qualities of the productions. Each one has been made with a view to the summer requirements of the average exhibitor. They include some of the most important productions in First National's schedule for the coming year; they have been made on as big scale and with just as much care and thought as though they were to be released in the height of the season instead of in the slack months.

In the eleven pictures now under way are starring vehicles for First National's own stars, special pictures being made as First National's Productions, Inc., and the efforts of independent producers releasing through First National. R. A. Rowland, general manager of First National, has approved and announced the lineup following.

Colleen Moore's "The Perfect Flapper" will be released in time for early June brides. The little star, it is promised, will have a characterization to parallel in its daring and charm that of Pat in "Flaming Youth." John Francis Dillon, who directed the latter picture guided Miss Moore through the dramatic intricacies of "The Perfect Flapper."

"A Self-Made Failure," a J. K. McDonald production, is next on the list with a release on June 15. Ben Alexander, featured in "Penrod and Sam" and "Boy of Mine" under McDonald's supervision, heads the cast and shares honors with Lloyd Hamilton, Matt Moore and Patsy Ruth Miller.

"For Sale," is a third June release. It is a society drama with Claire Windsor, Adolph Menjou, Robert Ellis, Mary Carr and Tully Marshall, directed by George Archambaud.

A new John M. Stahl production, "Husbands and Lovers," will also be released in June. It is presented by Louis B. Mayer through First National, and the trio of principals will be Lewis Stone, Lew Cody and Florence Vidor.

In July there will be a new Colleen Moore picture, "Temperament," with Conway Tearle sharing honors with the winsome star.

"Born Rich," the initial production of Garrick Pictures Corporation for First National, is also a July release. "Born Rich" is a syndicated novel dealing with the upper strata of society. Claire Windsor and Bert Lytell will play the leading roles and Will Nigh is to direct.

Corinne Griffith's contribution to the eleven big pictures will be "Single Wives," an original story by Earl Hudson. Milton Sills is to play the leading masculine role.

"Sundown," the First National special which has been in work for the past five months and which is expected to prove one of the biggest outdoor dramas of all time, is an August release. This is a story of modern times built around the retreat of the huge herds of cattle on the last of the open ranges before the advance of the homestead-

ers. The cast interpreting Earl Hudson's story consists of Roy Stewart, Hobart Bosworth, Bessie Love, Arthur Hoyt, Charles Murray, Charles Sellon, Hal Wilson, Wilfred North and Bernard Randall.

Thomas H. Ince will present "Christine of the Hungry Heart" during August. This is from a novel by Kathleen Norris.

One of First National's biggest specials of

the year will be "The Lost World," a massive spectacle to be adapted to the screen from Sir Arthur Conan Doyle's popular novel.

The last of the eleven summer pictures will be a new Levee-Tourneur production, directed by Maurice Tourneur. It is "Belonging," from a society romance by Olive Wadswell.

Pathe Serial Sales Manager Sees Big Demand For Patheserials

OSWALD BROOKS, Pathe Serial Sales Manager, returned this week following an extensive trip through the south and midwest, his itinerary taking him to the exchange cities of Indianapolis, St. Louis, Dallas, Oklahoma City, Kansas City, Omaha, Des Moines and Chicago. The object of Mr. Brooks' trip was to carry the news personally to the Pathe field force and to prominent first run exhibitors in the territories through which he passed, of the remarkable progress made in the Pathe production of "greater, newer and better serials."

"More than ever are chapter stories of the new order in demand," said Mr. Brooks on his return to the Pathe home office.

"Three serials made from literary classics and modern literature have been launched under this new order. The first of these, 'The Way of a Man,' adapted for the screen from the book of the same name by Emerson Hough, has swept the country by storm and has had a sale that is almost unprecedented in the history of the serial. Then followed 'Leatherstocking,' taken from the classics of James Fenimore Cooper, 'The Pathfinder,' 'The Deerslayer' and 'The Last

of the Mohicans.' It proved one of the greatest drawing cards of the season, the Newman Theatre, in Kansas City, one of the most important of first run houses playing the release to capacity houses throughout the run of the film. So successful was this venture that the Newman, to satisfy the demand of its audiences, booked the third of the Pathe serials, 'The Fortieth Door,' the first chapters of which have but recently been released. 'The Fortieth Door' is now playing to capacity audiences at the Missouri Theatre in St. Louis, one of the ranking first run houses of the country. With every performance the house is packed.

"Pathe is to release a fourth mystery serial 'Wanted by the Police' in which the police of a great metropolis will play an important part. This newest of serials is different from anything yet produced, is absolutely authentic, and is replete with thrills, hairbreadth escapes and mystery. 'Wanted by the Police' is based on actual experience and holds more surprises than anything ever culled from the imagination of man. The first chapters will soon be available. The film will undoubtedly prove one of the greatest box office attractions ever yet presented."

Annual Spring Golf Tournament Surpasses Former Events

COLONEL BOGIE was master of ceremonies at the annual Spring Golf Tournament, held at Sound View Country Club, Great Neck, L. I., on June 4. The event was a grand success from every point of view.

The golfers, nearly two hundred strong, entered into the game with a determination to win one of the handsome prizes and friendship ceased from the first tee.

Despite the rain which fell in the afternoon, the ardor of those on the links was not dampened.

The highlight of the outing was the dinner in the evening, after which the prizes were awarded. There was a prize for nearly every second golfer.

Following is the list of winners:

Low net (Reuben Samuels, Inc. Trophy)

Rudy Cameron, net score of 74.

Low net runner-up (Pathe Exchange, Inc. Trophy) Oscar Shaw, net score of 74.

Low gross (Warner Brothers Trophy) John Mears, with a low score of 77 for 18 holes.

Low gross runner-up (Motion Picture News Trophy) Oscar Shaw, with a score of 74.

Winner of Jules Mastbaum Trophy for lowest score by exhibitor player. Tom Moore, net score, 80.

Winner of Exhibitors Herald Special Cup, Richard Brady, for a hole in one at the ninth hole.

Winner of leg on Film Daily Trophy, Rudy Cameron with a net score of 74.

F. O. B. "Birdie" Trophy to Stanley B. Waite.

Special prizes drawn for in blind competition as follows: Watterson R. Rothacker Cup, A. O. Dillenbeck; Jack Cosman Cup, J. V. Richey; Arthur W. Stebbins Cup, J. Boyce Smith; Hirlagaph prize (Sept camera), Victor Shapiro; Eastman prize (a Kodak), Milton Blumberg; Du Pont prize (Mah Jongg set), John W. Noble; Jules Brulatour prize (traveling bag), Stanley B. Waite; Pathé "Baby" camera, Joe Leblang.

Victor Shapiro won the Duffer's prize, a Ladies Bicycle, with a score of 207. Lester Sternberg won the duffer's runner-up an iron bedstead, with a score of 190. George Blaisdell won the third duffer's trophy, a dummy for window display, with a score of 185.

INCE RENEWS CONTRACT WITH FIRST NATIONAL

Noted Director Will Make Series of Six Pictures This Year

CONTRACTS have been signed, whereby Thomas H. Ince, the noted producer, renews his distribution arrangement with First National Pictures, Inc. The new contract covers a third year of cordial affiliation between Mr. Ince and First National.

Negotiations which have been in progress for several weeks between Mr. Ince and the Board of Directors of First National at New Orleans late in April although the formal contracts have been signed by Robert Lieber, President of First National and Colvin Brown, Eastern Representative of Mr. Ince and Vice-president of the Ince Corporation.

The contract calls for six Tom H. Ince special productions for delivery during the coming season. Two of the stories have already been selected by Mr. Ince. They will be Kathleen Norris' big novel, "Christine of the Hungry Heart" and "Dr. Nye," the new and popular story from the pen of Joseph Lincoln. "Christine" is generally conceded to be one of Mrs. Norris' most popular stories and "Dr. Nye" is reported by the biggest seller of Joseph Lincoln's career.

The consummation of the contract between Mr. Ince and First National indicates the most active year in the history of the big Ince Studios at Culver City, California, for in addition to the six First National specials, Mr. Ince will make "The Last Frontier" from Courtney Riley Cooper's story of the American west, and possibly one other picture of the same proportions. In addition to these productions, Mr. Ince will produce four Charles Ray Pictures, and there will be operating at the Ince Studios, three additional independent units producing four pictures each.

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BEN WILSON CONFERS WITH ARROW EXECUTIVES

Ben Wilson, screen star, director and producer, whose supervision made such recent winners as "Gambling Wives", "The Santa Fe Trail", and the new Arrow-Ben Wilson Super Chapter-Play "Days of '49" is on from the Coast for conference with W. E. Shallenberger, President and W. Ray Johnston, Vice-President of the Arrow Film Corporation.

The announced line-up of Arrow releases for 1924-5 indicates a degree of production activity in number, size and quality of attractions that will tax even Ben Wilson's splendid reputation as a producer of large calibre and great accuracy in hitting the public taste whether it be for comedy, Western, Super-Special or big dynamic chapter-play.

Messrs. Shallenberger and Johnston are very close observers of the picture audiences' tastes, so that their election of stories and names, together with Ben Wilson's ability to get the very best out of his plots and actors, assures the independent field of a supply of attractions under the Arrow banner that will far surpass last season's list.

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MUSICAL FILMS A REALITY AS PHONOFILM PROVES

Another step forward in the motion picture progress was made when Dr. Lee DeForest demonstrated the possibilities of synchronizing music with the films. A demonstration was made at a special showing at the Rivoli theatre, New York, on May 19. The "Covered Wagon" was the subject and the Criterion orchestra was used to record the music on the film.

In a brief speech before the showing of the picture, Dr. DeForest stated that it was

not the intention of the Phonofilm to put all orchestras out of business. Rather it was to benefit the theatre patrons in small towns and give them the same music that is enjoyed by the public in the Metropolis.

The demonstration clearly shows the rapid progress being made in pictures. The music synchronized perfectly and was clearly audible in all parts of the theatre. For the first few minutes of the film one was conscious of the metallic sound of the music, but after the first few scenes one forgot that the music was "canned" and the sensation was as though an orchestra was really playing in the pit.

Only two reels of picture was shown but this was enough to demonstrate that the day is not far distant when small theatres in the remote districts will be able to enjoy a musical program with their pictures that will be unexcelled even in New York.

* * *

BEVERLY BAYNE SIGNED BY WARNER BROTHERS

A most important announcement that will be welcomed by screen followers throughout the country is that Beverly Bayne will return to the silent drama as the feminine lead in "Her Marriage Vow," which the Warner Brothers are making. She will appear opposite Monte Blue.

For the past few seasons, since her temporary retirement from the cinema field, the talented actress has toured the Orpheum and Keith circuits as a headline attraction. She has been resting in Los Angeles for several months and it is because of her individual style and her likeness to the part in "Her Marriage Vow" that she was finally induced to return to pictures in this important role.



SUMMER COSTUME

Indications point to the bathing suit as the most popular costume to battle the heat. The above mermaid is one of the aquatic stars in First National's production, "A Self Made Failure."

PREDICTS CHICAGO WILL BE FILM CENTER

J. A. Koerpel Says It Would Greatly Facilitate Distribution

CHICAGO as the central distributing depot of film shipments for the United States is the prediction of J. A. Koerpel, recently appointed Assistant to President W. C. J. Doolittle of the Selznick Distribution Corporation.

Mr. Koerpel is now making a tour of inspection of Selznick exchanges.

"Chicago as the new center of national distribution would completely revolutionize the physical handling of film," he said. "It is only a question of time before more speedy methods of shipment will be adopted. Aerial transportation has long been under consideration because of the tremendous saving in time effected."

"Midway between coasts, Chicago has advantages that no other city can offer. Location of home offices and main artery of distribution in Chicago will effect a saving of many millions annually in overhead, which will undoubtedly mean greater and better things from our producers, who can well utilize funds now wasted in uneconomic distribution."

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ASSOCIATED EXHIBITORS ARE RELEASING 'SPITFIRE'

One of the important releases in the list of Associated Exhibitors for the current month is "The Spitfire," a Murrall W. Garsen adapted from the renowned novel "Plaster Saints" by Frederic Arnold Kumner, which was made under the direction of William Christy Cabanne.

For this release Associated Exhibitors has issued an exceptionally complete and attractive campaign book replete with suggestions of every type for use of the exhibitor in putting over the picture.

* * *

NOTED EUROPEAN DIRECTOR FOR UNIVERSAL

Sven Gade, celebrated continental stage and screen director, has been engaged by Carl Laemmle to direct pictures for the Universal Pictures Corporation. His first production at Universal City probably will be "The Best in Life," a new Jewel scheduled for Mary Philbin, the star of "Merry Go Round," "The Gaiety Girl" and "The Rose of Paris."

Gade is one of the best known theatrical figures in the continental world. He has been in the game for twenty-five years, starting as a scenic artist at the Royal Academy of Copenhagen, his home.

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ARLISS PREMIERE JUNE 8

The Selznick-Distinctive production "Twenty a Week," with George Arliss, Edith Roberts and Taylor Holmes heading the cast, has its Broadway premiere on June 8, when it opens an engagement at the Mark Strand Theatre. The appearance of Arliss at the Mark Strand continues an association of long standing success between the noted actor and the Broadway house. Arliss' "Disraeli" played two weeks at First National several years ago, followed by "Ruling Passion" and "The Man Who Played God" at the same theatre.

* * *

TOM BAILEY PROMOTED

Tom Bailey, formerly Paramount branch manager at Portland, Ore., has been appointed branch manager at San Francisco, succeeding O. B. Traggardh, who will shortly assume an important executive position in another department of the Paramount organization.

DIRECTORS' ASSOCIATION TO BECOME PRODUCERS

*To Make Eighteen Pictures a Year
for Grand-Asher*

BY affixing their names to a contract with Grand-Asher, officials of the Motion Picture Directors' Association after negotiations with Samuel Bischoff, general manager of the former organization, today formally entered the Association in the field of motion picture production, according to announcement by Phil Rosen, George L. Sargent, Paul Powell and others of the Directors' body.

Sixteen to eighteen features per year will be the schedule of production. Of these, sixteen will cost approximately \$100,000 each and two will be super-special exploitation features which will cost in excess of \$200,000 each.

The production will be made by the Producing organization of the Directors' Association, with Philip E. Rosen, as president; Roy S. Clements, vice-president and George L. Sargent, secretary. The directors include the above and, in addition, Clarence Badger, Reginald Barker, William Beaudine, Joseph De Grasse and Paul Powell.

The first year's output will be directed by such members of the Association as Paul Powell, William Beaudine, Roy S. Clements, Joseph De Grasse, Philip E. Rosen, William Russell, George L. Sargent, and Wallace Worsley.

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PRINCIPAL FINDS FRANCHISE SYSTEM IS IDEAL

An article which appeared in EXHIBITORS TRADE REVIEW last week stated that Principal Pictures Corporation "contemplates the immediate forming of an exchange system for the distribution of their productions." Irving M. Lesser, vice-president of and general manager of distribution for Principal, pointed out that this article is misleading.

"Principal Pictures is not contemplating a system of exchanges," said Mr. Lesser. "As previously published in trade publications, we are handling our product under the territorial franchise system. Under this system we will release Baby Peggy in 'Captain January'; Baby Peggy in 'Helen's Babies'; Harold Bell Wright's 'When a Man's a Man,' all of them as Principal Pictures Master Productions, and also Principal's Big 6.

We believe the territorial franchise system is the ideal method of distribution, because it assures our product not only of big first runs, and at the same time the exhibitor showing our pictures gets absolute co-operation of advertising, publicity and exploitation. Thus far the plan is working admirably and franchise holders and exhibitors are enthusiastic over it."

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KEITH MAY TAKE OVER LOEW THEATRE IN OTTAWA

Mr. E. F. Albee of New York, head of the B. F. Keith interests, visited Ottawa, Ontario, a few days ago to examine the local developments in connection with the establishment of the chain of houses under the auspices of the new B. F. Keith Company of Canada, Limited, headquarters, Montreal. Mr. Albee conferred with J. M. Franklin, proprietor of the Franklin Theatre, Ottawa, who is a director of the new Keith Canadian Company, and others in the Canadian capital.

Following the visit of Mr. Albee, announcement was made that an offer had been made for Loew's Ottawa Theatre and a special meeting of directors of Loew's Ottawa Theatres, Limited, was called by President E. R. Fisher to consider the offer. After this meeting had been held, announcement was made that a statement would not be



WHO SAID HOT WEATHER?

Here is a scene from Goldwyn-Cosmopolitan's "Janice Meredith," showing Washington crossing the Delaware. A flash of this scene will banish heat. This is an ideal attraction to break the summer bugaboo.

forthcoming until some days later because of the necessity of communicating with New York City.

* * *

PARAMOUNT GETS RIGHTS TO FUTURE GREY STORIES

Under the terms of one of the most remarkable contracts ever drawn between motion picture producer and author, Paramount today acquired the screen rights to all future story material from the versatile and prolific pen of America's most popular fiction writer, Zane Grey, according to Jesse L. Lasky, first vice-president in charge of production.

One of the distinctive clauses of both the previous contract and the new agreement specifies that all stories must be filmed in the exact locations of the author's stories. All four of the Zane Grey novels which have been filmed by Paramount to date have been photographed in the particular sections of California, Arizona and Utah which the author knows so well and describes so vividly.

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GREAT CAST FOR CAREWE

Milton Sills and Nazimova have been signed for the leads in Edwin Carewe's next picture for First National release, "Madonna of the Streets," which is the screen title for W. B. Maxwell's popular novel, "The Ragged Messenger." The rights to this English novel were obtained by Mr. Carewe on his trip abroad for the filming of "A Son of the Sahara" in Algiers and in Paris. Although "Madonna of the Streets" also has a foreign background, the director will not go to England to film the exteriors, but will make the entire picture at the United Studios.

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BRANDT BACK

"The Independent has come into his own," Joe Brandt declares.

Joe Brandt, President of C. B. C. Film Sales Corporation has just returned from a two months' tour of the key cities and declares that the Independent Producer and Distributor has every reason to look forward to a period of unprecedented prosperity. This makes the outlook encouraging.

NAZIMOVA TO RETURN UNDER FIRST NATIONAL BANNER

Nazimova, who has been absent from the screen for several seasons, is going to return to motion pictures. This will be good news to her large following and to the exhibitors of the country.

Richard A. Rowland, general manager of First National Pictures, Inc., announced this week that he had signed a contract with Nazimova to appear in a story by a foreign author which will be made in Los Angeles in the near future.

Negotiations between Nazimova and National have been in progress for some time. She decided to give up her vaudeville engagements to return to the screen because she believes the leading role in the vehicle for which she has been engaged, will give her a great part—one of the finest in which she has appeared on the screen. Mme. Nazimova recently completed a long tour with the leading vaudeville circuits and had other tours awaiting her signature.

The name of the story in which Mme. Nazimova will appear for First National is "Madonna of the Streets." It is an adaptation of W. B. Maxwell's novel "The Ragged Messenger."

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C. B. C. CLOSES TERRITORY

C. B. C. Film Sales Corporation announces this week that it has disposed of the territorial rights on the Eight Columbia and Eight Perfection Pictures to the Columbia Pictures Corporation of St. Louis Mo., for the territory of Eastern Missouri and Southern Illinois.

Both these series of C. B. C. productions are being lined up very quickly as is apparent from the territories closed so far.

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APPOINTMENT FOR KOERPEL

J. A. Koerpel has been appointed assistant to President W. C. J. Doolittle of the Selznick Distributing Corporation, according to an announcement emanating from the Selznick offices. Mr. Koerpel, it is stated, will act as Home Office representative, concentrating on national sales.

PATHE SHOWS WORKINGS OF RUM RUNNERS

Remarkable Series Taken at 12 Mile Limit Exposes Secrets

THE Pathe News this week announces a "scoop" of a most unusual character and one that may have a wide influence upon the policy of the country with regard to the Volstead Law and its enforcement.

Beginning with issue No. 41 Pathe News will show, in successive installments, the inside unvarnished story of the rum runners, complete from start to finish, taken without bias or without motive save to enlighten the public with the facts.

It is not too much to say that it is the most widely discussed topic of the day.

With these facts in mind the Pathe News set out to throw aside the curtain of concealment, and to lay bare the whole traffic.

The first installment of the story, as shown in issue No. 41, is notably interesting. Chartering a fishing schooner, Editor Emanuel Cohen and a large staff of cameramen went fifteen miles out, off the coast of Massachusetts, and visited the fleet of rum runners there anchored. The true character of his vessel was carefully disguised. The cameramen were hidden under tarpaulins and the like; all were dressed in slickers and hip boots, like the crew of their vessel. So successful was the disguise that not once did the rum runners suspect they were under observation; and pictures were secured showing the disposal of 1200 cases of liquor from one vessel alone; a cargo of 10,000 cases on another ship; and five other vessels loaded to the guards with like contraband.

Future installments will show similar activities in Canada, Scotland, the Bahamas, Cuba, and Florida. Rum running across the Canadian line will also receive a full share of attention. All these pictures are now made; and taken as a whole give an exceedingly graphic picture of the way in which the law is being evaded. It is not too much to say that it is quite within the bounds of possibility that the pictures will arouse so much public discussion that it will be necessary for Congress to review the whole situation; for it is manifestly impossible for present conditions to last much longer.



SUMMER IS HERE

Viola Dana demonstrates the new beach baseball costume. She has just completed Metro's "Crinoline and Romance," soon to be released.

'ALASKAN' CAST LEAVES FOR ALASKA FOR SCENES

Northward bound for Alaska, Thomas Meighan and Producer Herbert Brenon left Los Angeles recently to film the exteriors for "The Alaskan," in the picturesque country described in James Oliver Curwood's famous novel.

Weeks of preparation at the Paramount West Coast Studio culminated when the entire company, including Estelle Taylor, who plays the lead opposite Meighan, embarked on its three thousand mile journey along the West Coast of North America.

The company was scheduled to tranship at Seattle, where a number of scenes will be made on the docks.

JACK DEMPSEY SCREENS LIKE REAL STAR

First Three of Fight and Win Series Full of Action and Humor

REVIEWERS rubbed shoulders with critics, fight promoters, screen actors, pugilists and prominent men about town at the preview of the first three of Universal's "Fight and Win" series, starring Jack Dempsey, heavyweight champion of the world. The showing took place in Wurlitzer's music auditorium, just off Times Square.

The first few feet of celluloid had no more than passed the projection shutter than a perceptible gasp of surprise rent the atmosphere of the hall. Jack Dempsey, super-caveman of the ring, with his square-cut, box-like face, cut a figure of which a Reginald Denny or a Richard Dix might be justly proud. This goes for facial appearance as well as for general all-around screenability.

There is no question but that in the "Fight and Win" series Jack Dempsey makes good as a screen actor. He was real every minute of the way; he was convincing and what is probably most important he has screen personality.

Each unit of this series of two-reelers has as its integral substance a story which leads up to a fight. Here, of course, one finds Dempsey in his own "bailiwick" and the way he makes his flailing fists behave is something that will have the gentle ticket buyers pulsating in wild enthusiasm to the exploits of the greatest ringman that ever drew on a padded glove.

These two-reelers make excellent entertainment, viewing them from every angle by which films are judged. There are splendid comedy touches, and in the third of the series in particular Jack wins some real histrionic spurs by the manner in which he carries off his part in a bout full of burlesque, high humor and human interest. As a movie actor Jack Dempsey has made good.

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TICKET SPECULATORS HIT BY SUPREME COURT

The Committee on legal affairs of Massachusetts Legislature recently ruled that the law-makers of the state did not have the right to regulate the sale of theatre tickets, but the state Supreme Judicial Court, in an advisory opinion handed down at the end of the week, found otherwise. As a result the "specs" hereabouts are in a fair way of having their earnings seriously cut.

Senator Warren of Arlington has offered the bill of Representative Richard D. Crockwell, of Medford, as substitute for the committee report. This bill would place ticket regulations under the direction of Col. Foote, commissioner of public safety, and head of the state police, and if adopted will limit the charge on all tickets over the face value to fifty cents. The matter will come up before the Senate.

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BRANDT CLOSING TERRITORY ON C. B. C. PRODUCTS

C. B. C. Film Sales Corporation reports that Joe Brandt is closing all territories very rapidly on their new lineup of Eight Columbia and Eight Perfection Productions.

Renown Pictures, Inc., has closed negotiations for the series of Columbia and Perfection Pictures for the Northern Illinois territory.

Friedman Film Corporation has also signed up for both series of pictures for the territory of Minnesota, North and South Dakota and Upper Michigan Peninsula. The sixteen pictures are all reported to be sure-fire box-office attractions, and the exhibitors expect to cash in on each one.



CURE FOR HOT WEATHER

If you have the hot weather blues and can't get to the beach try this ice idea of Sylvia Breamer, First National star. It is guaranteed to get good results, even during the hottest days of mid-summer.

INCREASED ADMISSIONS FOR F. N. SPECIALS

*Five Outstanding Productions to
Be Given Long Runs*

FIRST NATIONAL pictures has arranged for the showing at increased admissions and for long runs in a number of cities of its five big outstanding productions in accordance with its recently announced plan of handling "The Sea Hawk," "Secrets," "Abraham Lincoln," "Sundown" and "The Lost World."

A. W. Smith, who was designated by E. A. Eschmann, general manager of distribution, to supervise the sale of these productions, has returned from a ten day trip to the field arranging for the carrying out of the marketing policy. Contracts have already been closed with the Adams Theatre in Detroit, the Roosevelt in Chicago, the Wisconsin in Milwaukee, the Garrick and the State in Minneapolis, the Capitol in St. Paul and the Des Moines which will play the picture at increased admissions and lengthened runs.

In the marketing of "The Sea Hawk," "Secrets," "Abraham Lincoln," "Sundown" and "The Lost World," First National proposes to make use of the already established motion picture theatre and not to "road-show" in the "legitimate" theatres. It is proposed to let the exhibitor, rather than the manager of legitimate theatres, get "first crack" at the big receipts which these productions are expected to attract. First National believes that this will redound to the profit of itself and of the exhibitors.

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BIG PRODUCTION PROGRAM FOR UNITED STUDIOS

The month of May has ushered in the beginning of increased producing activities at the United Studios and June will see eleven producing companies at work there, M. C. Levee, president, has just announced. This means an unparalleled amount of production for the summer, the studio head declared.

Most of the larger independent producers have their headquarters at United, a studio which leases facilities for picture-making to all-comers. Though five or six companies have been making pictures there all winter the spring has seen a slump of actual production while they were busy cutting and editing completed pictures and preparing for new productions.

"The hoof-and-mouth disease, tight-money, a lack of rainfall and a score of other conditions may have alarmed the rest of California but they haven't affected the motion picture industry," Mr. Levee said. "We will make more pictures on the United lot this summer than ever before—all for First National release."

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VITAGRAPH TO HELP OVERCOME SUMMER SLUMP

John B. Rock, general manager of Vitagraph, in a bulletin issued to all branch managers last week stated the policy of Vitagraph toward exhibitors during the summer season. The bulletin read:

"Vitagraph believes this is the season when all possible must be done for our friends, the exhibitors, to help them over the slim summer season.

"The exhibitors need the best the producers can give them—this is no time to hold out big ones for the easy days.

"Therefore, you may release for immediate summer booking contracts, 'The Code of the Wilderness,' by Charles Alder Seltzer and 'Behold This Woman,' by E. Philips Oppenheim which are now being completed by David Smith and J. Stuart Blackton, respectively, at our Hollywood studios."



LET'S GO TO MIAMI

Hot weather doesn't have much of a chance with this crowd. If we could drop our cares and wander to Miami and join the happy group wouldn't life be grand? The scene is from Hodkinson's "Miami."

BEL GEDDES DESERTS STAGE CRAFT FOR PICTURES

Latest of famous artisans of the theatre to desert the stage for the screen is Norman Bel Geddes, who has come from widely-heralded success on Broadway, New York, to learn the art of motion picture directing from Cecil B. DeMille, with whom he will be associated during the making of that producer's new Paramount picture, "Feet of Clay," adapted by Beulah Marie Dix and Bertram Millhauser from Margaretta Tuttle's novel.

Norman Bel Geddes startled the world during this past theatrical season by his amazing innovations of changing not only the stage but the auditorium of the Century theatre into the semblance of a great cathedral for the now famous spectacle, "The Miracle." Mr. DeMille believes that the ability of Mr. Bel Geddes to create such a splendid illusion can be admirably utilized in motion pictures. While learning the technique of the studio from Mr. De Mille, Mr. Bel Geddes will design two elaborate sets for "Feet of Clay."

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'THE GIRL IN THE LIMOUSINE' FOR LARRY SEMON

A wire received from the coast that I. E. Chadwick, president of Chadwick Pictures Corporation, to the effect that he has acquired the screen rights of "The Girl in the Limousine," for Larry Semon's first five reel comedy vehicle.

This production will be adapted for the screen from the famous A. H. Woods' stage success of the same name, which was written by Wilson Collison and Avery Hopwood. Following "The Girl in the Limousine," will come other adaptations of famous stage plays which will be announced shortly. All these new five reel de luxe comedies will be produced under the personal supervision of Leon Lee.

Claire Adams has been signed as leading lady to play opposite Larry Semon. Charlie Murray, the well known comedian, has also been signed to contribute to fun making of "The Girl in the Limousine."

The picture should enjoy as great a success as did the stage play of the same name.

METRO-GOLDWYN SALES CONVENTION JUNE 4

*Branch and District Managers Will
Attend One of Three Sessions*

THE Metro-Goldwyn Distributing Corporation will hold a series of sales conventions in New York, Chicago and San Francisco beginning this Thursday, June 5, when the branch and district managers of the East will convene at the Hotel Astor. E. M. Saunders and James R. Grainger will preside at the meetings as well as those to be held later at Chicago and San Francisco.

The purpose of the three conventions is to thoroughly acquaint the men in the field with the exceedingly high quality and wide variety of the Metro-Goldwyn product for the coming season.

The District Managers who will attend the New York Convention include S. Eckman, Jr., of New York; E. A. Golden, New England; F. Mendelsohn, in charge of the Philadelphia territory; and the following Branch Managers, A. Abeles, New York; M. Hill, Boston; R. Lynch, Philadelphia; J. J. Maloney, Pittsburgh; G. Fuller, Washington; V. McCabe, Albany; H. W. Kahn, Buffalo; R. Berger, Charlotte and Wm. Scully, New Haven.

Beginning on Monday, June 9, the following District Managers and Branch Managers will meet in Chicago: S. A. Shirley of the Chicago territory; W. C. Sachmeyer of Cincinnati and C. E. Kessnich of Atlanta; L. Rozelle, Chicago; S. Shurman, Milwaukee; Jos. Klein, Cincinnati; J. J. Burke, Jr., Atlanta; C. J. Briant, New Orleans; L. Bickel, Dallas; C. T. Lynch, Omaha; C. E. Almy, Cleveland; L. Sturm, Detroit; W. Wilman, Indianapolis; A. H. Fischer of Minneapolis; W. E. Banford, Des Moines; L. B. Metzger, Kansas City and C. Werner, St. Louis.

At San Francisco beginning Monday, June 16, Mr. Saunders and Mr. Grainger will meet with the following Western District Managers and Branch Managers: J. E. Flynn of San Francisco; H. Lustig of Los Angeles and C. Stearn, Seattle; L. Amacher, Portland; F. P. Brown, Denver; G. L. Cloward, Salt Lake; B. F. Rosenberg, Los Angeles and F. W. Voigt, San Francisco.

UNIVERSAL SHORTS

The week of June 8 finds Universal's schedule of Short Subject releases an unusually strong one, totalling eleven reels of comedies, western dramas, serial chapters and news reels.

Outstanding on the program is a two-reel western drama featuring Herbert Heyes and Fritz Ridgeway. It is a fast moving picture, with plot enough for five reels crowded into its 2000 feet.

One of the features of the week's releases will be a Special Baby Peggy Two-reeler, the third of the five two-reel Specials being released by Universal with this little star.

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COHOES THEATRE DESTROYED

The Majestic Theatre, in Cohoes, N. Y., was destroyed by fire on the night of May 22. The theatre was owned by Walter H. Wertime and has been operated by the Cohoes Amusement Company, of which Louis A. Buettner is the head. The loss was estimated at \$40,000. The origin of the fire is a mystery. Smoke was discovered issuing from windows a few minutes after night crowds had left the theatre. So rapidly did the flames spread that the entire structure was ablaze within a short time, necessitating calling out the entire fire department.

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PROTEST CENSOR RULINGS

Colonel John Cooper of Toronto, secretary of the Canadian Moving Picture Distributors Association, has placed a protest in behalf of Canadian exchanges, along with one from the Canadian M.P.T.O., with Premier Taschereau of the Quebec Provincial government regarding the decisions of the Quebec Board of Moving Picture Censors, Montreal, which have been disturbing the film men of Quebec for a long time past.

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TWO REELERS FOR HIERS

Walter Hiers, until recently a star in Paramount features, will make a series of two-reel comedies for distribution through Educational Film Exchanges, Inc., according to an announcement just made by E. W. Hammons, president of Educational.

The series will consist of six two-reel comedies with Walter Hiers as star. They will be directed by the best comedy directors obtainable, and the stories will be especially written.

Hiers is one of the best known comedy characters on the screen. He has been appearing in Paramount length productions for over seven years, first appearing in support of Jack Pickford and Louise Huff in "Seventeen."

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'FLYING FISTS' PROGRESSING

The first three pictures of "Flying Fists," a series of twelve two-reelers in which Benny Leonard, lightweight champion of the world, is starred, are now being titled by Sam Hellman, sports writer and humorist who wrote the stories for the champion. The pictures will be released within several days under the titles of "Ham and Eggers," "Making the Grade" and "Through the Rough." Leonard has suspended studio work for seven weeks during which time he will defend his lightweight crown.

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ALBANY THEATRE CHANGES

An important motion picture theatrical deal was consummated in Albany the past week, whereby Abe Stone, of Schenectady, acquires the Arbor and the Delaware theatres in Albany, of Samuel Suckno who has been operating the two houses for several years past. Both are neighborhood theatres. Mr. Suckno will continue to run the Albany and the Regent theatres.

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CHANGE SWANSON TITLE

Gloria Swanson's new Paramount picture, which has been called "A Woman of Fire," will have the new title, "Her Love Story." The screen story was adapted by Frank Tuttle from Mary Roberts Rinehart's new magazine story, "Her Majesty, the Queen."

* * *

SAM POLO IN 'U' SERIAL

Sam Polo, brother of Eddie Polo, serial star, will play one of the supporting roles with Jack Daugherty and Eileen Sedgwick in Universal's newest chapterplay, "Fighting Fate," which Jay Marchant is to direct.



SPEAKING OF HOT WEATHER

WHEN hot weather hits you just look at the above picture and shiver. It is a scene from Associated Exhibitors "Chechahcos" and shows that somewhere in this wide world there is someone who would appreciate the heat we are kicking about. He has never asked anyone "Is it hot enough for you?"

EDWARD HALPERIN IN EAST TO COMPLETE CONTRACTS

Important announcements to motion picture exhibitors and the trade in general will be issued shortly regarding future productions under the Victor Hugo Halperin banner.

Edward Halperin, brother of the author-director-producer, is now in New York purchasing stories and completing contracts for the forthcoming Halperin Productions. It is his plan to produce pictures in New York as well as on the West Coast and an expansive program is promised.

Victor Halperin is making his headquarters in Hollywood and is busily engaged at the present time in preparing continuities for his West Coast unit. The productions will be made on the same high standard with all-star casts similar to "Tea With a Kick" and "When a Girl Loves," both released by Associated Exhibitors.

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LIFT LA MARR BAN

The office of Sawyer-Lubin, producers of Barbara La Marr pictures have been officially advised by the Women's Council of Sacramento that that organization has removed the ban placed by it on productions starring Miss La Marr. This temporary ban was caused through the publication of an erroneous interview credited to Miss La Marr in which several amazing statements were ascribed to her.

* * *

KANSAS MEMBERSHIP DRIVE

The M.P.T.O. Kansas membership campaign, with 350 members as the goal, now is under way.

"We have set our goal at a minimum," C. E. Cook, business manager, said, "because we intend to reach the goal. Of course, we hope for many more than 350 members, as the field in Kansas more than justifies that, but we are going to be modest in our estimates and reserve the cheering until after things have been accomplished."

* * *

ESTABROOK BEGINS SERIES

Howard Estabrook announces that he will produce a series of pictures under his own name. His initial production will be "The Price of a Party," from the Cosmopolitan Magazine story by William MacHarg.

Mr. Estabrook, who has been connected with Distinctive Pictures as Production Executive, is now President of Creation Pictures Corporation.

* * *

CHRISTIE SEEKING PLAYS

Charles H. Christie is in New York this week negotiating for two stage farces which are to be used in the program of Al Christie features which his company is to produce this year. No announcement of the names of the plays has been made but will soon be forthcoming, as soon as deals are closed for the purchase rights.

* * *

STAFF COMPLETE FOR 'SANDRA'

Arthur H. Sawyer, supervising director of Sawyer-Lubin productions announces this week that the complete staff for the filming of the first Barbara La Marr vehicle "Sandra" has now been engaged. The organization will work at the Fox studios in New York.

* * *

SUNDAY PICTURES FOR ADA

After a five year battle, Ada, Minn., voters have won a fight for Sunday motion pictures. This is indeed a popular triumph.

KANSAS EXHIBITORS CLAIM TAXES TOO HIGH

Kansas City's movie row was thrown into figurative hysterics May 26, when the county court, through daily newspapers, announced a new schedule of licenses on motion picture theatres as being \$100 a month for all houses of more than 800 seating capacity, \$5 a month for houses of less than 800 and \$3 for theatres in the county.

There was a breathing of relief when it was learned the announcement was an error on the part of the court, which intended the tax to be \$100 a year—not a month—for houses of more than 800 seats. However, Kansas City exhibitors still are dissatisfied and will appear before the court to urge a reduction in the schedule.

"The Federal government is showing an inclination to reduce the taxation burden of the theatre owner," A. M. Eisner, president of the Kansas City M.P.T.O.A., said. "There is no just excuse for such taxation by a county. We are taxed and taxed until the burden is becoming too heavy to bear. The war has been over a long time. Let's forget it. The motion picture theatre is not a money mint, but merely a hard working, time taking legitimate business. Under the new tax schedule circuses will pay \$200 less than formerly, while exhibitors remain about the same. Exhibitors are public spirited citizens of Kansas City. The personnels of circuses are not. Why the discrimination? That's what I want to know."

* * *

FREE PICTURES FOR DALLAS

The park board free pictures at Dallas, Texas, will begin June 2, and will be shown in twenty-three parks and at a cost of about \$4,200 for film rental. The pictures, consisting of feature, animal and educational films, will be shown in each park three times a week, on dates to be announced later. The free pictures in the Dallas parks were shown to about 960,000 persons last year.

* * *

SERIES FOR BANNER

Banner Productions, Inc., has just closed a contract with Ben Verschleiser, formerly general manager of the Grand Asher studios for four feature productions to be made on the west coast.

The first of the series, which is now in production is Evelyn Campbell's Cosmopolitan Magazine story "Empty Hearts," under the direction of Al Santelle.

* * *

TAX EVADERS FINED

Edward and Morris Dubinsky, former Kansas City exhibitors, who now are in St. Joseph, Mo., pleaded guilty in the federal court at Kansas City Monday to misdemeanor charges in connection with the default payment of \$6,000 theatre tax to the government during the season of 1920 and 1921. Edward Dubinsky was fined \$7,000 on eight charges and Morris Dubinsky was fined \$500 on one charge. The fines were paid.

* * *

STUCKEL APPOINTED

J. S. Woody, general manager of Associated Exhibitors, announces the appointment of H. Elliott Stuckel as Director of Advertising, Publicity and Exploitation.

* * *

JACKSON RESIGNS

Joe Jackson has resigned as director of publicity at the Metro-Goldwyn studios in Los Angeles.



MISSING DAUGHTERS KEEPING COOL

When hot weather hits the cities, many daughters will be missing. They will be found at the beaches keeping cool in the rolling surf and ocean breezes. The scene is from Selznick's "Missing Daughters."

'CAPTAIN BLOOD' STARTED

The first scenes in "Captain Blood," the picturization of the novel by Rafael Sabatini which David Smith is directing at the Vitagraph studios in Hollywood which mark the return of Jean Paige to the screen, were shot last week upon the return of President Albert E. Smith from the general sales convention in Chicago.

* * *

MONTY BANKS IN NEW YORK

Monty Banks, whose first five-reel comedy "Racing Luck" was produced by Grand-Asher and distributed by Associated Exhibitors, is at present in New York in conference with the officials of the Associated Exhibitors with reference to plans for his forthcoming productions.

* * *

ILLEGAL CENSORS REPLACED

Because appointments to the censorship board by ex-Mayor Cromwell were found to be illegal, Dall Kiezer and Mrs. George Whyte will be appointed members of the new board as soon as legal formalities will permit.

* * *

BURR FEATURE COMPLETED

"Youth for Sale," C. C. Burr's latest special with May Allison, Sigrid Holmquist, Charles Mack and Richard Bennett in the title roles has just been completed at Burr's Glendale Studio and should shortly be ready for distribution. "Youth for Sale" completes Burr's 1923-4 production plans.

* * *

BLACKTON CHOOSES STORY

"The Beloved Brute" by Kenneth Perkins has been selected as J. Stuart Blackton's forthcoming production for Vitagraph. This is a story in which a youth reared in the sturdy environment of the West gains spiritual redemption by offering his life to save that of the man whom he had come to hate. Mr. Blackton is now selecting his cast.

TAYLOR FORMS UNIT

John H. Taylor, who has confined his activities in the foreign field to the United Kingdom, very largely has formed the John H. Taylor Film Corporation, with offices in the Candler Building, to distribute in South America and the Far East.

Among the product controlled by the corporation is the new program of the Arrow—twenty-six Westerns, twelve features and a new serial for the United Kingdom and other Arrow pictures in France, Belgium, Spain, Portugal, Switzerland, Holland and Italy. Taylor has also secured William Steiner's productions, starring Neal Hart, Leo Maloney, and Charles Hutchison and the two-reel Jimmy Aubrey comedies.

J. H. Hoffberg, for the past five years in charge of the South American and Far Eastern business for Goldwyn-Cosmopolitan, has resigned, effective June 2, and joins the new Taylor company as vice-president and general manager.

* * *

LATHROP IN SEATTLE

Captain Austin E. Lathrop, is back in Seattle after several months in the South and East, relative to distribution plans of the "Chechahcos," produced by him in Alaska. Captain Lathrop is buying product there, and will leave shortly for Alaska.

* * *

'LONE WOLF' ON CIRCUIT

"The Lone Wolf" an S. E. V. Taylor production, starring Dorothy Dalton and Jack Hott, which had its premier showing at the Rivoli Theatre, New York, during May, is now playing over the entire Moss-Keith-Proctor circuit in the metropolitan district.

* * *

OGDEN THEATRE PROGRESSING

The beautiful new Egyptian Theatre of Ogden, Utah, being erected by the Peery interests of that city, will be ready about July 1, architects state. The new picture house will occupy one of the finest locations on Washington Avenue.

Interesting Moments at the Convention

WHAT a man says under stress of emotion usually makes interesting reading to those who know him even more so than it does to those who don't. While the election of M. J. O'Toole as president of the Motion Picture Theatre Owners of America could have been no surprise to him—it had been reported in New York prior to the convention that he would be the next president—nevertheless every one knows that "the best laid plans" do not always come through as intended.

So it may be assumed there was a certain measure of satisfaction on the part of Mr. O'Toole when he took up the gavel from the hand of "Pete" Woodhull, chairman of the board of directors, following the announcement of the former's selection.

"I desire to assure you and to assure you the board of directors of this organization," said Mr. O'Toole when the applause had subsided, "I am sincerely and heartily appreciative of this great honor you have conferred upon me.

"I desire to supplement that statement by another: That I hope when the year rolls around and the time comes to make another selection you will be satisfied you acted wisely today, because I will endeavor to do everything I can to add to the general advancement and development of our industry in all its relations.

"There are a great many things to be done. This year will be a strenuous year, so many things are coming up.

"I have gone over a great many of these problems and discussed them in detail in my report. You have heard me on many occasions tell what ought to be done, so I feel now I will be able in a general way in an executive capacity to carry into effect many of these propositions which we have been working on during the past three or four years.

"It is a pleasure to be able to say that on your board Mr. Cohen remains as a director. No man in the United States knows him better than I do in an organization way. He remains today one of the squarest shooters, one of the best executive officers, I have been connected with. Mr. Cohen in many ways supersedes all of them."

* * *

Cohen Deeply Moved

IT was just after Mr. O'Toole ceased speaking that A. Julian Brylawski of Washington City walked over to a front seat at the right of the platform and faced Sydney S. Cohen, who had just stepped out of office after an incumbency of four years.

Mr. Cohen listened very intently to the praise bestowed upon him by Mr. Brylawski and was plainly moved. As the speaker concluded and handed him the design of a plaque which was to be forwarded later there were calls for the retiring president to take the platform. He slowly left his chair and again was facing the delegates. It was several seconds before he spoke.

"I can generally take care of myself," he said finally, "but it is mighty hard now."

"It always has been known, at least to myself," he continued after another pause, "that I had the courage of my convictions; that I would assert myself on any matter where a principle was involved and a wrong had to be changed.

"I never hesitated as your national president to assert myself regardless of who was concerned. Whether the company had forty million dollars capital or whether the party concerned was the smallest state righter in this country to me made no difference. The one thing that interested me was whether it was right; whether it was the proper thing or whether the practice ought to be changed.

"As your leader I have had occasion, and the organization has, to make some mistakes, but we have done some good work.

"I have never made a move without first consulting with the board of directors and getting a consensus of opinion. While I don't in any way want to pass the buck to the board for any act that was done that perhaps should not have been done, now that I am in retirement I want to assume full responsibility for everything that was done that wasn't so good. But if anything of that sort was done it was from the head and not from the heart.

"I am overwhelmed," continued the former president after a pause. "It is taking quite a bit of control to get myself together. I appreciate this and shall always treasure it and keep it. All I ask is that you men continually work for the organization and support the president and our cause."

Mr. Cohen stopped abruptly and resumed his seat in the body of the house. Some of the members crowded about him, but he was doing no talking.

"I can understand why Cohen is crying," said one red-eyed man vigorously using his handkerchief, "but I can't see why I should be doing that, too."

* * *

Sign of the Times

ONE of the signs of the times in Boston's film row was noted at 39 Church Street: "Goldwyn-Cosmopolitan Distributing Corporation has moved to Metro-Goldwyn, 60 Church Street."

* * *

Brady Complains of Peace

PETER J. BRADY, president of the new labor bank in New York and a close follower of motion picture conventions, made a characteristic speech. He blamed the producers for the failure to eliminate censorship in New York, and said if any one cared to debate the subject he would be glad to discuss it with him.

"This convention seems to be altogether too peaceful," said Mr. Brady. "I have attended some others and really enjoyed them. I seem to be lost—I see no one with a chip on his shoulder.

"It probably means that as a result of

efforts to better conditions you have decided that factional quarrels have not been beneficial to you and have decided upon the policy of settling them in executive session."

* * *

War Department's Thanks

MAJOR GENERAL BREWSTER, speaking at the banquet, said he had come as a representative of Secretary of War Weeks, to bring his greetings and expression of gratitude and appreciation "for the support that you have given not only in war but in peace."

"First let me thank you for the pleasure of being with you," said the general in opening. "I want to thank you for the privilege of being present at your meeting today, of listening to that wonderful speech of Mr. O'Toole. His report gave me a great deal to think of. It turned up a great many points."

* * *

Lionize Miss Lewis

ONE of the bright lights of the convention was Ray Lewis, editor of the *Canadian Digest* and secretary of the Canadian Theatre Owners. Almost always she was the selected "spokesman" of the delegation from across the border, and when she talked the bunch was all attention.

The young woman was at her happiest—and her wittiest—when she presented the claims of Montreal as the convention city for 1925.

"Think what a star you have when you mention Montreal," she said to the delegates, noisily manifesting their interest. "Like the camels on the desert," she continued, "said to be able to go seven days without drinking—but for the seventh day you ought to give them a chance."

It looked for a moment as if she would stampede the crowd into declaring for Montreal for 1925, but the plea that the midwest was entitled to it carried the day.

Miss Lewis was a welcome addition to the regulars around the press table, and it was noted she paid close attention to the proceedings.

In a speech to the delegates on Wednesday she went at length into the situation of exhibitor organization in the Dominion of Canada.



ANOTHER BOSTON TEA PARTY

Realism is one of the outstanding characteristics of Goldwyn-Cosmopolitan's "Janice Merideth." The above scene shows the Boston Tea Party reproduced. The picture abounds with historical events.

LEADERS ALL

Jack Cohn, Graduate Film Man

IT is almost sixteen years since Jack Cohn, the initial "C" of C. B. C. Film Sales Corporation, entered the new works of Carl Laemmle's Independent Motion Picture Company, which organization later was to become famous as the Imp.

There were four employees at the little plant in Fourteenth street, New York, in the fall of 1908 when young Cohn, after a half dozen years in the magazine offices of the Hamptons, decided to cast his lot with the extremely young motion picture business.

Hardships were the usual rule in those days, what with trying to make pictures with crude cameras and at the same time keep these archaic instruments out of the clutches of the Patents Company.

It is difficult to realize the handicaps under which independents' laboratory work was done in those days. The developing and printing machinery practically were all foreign and very crude.

The raw stock was almost impossible, and could be obtained only in limited quantities and as a rule in extremely short lengths. Following the arrival in port of a foreign steamer representatives of the few independent companies would be camped on the doorsteps of Jules Brulatour, the American agent at that time of Lumiere Film, in an effort to get the first break.

THE lengths were from 50 to 195 feet generally, but sometimes even less than the minimum stated. In cases of this sort it was necessary to patch the film in order to obtain the desired length.

Laboratory troubles reached their climax when the Imp companies departed suddenly for Cuba in order to protect their cameras. When the negative began coming in to New York it was discovered there were no cameras for photographing titles.

In this emergency an evening visit would be made to Long Island, where a camera would be borrowed from a studio, the titles made, and the instrument returned before daylight.

In the small developing room in the Fourteenth street quarters frequently it was necessary to stop work in order to permit the film to dry. On damp days no work was done.



LEADERS ALL—JACK COHN

BECAUSE he had the advantage of working with the crudest tools in the early days and acquiring first hand an intimate knowledge of the making of motion pictures under difficulties; because in his long contact with exhibitors and the trade he has learned much as to what the public likes not only in serious entertainment but especially in comedies and novelties; and because he knows making and selling of motion pictures from the ground up.

The drying room also was the projection room. When it was necessary to show what had been printed a sheet would be suspended on a wall, the laboratory work stopped, and the picture shown to the assembled players.

In those days the developing was in charge of Tony Guadio, now one of the world's foremost cameramen.

The titles were made from individual letters, such as were and are employed to print on a bulletin the names of occupants of buildings.

MR. COHN quickly and naturally developed into a cutter and editor of films. The earlier pictures were of but a half reel in length. Two of these, one a "dramatic" or comedy subject and the other a "scenic," would be joined.

One of the earliest of the two-reelers was "From the Bottom of the Sea." When Mr. Cohn had finished cutting the subject, which was made with the aid of a submarine vessel he decided

it was good entertainment at 2,000 feet. Mr. Laemmle agreed with him.

Then came the question of selling it. The head of the Imp took it for his own exchanges. Mr. Cohn put the film in a suitcase and went to Philadelphia. Buyers laughed at him; they refused even to look at the film. Exhibitors would buy four single reels, he was told, but they would insist on four subjects and would not take three.

It was perhaps the first picture on which a three-sheet was employed to exploit it. It may be said that eventually the subject went over and made money.

One of Mr. Cohn's notable successes was his work on "Traffic in Souls," on the story of which he collaborated with George Loane Tucker, who directed it. The subject was one of the early melodramas.

One of the most effective bits of realism in the stirring tale was the raid of the police. Mr. Cohn, raised on the east side of New York, was able

to outline this to Mr. Tucker with absolute fidelity to the life.

During a large part of the dozen years Mr. Cohn was with Universal he was actively in charge of Universal Weekly and brought it to a high state of efficiency.

ONE of his "scoops" was the arrival of Pershing in France. The film went over the U. B. O. as a vaudeville sketch.

Another of Mr. Cohn's achievements was "Crashing Through to Berlin." It was a collection of material that had been gathered all during the progress of the war to that time, and the knowledge of which was stowed away in the back of the weekly editor's head. The picture did a big business right up to the signing of the armistice.

During the war Mr. Cohn was a dollar a year man and contributed substantial service in the organization of the photographic division.

When he resigned from Universal Mr. Cohn took up the making of comedies and novelty releases, and not long after, in July, 1920, took part in the organization of C. B. C.

Mr. Cohn is one of the prominent members of the new Independent Association.

The Editorial Page

Good-bye Tax

WHEN President Coolidge on June 2 affixed his signature to the new revenue measure he brought to an end a campaign for relief on the part of Theatre Owners that has extended over several years.

While it is true the elimination of admission taxes applies only to charges of 50 cents and under at the same time the benefits are substantial and will affect the houses that were most seriously hit by the war impost.

Congratulations are due to those high and low who have contributed to doing away with the major part of the admission taxes.

* * *

Building an Organization

THE Motion Picture Theatre Owners of America emerge from a convention in better form and spirit than at any time in the preceding three years, two years surely. There was dissension in Washington in 1922 and there were controversies in Chicago in 1923. In Boston, in 1924, with ranks reduced by missing states, there was complete harmony and also there was constructive legislation.

Best of all, the convention added no fuel to any blaze that may be smoldering. On the other hand, there was plainly an effort to conciliate those states which now are not on the roster.

Perhaps it is too much to expect the response will be immediate. There will be a convention next week of the Allied States Organization, at which time it is to be expected there will be discussion among the delegates of the work done in Boston.

One of the officers of the Theatre Owners this week called attention to the co-operation between the two bodies recently in Washington during a hearing on the tax. Sitting around the same table, in consultation and even eating together, were Messrs. Cohen and O'Toole of the Theatre Owners and Messrs. Varner and Steffes of the Allied Organization.

Which shows that after all when it comes to an essential the two bodies are close together.

* * *

THE reorganization whereby the business of the Theatre Owners will be conducted by a board of twenty-one directors, with authority to elect and remove officers, is a step distinctly in advance and is based on the experiences of preceding years.

In a measure it is meeting the action of the

Allied Organization, which has got around the presidential bugbear by selecting a chairman to officiate but two months.

The raising of the nucleus of a treasury and the adoption of a plan of definite financing, distributed over theatres of all sizes, were other steps marking progress.

The decision to hold the next convention in Milwaukee, in a central film point, and putting behind them the allurements of Los Angeles and also of Montreal, showed that the delegates had their feet on the ground and were keeping in front the best interests of the organization.

As one official pointed out, "The thought of Los Angeles had a mighty appeal for us, but we are not yet big enough to attempt it. The distance would have debarred too many of the men we need to have with us in 1925."

Just in case there may be any doubt as to the identity of the new treasurer of the Theatre Owners, Louis M. Sagal of Connecticut, it may be said he is a prominent official of the Poli interests of the Nutmeg State and a high-powered executive.

So by and large indications point to a period of constructive organization building by Theatre Owners.

* * *

Another Super

THE formal starting on its way of "The Sea Hawk," the Frank Lloyd Production which will be distributed by First National, brings before the public another picture which easily will rank as a "super." There should be only one limitation on the number or frequency of these expensive pictures, and that is the ability of the market to absorb them.

Of course, too, the quality should be of a measure to match the size of the negative bill. We believe there will be no question that in the present instance the corresponding quality is present.

There have been complaints that pictures were made with too large a regard for the likes and dislikes of female patrons of the photoplay. That soft impeachment will not be laid at the door of "The Sea Hawk." It is a man's picture from the flash of the initial title, because it is of men mainly and women only incidentally.

Right here we may be falling into a trap. Very likely the cynic will remark without getting out of his chair that if it is about men mainly that will be enough to interest women.

Frankly, we doubt if any human being can fail to be highly interested in the remarkable portrayal of the title role, just to mention one of several unusual characterizations. It is a treat to follow it.

BOX OFFICE REVIEWS

'THE SEA HAWK' SOARS TO A HIGH PLACE

*Directorial Genius, Wonderful Settings
and Fine Characterization Make a
Noteworthy Picture*

THE SEA HAWK. First National Pictures, Inc. Author, Rafael Sabatini. Director, Frank Lloyd. Length, 12,045 Feet.

CAST AND SYNOPSIS

Sir Oliver Tresillian } Milton Sills
Sakr-el-Bahr, the Sea Hawk }
Jasper Leigh, a freebooter Wallace Beery
Lionel Tresillian Lloyd Hughes
Rosamund Godolphin Enid Bennett
Asad-ed-Din, Basha of Algiers Frank Currier
Marzak, his son William Collier, Jr.
Yusef Albert Prisco
Sir John Killigrew Marc MacDermott
Peter Godolphin Wallace MacDonald
Ayoub Robert Bolder

Sir Oliver Tresillian is shanghaied at the instigation of his half-brother Lionel, so that Oliver will be blamed for the death of Peter Godolphin, brother of Oliver's fiancée, whom Lionel has slain. Oliver is captured and chained in the galley of a Spanish ship. Here he turns Mohammedan because of Christian inhumanity. He escapes to a Moorish vessel, and becomes that scourge of Christendom, "The Sea Hawk." Learning of the approaching marriage of the false brother to Rosamund Godolphin, he kidnaps both, buys the girl as his slave and puts the brother in the galleys. To save Rosamund from the harem of the Basha of Algiers he surrenders to a British ship. Rosamund saves his life and marries him, while the brother redeems himself through a sacrificial death.

By HERBERT K. CRUIKSHANK

ARAJAH'S ransom would scarce suffice to meet the cost of producing the fine photoplay which has been evolved from Rafael Sabatini's sea-salted novel known to the reading multitude under the interest intriguing title "The Sea Hawk."

Given a story from the virile pen of the bronzed Britain with the Latin name, the scintillating directorial genius of a Lloyd, the magnificent interpretive ability of a Sills and a Beery, the spacious production facilities of First National, and if the finished article does not approximate perfection there must be a trick in it.

Once the foundation is laid, the story sweeps onward in stupendous strides gathering impetus with every shot until a climactic pinnacle is attained. Although twelve thousand feet of film may seem a long stretch, there is not a bit of action that fails to keep the eye, the mind, the heart of an audience enthralled.

The thrills we registered were the thrills of battle—the blood lust of conflict—the wild joy of conquest as on the screen was pictured a gorgeous panorama of colorful life showing everywhere the touch of a master hand.

The sweating blood-striped galley slaves straining in chains at the oars; the heart-stopping battles of the galleons; the barbaric splendors of a Moorish court; the languorous lights and shadows of a Saracenic seraglio; the stirring return of the triumphant "Sea Hawk" with countless captives and glittering gold; the sale of fair flesh in the slave market—these are episodes of realism which will haunt the memory for many a day.

The shots of turret-topped Algiers must have been made in Algiers whether they were or not! Every background is vitally real—vibrant with being. The majestic galleons propelled by sweeping oars fires the longing for the wild freedom of a privateer. And swarthy visaged Moslem hordes swarm-

ing aboard their hapless prize makes one wish to out cutlass and join in the welkin-ringing battle cry "Allah Y' Allah!"

"The Sea Hawk" is more than a photodrama. It is a superb, kaleidoscopic spectacle which will bring thrills to the hearts of discriminating theatregoers in town, village and metropolis in every state in the Union, and in every country of the world.

Get upon the highest hilltop in your town and shout out loud. Tell the world—tell your potential patrons—that you have something to rave over. If a blind man who can't hear enters your theatre during the showing of your ultimate attraction, "The Sea Hawk," he will sense the excitement in the hearts of your spectators.

And in addition to a box-office title, a picture publicized through a popular book, First National exploitation, EXHIBITORS TRADE REVIEW National Tie-Ups—consider the cast!

Milton Sills as Sakr-el-Bahr, the "Sea Hawk," tops the histrionic heights by far eclipsing anything he has ever done. He plays as one inspired, with an artistic fervor and a change of pace which mark him indelibly with the brand of screen genius.

And as wonderful as is Sills' portrayal he must share honors with Wallace Beery, who scores an outstanding personal hit as a craven swashbuckler, who supplies brilliant gems of comedy relief. At the world premiere of the picture at the Astor Theatre, New York City, a highly critical professional audience viewed the film with approval and appreciation. There was round after round of spontaneous applause. And it was interesting to note that Wallace Beery received a genuine ovation when his first shot was projected upon the screen. It seemed a bit out of order to picture such a desperate brute as freebooter Jasper Leigh as so utterly lacking in courage. But as this is the character, Beery's interpretation is superb.

Lloyd Hughes, as the perfidious brother, has a difficult role. Perhaps it is impossible to lend strength and color to a weak and pale part. And we are inclined to believe that the characterization of Lionel, the weak-kneed, weak-spined, weak-hearted traitor was about as fine as it could be made. It was noticeable, however, that even the boy's sacrificial death failed to arouse the sympathy generally felt for a penitent erring youngster.

What Enid Bennett had to do as Rosamund she did according to Hoyle. Her type is well-suited to the background and atmosphere of the tale, and she made an appealing figure in the costumes of the period.

William Collier, Jr., deserves praise for his excellent work in the bit of Marzak, the product of the Basha's harem. He is to the very life the effeminate son of the favorite wife, reared in the confines of the women's quarters and betraying in every glance and gesture the subtle, intriguing mind of femininity.

Albert Prisco, as Yosef, the Moslem prince, who toils beside the "Sea Hawk" in the cruel Spanish galleys, most assuredly looks the part and adds a further touch of realism in a performance of genuine merit. The remainder of the fine cast is entirely adequate.

"The Sea Hawk" is a National Tie-Up picture which means that there is made to order exploitation in quantity and quality sufficient to guarantee the publicizing of the picture to all your theatre's potential patrons. The tie-ups, contests, stunts, etc., are set forth in detail in EXHIBITORS TRADE REVIEW issue of June 7.

MAKES A DOUBLE APPEAL

*'Dangerous Coward' Will Please Both
Western Fans and Sports*

THE DANGEROUS COWARD. F. B. O. Photoplay. Author, Marion Jackson. Director, Albert Rogell. Length, 4,757 Feet.

CAST AND SYNOPSIS

Bob Trent Fred Thompson
May McGinn Hazel Keener
The Horse Silver King
Wildcat Rea Frank Hagney
The Weasel Andrew Arbuckle
Conchita Lillian Adrian
Battling Benson Al Kaufman
Red O'Hara David Kirby

Thinking he has crippled for life a ring opponent known as The Weasel, Lightning Kid gives up fighting and goes west under the name of Bob Trent. He becomes a rival of promoter Wildcat Rea for the hand of May McGinn. The Weasel appears. Bob learns that Rea has arranged a crooked boxing bout in which one of the principals has no chance to win, also that The Weasel has been faking and is not crippled. Bob substitutes for the fighter who is scheduled to lose, knocks out his opponent, recovers the money wagered on the battle and wins May McGinn.

By GEORGE T. PARDY

HERE is a picture with a double melodramatic appeal—one that will catch the fancy of all admirers of Western films and draw the fight fans in as well. Theatres catering heavily to lovers of adventure in the open ought to make money with this feature, which puts over a lot of good cowboy stuff, riding stunts extraordinary, an exciting rodeo, a prizefight of gorgeous slug-ging proportions, sure to please the sporting contingent, and doesn't neglect the love interest they all look for.

Viewed from every angle "The Dangerous Coward" lines up as the most satisfactory vehicle so far provided for Fred Thomson and his inseparable four-footed pal—the beautiful horse, Silver King. The latter plays a prominent part in the action, behaving with his usual wonderful intelligence, an equine actor the fans never grow tired of seeing.

Also, the plot is out of the ordinary, hard to anticipate, remarkably well developed, there is no attempt at padding, Director Rogell having packed the five reels with situations which hold the suspense and dovetail one into the other with refreshing smoothness. The story is replete with trenchant thrills, the most exciting incidents being the colorful rodeo, the spectacular four round battle between Bob Trent and Battling Benson, and the former's dashing ride on Silver King after the auto in which the thieves have absconded with the box receipts. This last episode culminates in a savage fight between the occupants of the machine and Trent, with the car toppling over a precipice and the death of the crooks, while Bob escapes by the narrowest of margins.

Fred Thomson excels all his previous daring feats of agility and athletic prowess in portraying the gallant Bob Trent, Hazel Keener scores a decided hit as the heroine; Frank Hagney, as Wildcat Rea, Jim Corey, as the Weasel, and David Kirby, as Red O'Hara, giving excellent performance.

You can play this up as a Western with all the familiar type of thrill stuff prominently stressed, but altogether different in plot and appeal from the usual thing. Feature Silver King and his daring rider, and above all, don't forget to emphasize the prize fight, which ought to bring the sporting enthusiasts in full force. In this connection, mention the fact that Al Kaufmann, the one-time Pacific coast heavyweight crack, appears as the star's opponent in the glove bout.

BOX OFFICE REVIEWS (Continued)

GOOD ATTRACTION
FOR SUMMER TRADEScenic Charms of Florida Resort and
Snappy Story Unite to Make
'Miami' Popular Film

MIAMI. *Hodkinson Photoplay.* Author, John Lynch. Director, Alan Crosland. Length, 5,989 Feet

CAST AND SYNOPSIS

Joan Bruce Betty Compson
Ransom Tate Lawford Davidson
Mary Tate Hedda Hopper
David Forbes J. Barney Sherry
Veronica Forbes Lucy Fox
Grant North Benjamin F. Finney, Jr.

Joan Bruce, visiting her friend Veronica Forbes at Miami, falls in love with Grant North, but scandal has linked her name with Ransom Tate, married and a bootlegger. Tate tricks her into a compromising situation. Grant ignores her and she accompanies Tate to an island where he has established headquarters. Attacked by Tate, Joan touches off a rocket summoning the coast guards. Grant appears and rescues her before the revenue men come. They are united.

By GEORGE T. PARDY

A GOOD attraction for the summer trade! Here's a yarn of light construction, warranted not to strain the thinking apparatus of those who watch it unfold on the silver sheet, but put through with amazing dash and vivacity, beautifully photographed and well directed. Jazz, flirtations, a revel of gay society outlined against the tropical beauty of this famous Florida seaside resort, all worked up to a snappy melodramatic climax, such are the ingredients sure to make "Miami" a likely drawing card for all classes of theatres.

Its scenic loveliness is undisputable. Director Alan Crosland had the real thing in atmosphere to build with and certainly made the most of his opportunities. The marine shots are exquisite examples of perfect camera technique, one seems almost to hear the surge of waves on the broad expanse of beach, the rush of aquaplanes and surf-board riders through the silvery waters, so vivid an impression do these charming nature views make on the senses.

The story is strictly ultra-modern, its heroine a care-free, pleasure-loving lass with a taste for breaking conventional rules and having a good time of it generally. Her reckless career is checked by contact with a grave young engineer whose affection she wins, and nearly loses through the efforts of another man to compromise her. But all comes right in the end, after a busy round of events, with rum runners operating by sea and air and Uncle Sam's coast guards crowding in on a hurricane finish.

This climax is well handled and includes a fight in which the hero, aided by his huge, faithful dog, gets the better of the villain and one of the latter's henchman, and spirits the girl away before the revenue men arrive, thereby avoiding unnecessary scandal. The bathing scenes are sure to "get a hand" wherever the picture is shown, not the least of the aquatic thrills being a diving stunt by Betty Compson, as Joan Bruce; an evening gown at first adorning her shapely person, but finally cast aside in favor of more intimate garments. The settings are elaborate, both exteriors and interiors skillfully photographed, and superb lighting effects achieved.

Betty Compson wears bathing costumes and royally handsome gowns with equal grace and plays the part of heroine charmingly. Lawford Davidson shares dramatic honors with the star, giving an excellent performance as the designing unscrupulous Ransom Tate. Benjamin Finney Jr., a new film acquisition, is cast as Joan's lover and fills the role

fairly well for an amateur. The support is adequate.

You can exploit this as very seasonable entertainment for the torrid days. Tell your patrons all about the natural beauties of Miami, that fairy playground for the rich and make it plain that the picture was filmed exactly where the story's action takes place. Play up the bathing scenes, the jazz parties, the romantic angle, the rum running and melodramatic thrills. Betty Compson and J. Barney Sherry are the players best known to the fans, and should be featured accordingly.

* * *

LOOKS LIKE REAL
BOX OFFICE HITSentimental Lure and Patriotic Thrills
in 'Spirit of the U. S. A.' Register
Great Audience Appeal

THE SPIRIT OF THE U. S. A. F. B. O.
Photoplay. Author, Emilie Johnson. Director, Emory Johnson. Length, 8,312 Feet.

CAST AND SYNOPSIS

Johnny Gains Johnny Walker
Thomas Gains Carl Stockdale
Mary Gains Mary Carr
Jim Fuller Dave Kirby
J. J. Burrows Mark Fenton
Zelda Burrows Rosemary Cooper
Otto Schultz W. S. Hooser
Gretchen Schultz Gloria Grey

The Gains boys, Johnny and Silas, grow up on a farm. When the war breaks out Johnny tries to enter the army, is rejected because of imperfect eyesight, but goes to France with the Salvation Army. Silas is finally induced to enlist, and is found dying on the battlefield by his brother. The elder Gains are driven from home by the dead son's wife. Johnny returns, defeats the schemes of the plotters against his parents, restores the old folks to the farm and weds the girl who has waited for him.

By GEORGE T. PARDY

THIS looks like a winning box office attraction! While "The Spirit of the U. S. A." registers as frank out-and-out melodrama, with flag-waving and sentimental agony piled on to the limit, it is none the less the type of picture which can be depended upon to hit the emotional target right square in the center, drawing sympathetic tears by the bucketful and putting over thrills in plenty.

It's a good audience feature beyond doubt, due mainly to competent direction and brilliant acting by an extremely talented cast of players, and should give satisfaction wherever it is shown. Heart interest is neatly built up from the beginning, as the characters of the two Gains boys develop, the one self-sacrificing, patriotic, ambitious; the other indolent and weak. We are shown the somewhat grouchy, half pacifist father, his kindly wife, the schemer, trying to get possession of the farm, with the aid of a daughter who weds young Silas Gains, then comes the war, with Johnny, rejected for active service, going abroad with the Salvation Army, Silas enlisting later and meeting death on the battlefield. On his return, Johnny finds his parents ousted by their unnatural daughter-in-law, whereupon, he assumes control of and straightens matters out in truly heroic fashion.

All of which is old-fashioned melodramatic material, with the single exception of the introduction of the Salvation Army as an active factor in the story. But it merely goes to prove that with proper handling these familiar elements can be moulded into entertainment making a sure-fire appeal to the majority of film fans. Even the World War, so often denounced by certain critics as "a drug on the screen market," provides an excellent background and offers a telling con-

trast to the quiet, rural life of the Gains family. In this latter connection it is worthy of note that Director Emory Johnson gets a heap of realism into his battle stuff by deftly sandwiching in strips of film from the news weeklies, which color the action immensely.

Johnny Walker fits the role of hero as though the character were especially created for his benefit, giving an appealing and refreshingly natural performance. Gloria Grey is charming as his sweetheart, Mary Carr registers as a sweetly loveable mother, Rosemary Cooper makes an artistically sinister impression in the part of the vindictive Zelda Burrows and the support as a whole deserves unstinted praise.

There's big exploitation possibilities in the title. Tie-ups with American Legion organizations, recruiting posts and the Salvation Army are in order. The players mentioned above are all worth featuring, and you should obtain golden results from the big advertising campaign with which F. B. O. is backing up the picture.

* * *

EXCELLENT DRAMA

Good Cast in Unusual Story of Jealousy and Domestic Sacrifice

PAL O' MINE. *Columbia Picture.* Author, Edith Kennedy. Director, Edward J. Le Saint. Length, 6,000 Feet.

CAST AND SYNOPSIS

Julia Montforte Irene Rich
Verdugo Josef Swickard
Sam Hermann Willard Louis
Frank Travers Al Roscoe
Babette Pauline Garon
George Mendoza Jean de Briac

Julia Montforte, an opera singer marries Frank Travers and gives up her operatic career. Shortly after, Frank loses his job and his wife goes back on the stage but Frank tours with the show. He becomes dissatisfied that his wife is supporting them both and she noticing the change, arranges with her manager to pay her husband a salary out of her income. George Mendoza falls in love with the manager's wife and knowing of the secret pact to pay Julia's husband threatens to tell the husband unless Julia arranges to have the manager discharged. She refuses. Frank discovers the pact but forgives.

By LEN MORGAN

THIS is a strong drama that will appeal to everyone. It is strong in heart appeal and strikes pretty close to home for many people. It is a clean logical story that might happen in any American home and will no doubt prove a good box office attraction. It has all the elements that go to make up a good picture and it is played by an exceptionally well balanced cast.

Irene Rich as Julia Montforte is very good. She has all the appeal and charm necessary to carry out her part. She is called upon for considerable dramatic acting and it is upon her that the weight of the play falls. She is ideally cast.

Babette, played by Pauline Garon has a difficult role but her flapper acting carries her over fine. She is an ex-dancer and her husband, Sam Hermann, played by Willard Louis, stage some amusing scenes.

Al Roscoe as Frank Travers, husband of Julia, does well with the parts assigned him. Jean de Briac and Joseph Swickard complete the excellent cast.

There are no outstanding scenes in this picture. The story takes several peculiar turns that keep ones interest sustained. The scene in the bedroom where Frank feels that he has been double-crossed by his wife is a strong one and the fight between Mendoza and Hermann is very good.

There is ample opportunity to exploit this picture. The cast should, in itself, prove a big drawing attraction. The C. B. C. press book issued on this production is complete and offers several novel stunts, among them a contest for hooking up famous pals in history and offering rewards for the best answers.

MAGNETIC PULL IN 'THE SPITFIRE'

*Cabanne Production Offers Sure-Fire
Entertainment Registering as a
Likely Box Office Asset*

THE SPITFIRE. Murray W. Garsson Photoplay. Released by Associated Exhibitors. Based on Frederick Arnold Kummer's Novel, "Plaster Saints." Director, William Christy Cabanne. Length, 6,109 Feet.

CAST AND SYNOPSIS

Jean Bronson	Betty Blythe
Douglas Kenyon	Elliot Dexter
Oliver Blair	Robert Warwick
Horace Fleming	Lowell Sherman
Marcia Walsh	Pauline Garon
Joshua Carrington	Burr McIntosh
Abel Carrington	Jack Donovan
Mrs. Henry Hammil	Ray Allen

After a wild party Douglas Kenyon acts as escort to a showgirl, Marcia Walsh, whom he won in a poker game. Being somewhat fuddled, he takes her to his apartment, gives her his room and sleeps on a divan. He is discharged from the bank where he works when the story leaks out and temporarily separated from his sweetheart, Jean Bronson. Kenyon goes to work for Blair, who gave the party. Jean becomes an actress and breaks with Douglas, when she learns that he means to prosecute her grandfather. But after many complications, including a rescue of Jean by Douglas from an unscrupulous theatrical producer, the lovers are united.

By GEORGE T. PARDY

A BOX-OFFICE magnet of undeniable drawing power! It's a safe bet that "The Spitfire" will run up a good box-office score wherever it is shown, for the action is snappy, the plot original, just daring enough in theme to supply peppery seasoning, without offending "particular" patrons, and holds the interest from first to last with never a dull moment intervening.

Director William Christy Cabanne has handled his literary material like the wily, far-seeing screen veteran that he is. Moulded by a less experienced hand, some of the situations in "The Spitfire" would inevitably have erred on the side of coarseness, but the Cabanne touch is plainly manifest, craftily delicate and efficient in the fine art of getting all the spice and thrills out of this extremely modern tale, yet keeping on the right of the moral fence.

The festive party scene is a crackerjack of hilarious appeal and the back stage shots, with the rehearsal stuff in full swing, are calculated to arouse enthusiasm in any audience. An unusually clever bit of by-play is that in which the bewildered hero awakens in the wee, small hours of dawn to discover that he has unwittingly brought a good-looking chorus-girl to his apartment. Another sharp situation is the stormy interview between Carrington and Blair, when the latter tells the broker he "has the goods on him" as regards Carrington's move to control the sugar market.

There are many tense dramatic moments besides the foregoing, and not the least of the picture's attractive qualities is the smooth, irresistible flow of its narrative, the continuity of which is remarkably well knitted together and preserved intact to the finish. For climax, we have the red-hot scrap between the hero and Horace Fleming, staged on the theatre roof, a very nifty and thoroughly satisfactory windup.

Superb photography distinguishes the entire production, the settings are lavish yet not exaggerated, there are many handsome interiors faultless lighting and a display of gowns that will surely win the admiration of the women folk.

Betty Blythe acquires herself creditably as the heroine, wearing a rich variety of charming costumes with easy grace, Elliot Dexter gives an excellent performance in the role of Douglas Kenyon, that sterling old-time favorite, Robert Warwick, comes back to the films and scores a distinct hit as Oliver Blair,

while Lowell Sherman, Pauline Garon, Burr McIntosh and other members of the cast contribute heavily to the feature's success.

A fashion prologue, if possible, and store tie-up on the strength of the gowns worn by the star and her feminine associates is suggested for exploitation purposes. Besides the principals, the cast names mentioned above are worth advertising.

* * *

IS FAIR NAUTICAL DRAMA

*'Code of the Sea' Scores Best in
Ocean Storm Scenes*

THE CODE OF THE SEA. Paramount Photoplay. Author, Byron Morgan. Director, Victor Fleming. Length 5,800 feet.

CAST AND SYNOPSIS

Bruce McDow	Rod La Rocque
Jenny Hayden	Jacqueline Logan
Captain Hayden	George Fawcett
Ewart Radcliff	Maurice Flynn
Captain Jonas	Luke Cosgrave
Mrs. McDow	Lillian Leighton
John Swayne	Sam Appell

John McDow, lightship captain, deserts his post during a storm, causing a wreck. Twenty years later his son Bruce believes himself to be a victim of hereditary cowardice and only his sweetheart, Jenny Hayden, believes in him. While in command of the lightship, with a terrific gale raging, Bruce is tempted to slip anchor in defiance of orders and go to the rescue of a wrecked yacht because Jenny is aboard. Instead, he launches a boat and saves her and the passengers. Supposed to be drowned, he drifts safely ashore and the lovers are united.

By GEORGE T. PARDY

A FAIR program picture, whose best drawing qualities are contained in its scenic beauty and the pungent thrills imparted by the sight of a huge liner battling with a gale, the wreck of the yacht Neroid and other fine marine shots.

The story does not lack interest, although the fact that the hero figures through five reels as a constitutional coward helps to create a sort of pitying contempt for that young gentleman, an impression which isn't removed until well toward the finale. Of course, first mate Bruce McDow redeems himself at the finish by risking his life in a successful attempt to succor a vessel in distress, with his sweetheart aboard, and thereby a happy ending is achieved.

Its good sea atmosphere will probably please many folks who delight in films giving a colorful portrayal of Old Ocean in a rage, but the chief weakness of "The Code of the Sea" lies in the failure to awaken the slightest feeling of sympathy for the male lead until the greater portion of the picture has been shown.

The scene in which Bruce McDow braves the fury of the gale in a small boat to rescue the passengers of the Neroid "gets across" in fine melodramatic style, and the transfer of the imperiled men and women to the beach via the "breeches buoy" is aglow with spectacular detail. Better photography could not be desired, there are many excellent long shots, and the dissolving views of shadowy, leering faces, haunting and mocking the luckless lad who thinks he has inherited his father's timidity, are remarkably effective. Rod La Rocque has a rather unpleasant role to play as the fear-stricken young sailor, but he registers well, and toward the last manages to gain the good-will of the audience. Jacqueline Logan is a sweet and appealing heroine, Lefty Flynn has little to do except strut around in consequential fashion, other members of the company render satisfactory support and the little seaport types are true to life.

You may advertise this as a melodrama of the sea, with considerable romantic interest, some trenchant thrills, as set forth in the storm scenes and highly artistic photography. Rod La Rocque and Jacqueline Logan are well known and deservedly popular, play them both up in your exploitation, and mention George Fawcett and Lefty Flynn.

COLORFUL AND AMUSING

*'The Masked Dancer' Offers a Lively,
Though Unconvincing Story*

THE MASKED DANCER. Principal Pictures Photoplay. Author, Rodolph Lothar. Director, Burton King. Length, 4,987 Feet.

CAST AND SYNOPSIS

Mrs. Robert Powell	Helene Chadwick
Prince Azhar	Lowell Sherman
Robert Powell	Leslie Austen
Fred Sinclair	Joseph King
Club Royal Manager	Arthur Housman
Cigarette Girl	Helene Ward
Dancer	Mme. Andree
Powell Housekeeper	Dorothy Kingdon
Stage Door Johnny	Charles Craig

Young Mrs. Robert Powell, believing her husband's affections have strayed from her, becomes a masked dancer in a big Broadway cabaret. Prince Azhar of India becomes infatuated with her. He places a mansion at her disposal, which she agrees to inhabit one night, but alone. There her husband visits the unknown masked beauty and tells his love. In the morning she invites him to elope with her. Powell confesses he is married. She unmasks. The Prince arrives, his attendants seize Powell. Sinclair, a mutual friend, appears and explains matters. The Prince relents and the Powells are reunited.

By GEORGE T. PARDY

CABARET color galore, breezy action and sensational atmosphere combine to make "The Masked Dancer" amusing entertainment. It isn't quite up to the standard of the high-class houses, where stories with solid foundation are looked for under regular drama guise, but in some neighborhood and smaller theatres, where "snappy stuff" is all the vogue and lack of logic doesn't offend the patrons, "The Masked Dancer" ought to do good business.

The picture starts off at a lively clip, arousing interest in the fortunes of young Mrs. Powell and her singular scheme for winning back the affections of a hubby who has ceased to pay her due attention. Wherefore, the lady dons a mask and rapidly becomes the talk of the town and main attraction of a gilded resort.

Right here it becomes evident to the normally-minded spectator that the yarn cannot be taken seriously. The whole idea has a distinct comedy tinge, and we are inclined to think could have been developed into a better film along such lines. Most any kind of a plot is excusable where fun ranks as the chief objective. But it's asking a bit too much of intelligent folks to believe that a man can go gaily along making love to a masked dame without ever suspecting that he is being fooled by his own wife, until she sees fit to reveal the imposture.

However, there's plenty of go and ginger to the proceedings, the cabaret scenes glow with ornate settings, the interior of the palace sponsored by the Indian Prince is the last word in luxurious surroundings, and if you accept the melodramatic situations as they appear, dismissing the reflection that nothing of the sort could possibly happen in actual life, "The Masked Dancer" won't seem such a bad investment for your money.

Excellent photography distinguishes the whole production, Helene Chadwick charms the eye as an extremely bewitching siren in the heroine role, Leslie Austen plays the chuckle-headed husband convincingly and Joseph King, as Sinclair, Lowell Sherman, as the Prince, give capable performances.

The title has a zippy twang to it which should serve to draw the crowds. You can emphasize the sensational trend of the story in its exploitation play up Helen Chadwick in her dancing attire, and mention Lowell Sherman, Joseph King and Leslie Austen, each of whom is known favorably to the fans.

Masks of paper might make good throw-aways, and the idea of what there may be "behind the mask" may be developed in advertising copy and teaser ad campaigns.



THIS attractive front made a corking summer lure for passersby, as proved by the Liberty Theatre, Portland, Ore., in featuring Metro's production, "Circus Days," with Jackie Coogan. Its suggestion of inviting coolness and out-of-doors atmosphere will make this an ideal permanent summer dress for your theatre.



WHEN First National's "Song of Love" played the Meserole Theatre of Brooklyn, N. Y., this is the unique manner in which the house manager dressed up his theatre front to convey the atmosphere of the film and interest the passersby.



LOIS WILSON again in a Covered Wagon. This time a real one which will be used as a ballyhoo for the latest Hodkinson release, "Another Scandal." This covered gasoline wagon made its appearance in Miami, Fla., during the "shooting" of this picture.

Showmanship For Summer Shows

The Summer Sun Is Not Invincible to the Showman Who Will Exercise His Ingenuity to Originate or Adapt Exploitation Ideas That Will Attract His Patrons from the Brutal Glaring Heat of the Streets or the Country to the Quiet Coolness of His Theatre. Your Theatre Really Is One of the Coolest Places in Town. Tell 'Em So and Prove It.

SHOWMANSHIP

Cash In on These Summer Seat Selling Ideas

You Can Sell Your Town the Idea That Your Theatre Is an Attractive Place During Warm Weather by Putting These Live Novelties Across

THE Old Summer Bugaboo is here. He arrives a little late. But he'll probably make up for it by giving Exhibitors a hotter time than usual.

Exhibitors think that they get the worst breaks on this warm weather season. But consider the coal dealer—or the fellow who sells furnaces and radiators. It might be worse. The hot spell certainly nicks your box-office, but it does not put it out of the running entirely.

There are just two things to do. Close down for a few of the sizzling weeks and take a vacation, or use every possible idea and device to overcome the slump in attendance as much as possible.

Take a lesson from the fur dealer. He solved the problem of selling his product in summer. Think of it! Furs in summer. The fur manufacturers simply exploited the idea of wearing furs in summer. Fashion did the rest.

Summer styles in motion pictures can be made just as popular—and profitable. Nothing is impossible nowadays in the field of merchandising, whether you are selling ermine or entertainment. All any product needs is national exploitation.

Some day the big producers are going to tumble to this idea. They will put it over. Is not Will Hays successfully putting over just as tough a proposition right now? He is forcing the enemies of motion pictures to realize that they are not only fighting the industry, but also the public's most popular source of entertainment. He is making our fight the public's fight.

So you see this business of making warm weather attendance popular is not beyond the realm of the possible. But until it becomes the style, it is up to you, the individual Exhibitor, to start the ball rolling. The warm weather weeks are upon you. No time like the present to start.

How? Well, one way is to get a Little Thought circulating in your city. If you can get others thinking and talking it, the idea will grow. And pretty soon people will begin to *act* on it—and start coming to your warm weather showings.

The Little Thought is this: Heat is energy. Sun and atmosphere are overloaded with it. Americans don't know how to overcome it. They fight it. When a Japanese wrestler is locked in the grip of an opponent, he doesn't fight. He *relaxes*. This gives him enough free play to break the other's grip. That is the way to beat heat. Relax. Keep quiet. Rest. Don't move around in the sun. Above all—get your mind off heat. Cool the mind and you cool the body. Think cool thoughts. Think of anything entertaining. See something entertaining—pictures. Motion pictures. They take you out of yourself—away from heat.

National exploitation could sell this idea to the nation. But you can start now and sell it to your town.

South American coffee planters are suc-

cessfully selling the idea that coffee is not injurious. The reason people thought it was is largely due to the fact that a cereal manufacturer has spent millions in advertising to tell the nation that coffee injures them. The joker is—he is selling an imitation coffee. Now the coffee men are waking up and selling the idea that their staple is *not* injurious. They are succeeding fine.

Your town can likewise be sold the idea

of slavery. Right now America is a slave to wrong notions on how to be happy though hot. You will live to see the day when people will crowd your theatre on the hottest night. Of course science is going to help a lot with air-cooling inventions at economical cost.

Meanwhile it is up to you to get the right slant on the warm weather wheeze. Start talking the Little Thought mentioned previously. You will find it mighty interesting to hear your friends selling someone else the idea—as if it was their own.

Now let us look at some warm weather seat-selling ideas that will bear immediate results. They will boom your theatre the same day you put them to work.

STAGE a Sport Girl Show contest. Advertise it to every girls club, also church organizations. Make it a matter of rivalry between them to enter their favorite. All their friends will come.

Get the department store owner to loan the sport clothes. The sporting goods dealer will loan the golf sticks, tennis racquets, archery sets, etc. You will have the Bathing Girl, the Golf Girl, the Tennis Girl, the Archery Girl, the Canoe Girl, the Yachting Girl, the Fencing Girl, and every other sport you can think of.

Contestants can parade singly across the stage. Applause of the audience will decide the winners. A little musical number could be worked up to put it over as a regular act. Or tableaux might be given, grouping various Sport Girls. The sporting goods dealer will contribute the athletic equipment as prizes to the winners. You give the department store full credit for the loan of the sport clothes. They will gladly co-operate.

Similar warm weather features can be working up with a Bathing Beauty Show and a Summer Hat Show. A Flapper Show can be put over big with the assistance of the fashion shop loaning costumes, and the furniture dealer supplying the setting for a drawing room. All types of flappers can be shown in "party" poses.

Also stage an amateur night. This is always a drawing card. Local talent will swarm out to do their turns. It gives the audience many a good laugh.

A knockout feature would be a Popular Kid Contest. Have some local orator with a good line of comedy who knows the contestants, introduce each one as he appears. The kids in the audience will yell their heads off for the champion of their particular "gang." This contest will put you on top with every boy in town.

Organize an outing for the kids. Get the leading merchants to help. At the picnic grounds have speeches, games. Get acquainted with the kids. Bring them all back to your theatre for a free show. You'll have the whole town talking on this one.

If you don't find this line of warm weather helps meets your needs, turn to Advertising Aids. Some there for every Showman.

Lobbyology

Hot Dollars

THEY are waiting for the Showman with warm weather ideas. You can pull them out of the summer furnace. Heat makes folks spend freely on anything that offers relief from its discomfort.

Don't start the sizzling season with the notion that your box-office is going to be lonesome. That all depends on you. Folks will part with hot dollars for cool comfort.

But you've got to show them something more cooling than glaring electric lights and warm-colored posters on your theatre front. That's enough to make every perspiring citizen blame his personal heat waves on you.

Some cooling stunts here.

that hot weather is less injurious and uncomfortable when sitting resting in your theatre than when dashing madly to sizzling summer resorts or wandering wearily along heat-laden city pavements.

SUMMER resorts have sold the public the idea that they monopolize coolness and comfort. Why don't the exploitation experts of the motion picture industry show up this "bunk"? They can do it with a punch along these lines: "Folks jam sweltering into crowded cars to go to the beach. They mill up and down scorching boardwalks. They parboil themselves on hot, sandy beaches. The sun blisters them. And then they stagger home to the cool comfort of their front porch. Joke: They have been *avoiding* the heat."

Changing public thought on this warm weather proposition takes time. It took a lot of time to convince the world that slavery was keeping civilization from jumping forward. The world was a slave to the idea

Nat Rothstein Ties Up 'U. S. A.' for F. B. O.

National Guard and Babe Ruth Conscripted to Exploit 'The Spirit of the U. S. A.'

TIMES SQUARE has been advertised, exploited, bally-hooded. Native New Yorkers have sung its praises in the far corners of Timbuctoo and Afghanistan. Sports from Buenos Aires have traveled thousands of miles to paint it eerie and then look it up for the night—if they didn't get looked up first. But it took Nat Rothstein of the volcanic vocabulary to stake out a claim in the very center of the old Square and put a fence around it. Not only that, but he got a detail of the 104th Field Artillery with 75-millimeter guns to guard it for him while he went off to dig up some more publicity with that pleasing box-office echo for F. B. O. and "The Spirit of the U. S. A."

When you consider that Times Square advertising space is sold by the fraction of an inch, and commercial bill posting concerns fight to pay fabulous prices for it, you will realize that F. B. O. accomplished a feat. In fact 119 feet was boarded upon both sides of the long triangle, and the name of the patriotic feature pasted up for the entire length. It could be read for blocks.

Of course there is a trick in it. The campaign of publicity on this picture is a tie-up with the National Guard. It offers wonderful opportunities for recruiting. As shown in the accompanying illustration "Babe" Ruth appeared in Times Square and was sworn in as a member of the New York National Guard. Of course thousands of baseball fans were on hand to cheer the Sheik of Swat. And maybe the Lyric Theatre showing "The Spirit of the U. S. A.," just off the Square did a poor business after all this unusual exploitation. Maybe—huh!

An artillery unit with French field pieces mounted on gun wagons drawn by six-horse teams was kept continuously passing up and down the avenues of Gotham, spreading the recruiting idea. A large double-faced sign on the gun wagons urged folks to see Emory Johnson's patriotic drama.

EVERY newspaper in New York has given news space to this tie-up with the local units of the National Guard. This is almost a record in itself. If editors in

HUMAN interest high lights as shown below are interspersed throughout the F. B. O. picture, "The Spirit of the U. S. A.," in which Mary Carr and Johnnie Walker are both featured to good advantage.



(Reproduction of Press Notice in
New York American)

Babe Ruth Will Open Army Drive by Joining Guard

BABE RUTH will doff his baseball uniform for a few hours on Tuesday and don the uniform of the National Guard. The ceremony of swearing him in as a member of the One Hundred and Fourth Field Artillery will be conducted by Colonel James A. Austin at noon.

This is part of the special recruiting drive by the Regular Army and the National Guard.

For the next two weeks, while the drive is on, the motion picture, "The Spirit of the U. S. A.," will be shown at the Lyric Theatre, an encampment will be held in Times Square, and 2,000 soldiers, with tanks and other modern fighting equipment, will parade the streets of New York.

TWO Bambinos working here in exploiting F. B. O.'s "Spirit of the U. S. A." The Yankee's demon slugger scores a publicity home run for the film right on Times Square, when he signed up as a National Guardsman. Nat G. Rothstein, standing at the left of Ruth, director of advertising for F. B. O., maneuvered the stunt into great success.

the Big Town will give it space, it can break into newspapers everywhere.

Matinee business was increased materially by setting aside certain afternoons for various organizations such as the Gold Star Mothers and Daughters of the American Revolution.

The N. V. A. parade in Philadelphia was practically turned into a demonstration for "The Spirit of the U. S. A." The 108th Field Artillery loaned twelve tractors, manned and mounted. Signs on the tractors announced the picture and suggested enlistment in the city's crack unit. Thousands of heralds were distributed to the spectators along the line of march.

New York and Philadelphia have thus given a conclusive demonstration that the local National Guard units are ready and eager to co-operate on this timely showing. The commander of the National Guard unit in any locality will be glad to hook up his organization with the picture. There is a slump in recruiting at this time, and the F. B. O. feature gives just the proper zest to stimulate the desire to join the army, navy or marines.

THE reprint in the center of this page is from the *New York American*, which is a fine example of the way big editors will get in back of this picture. Babe Ruth was the feature, of course. But any local celebrity who signs up for the army will be given just as much of a send-off. This means your theatre, too.

Boy Scouts, military schools, athletic clubs will boost this picture the same as the National Guard is doing. The patriotic appeal is universal. And don't overlook the try-outs for the Olympic Games. They are all good publicity prospects.

Last, but not least of all, don't forget that the names of Mary Carr and Johnnie Walker properly displayed and advertised will mean something to the followers of the destinies of screen players—and their name is legion. Poster cut-outs and electric lights should be put to their utmost in broadcasting the fact that these players figure prominently in this unusual film.



Unique Radio Ballyhoo

Two years ago when the radio became rampant there was much muttering and wagging of heads; here was a new thunderbolt lodged against the supremacy of the screen as a popular entertainer. But when showmen learn what G. E. Brown, manager of the Imperial Theatre of Charlotte, N. C., did with the offending thunderbolt, they'll learn how this device can be harnessed to the ingenuity of showmanship and made to perform a constructive work for the theatre owner.

Here's what Brown did: He set up a receiving set with a loud speaker on Charlotte's busiest corner. A sign nearby invited passersby to listen in on the Imperial program and especially to stand by for the outbursts of applause and laughter that attended the showing of Pathe's "Why Worry," starring Harold Lloyd.

There is a thought in the narration of this stunt for a showman who has a keen desire to do noble battle with the proverbial summer slump. A three tube set on a busy corner nowadays attract almost as much attention as a one-lung "devil wagon" did back in the days of 1905. Laughter like the measles is contagious. It is a profound effect on the invisible audience, and offers itself as one of the finest forms of ballyhoo imaginable, when the sun is high and folks on the hot pavements are temperamentally attuned to the advantages of a cool, sequestered, comfortable seat.

* * *

Putting Summer Slump on Ice

Alert exhibitors can get their cue for live summer exploitation from the fact that the hot season of the year is commonly known to merchants and other business men as the dollar's dog days. Here is a fine opportunity to put your shoulder to the wheel and get everlasting fame and the gratitude of the community by organizing a campaign for combating the proverbial summer slump. The first point of contact for such a project are the business men's clubs, like the Rotary, Kiwanis, Lions and so forth.

Unquestionably, the showman who comes forward with this idea will gain respectful attention and constructive help from the business men in question. No newspaper, with any real interest in the welfare of the community will fail to back up such a constructive course of action with the kind of press notices that will give the proper impetus to the enterprise.

EXPLOITATION IDEAS

Then, there is the Chamber of Commerce, who for obvious reasons, can be expected to lend a willing ear to a plan for putting Old Summer Slump on ice for good and for all. This short article needn't deal with the various devices for broadcasting the message of the campaign in question. When organization has been effected on a sound, logical basis, it is natural to infer that such things as parades, speeches, and placards in all merchants' windows, carrying the slogan of the campaign, will figure prominently in the carrying out of the good work.

The exhibitor should constantly run slides with catch-words anent the object of the campaign, and in his regular newspaper advertisements he should devote some space to the part he is playing in trying to effect a new era of prosperity for the community. In various ways he should apply himself to the attainment of the proposition always doing this in a manner that identifies him before the public as the real skipper at the helm of the expedition.

* * *

Barber Shop Exploitation

Since summer is a time when folks have their hair cut more frequently than usual, the exhibitor may find his cue for some barber shop exploitation in the case of G. L. Shields, manager of the Modjeska Theatre, Augusta, Ga. When "Ponjola" played his theatre, Shields had a sign on every shearing shop in town, reading, "Anna Q. Nilsson got \$10,000 for cutting her hair, but we give you a \$10,000 hair cut for fifty cents."

* * *

Use of Mailing List

An opportune moment for putting your mailing list to good account is during the school vacation days, when the young folks have to look about for something with which to occupy themselves. Here is your chance to get on the right side of mothers and fathers by calling their attention to the advantages of keeping the kiddies off the hot streets, out of the way of darting automobiles and other pitfalls: reprieve with mischief and dire consequences.

Tell them how your theatre promises sev-

eral hours of cool, quiet repose with rollicking entertainment. But most emphatically make a point of having the parents consider your theatre as a sort of rendezvous for the youngsters, during that season of the year when every precaution should be taken for minimizing the dangers of too much sun, over-exertion, and other insidious effects of the hot weather.

* * *

Battling the Heat

If heat is responsible for lack of patronage don't harangue your patrons—battle the heat! For example one enterprising showman in the far West country, where heat is really heat with a capital H, uses a sort of hypnotic psychology, which rarely fails of its mark. He has schooled his entire staff, from the cashier down to the ushers in a line of conversation in accosting a patron which sells him on the idea that his theatre is the coolest, most refreshing place in town.

To enhance this impression the employees are dressed in particularly cool looking garments. Sweltering cashiers, limp-colored doormen, and perspiring usherettes are not on his payroll. No symbol of heat suggestion is ever in evidence. As he says it, "The cashier must look cool at all costs, even if it is necessary to varnish her face and paint it, then compel her to sit in a hidden refrigerator with fans focused on her."

* * *

Cool Lobbyology

Make your summer lobbies inviting by converting them into something that suggests running water, cooling caverns, verdant trees or flowering gardens. This is not as hard as it sounds, nor need it incur unreasonable expenditures.

Poster cut-outs help nobly to dress up a lobby front inexpensively. Green crepe-paper properly draped gives a cool-looking background soothing to the eyes and inviting to the senses. Posters from such pictures as Associated Exhibitors' "Chechahcos" or Pathe's "Nanook of the North" offer themselves very nicely to lobby dress that will make your theatre front abound in ice and glacial scenes.

Buy the posters outright, whether you use the pictures or not, and with the proper use of scissors and compo-board you can have a Northern looking lobby that will last you all through the dog days. This will help mightily to render Old Summer Slump hors de combat.



IN this twenty-four sheet First National offers a distinctive example of poster art. The picture of Norma Talmadge, star of "Secrets," has all the alluring grace and charm of a painted portrait; the few artistic touches which frame the picture are simple but striking. It is a poster of which any showman might be proud and can be adapted to a variety of forms of display of which, billboard, pennant, and cut-out are excellent examples.

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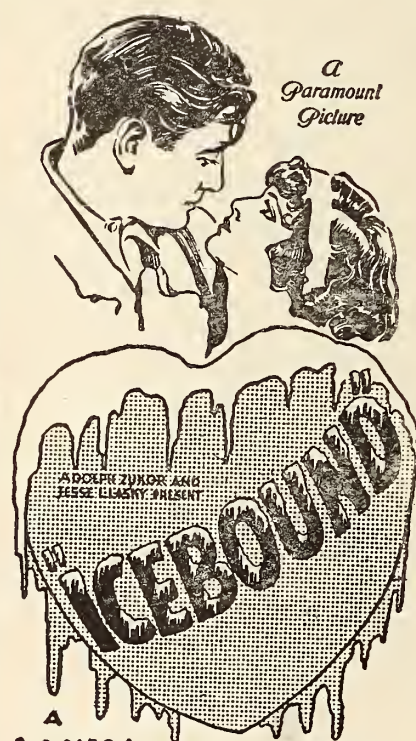
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ADVERTISING AIDS

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THEATRE



William de Mille
PRODUCTION
WITH
RICHARD DIX, LOIS WILSON

"ICE BOUND"
I won the Pulitzer prize for the best American play. Now it finds new laurels in screenland's Hall of Fame. See it and know why!

From the play by Owen Davis
Screen play by CLARA BERANGER

THIS ad from Paramount's pressbook on "Ice-bound" is ideal for selling coolness and comfort to warm weather patrons, for it just breathes ice.

* * *

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**As Cool and Airy
As A
Balloon
The City Theatre**

Keep your lobby always cool and attractive. Growing plants produce the effect. Even artificial flowers give an inviting appearance. Summer Showmanship has its handicaps, but exercising your wits along lines suggested above will help you through the warm weeks. All these suggestions are economical. You don't have to invest your bank roll to put them to work. Try 'em.

NATIONAL

AND LOCAL

CO-OPERATIVE

Every Week a Different
Feature. Every Issue a
Section of Opportunities

Turn Window Shoppers
Into Movie Patrons and
You Fear no Competition

Copyrighted 1924

Exhibitors Trade Review

SECTION

Constructive Incentives for EXHIBITORS and Local Merchants

THIS TIE-UP SMASH BRINGS YOU SURE SUMMER CASH

*Jackie Coogan's Genius Brings Clear Laughter or Real Tears,
The Secret Is—He Thrills You With Touch of Tender Years.*

JACKIE COOGAN is back with his best box-office bet—tattered togs. Back in a Metro masterpiece of honest-to-goodness boy appeal.

As *Nello*, the immortal hero of Ouida's undying story, he presents in "A Boy of Flanders" a youthful Belgian who glorifies your laughter in tears. In baggy trousers, patched jacket, and wearing his cap as only Jackie can wear it, he will clatter his way into the hearts of your patrons on his clumsy wooden shoes. And the echo will remain there in haunting memories for many a long day.

A Child Classic

A sweet, wholesome story of a boy's struggle against bitter circumstance. It is colored with the moving drama of his joys, hopes, sorrows and heart yearnings. Through it all runs a picturesque background of the peaceful fields of Flanders dotted with canals, dykes, windmills and poplars.

An ideal summer showing, this. It will make your theatre seem as cool as the breezes that lazily move the giant arms of the windmills above the rustic landscape.

A Poignant Picture

A story of a boy's brave struggle, left alone in the world with only a Great Dane as a companion. The devotion of boy and dog in a multitude of moving scenes build this photoplay into a picturization of poignant reality.

And there is *Alois*, the daughter of the wealthy miller, *Cogez*. Possessed of artistic talent, *Nello* delights to sketch his little girl playmate.

The Outcast

The little waif is left out in the cold when the other youngsters are invited

to *Alois'* birthday party. *Cogez*, the grouchy miller, looks upon the orphan as riff-raff.

Then comes an exquisite bit of tragic-comedy. The girl aids the hero to attend the party disguised as a girl. He is the life of the party. But alas! His trousers slip from beneath their female disguise. The tyrant father "gives him the gate," as parents have done since gates were invented, and so puts a crimp in love's young dream.

Calamity

The mill owned by *Cogez* burns. He unjustly accuses the boy. To avoid being committed to an institution, *Nello* secrets himself under a hayrick with his faithful dog.

His only relative, his old blind grandfather, dies. Broken-hearted, the boy wanders off to Antwerp.

Heart Throbs

Throughout the remainder of the story your audience will sit with breathless interest. There is a heart-rending scene where the outcast goes with his faithful dog to die in the

snowdrifts. Meanwhile it is discovered that his painting of *Alois* holds the magic touch of genius.

Frantic search discovers the hapless waif. He is adopted by a great painter, along with his dog companion.

A simple story—a great picture. The kind that children take their parents to see. They too will become as little children as they smile and weep through it. After all, that is the finest tribute to any pictured story—it makes 'em smile through tears.

The Art of Youth

Jackie Coogan at the height of his youthful art. The genius of artless youthfulness—the sincerity and simplicity of a child's heart that makes studied art seem counterfeit.

A story as tremendously tender as a wisp of baby hair.

Ready Made Audiences

When you book this picture, you are booking more than a photo play. You are bringing an international celebrity to town. You become the celebrated host of Jackie Coogan, the youngster with million dollar ready made publicity in back of him.

His friends are legion. And this means grown-ups as well as every kid in your neighborhood. Your theatre is his home for the length of his triumphal visit. All his friends must come to your box-office to see him.

That is only half the story. Jackie Coogan comes to your theatre with an impressive fanfare of trumpets sounded by national advertisers. They have organized a publicity parade to bring the city streaming to your screen. They have something to sell—their merchandise. But they must sell it through the



NATIONAL Tie-Up SECTION



National Tie-Up with Jackie appearing only at your theatre.

Your Dollar Machinery

The tremendous publicity machinery of the world of merchandising is set working to pour the dollars into your money chest. Don't forget that the fortunes spent by national advertisers in magazines and newspapers all year round has only one object in view. That is to send the public to local dealers to buy the merchandise they sell.

And statistics prove that 87 out of every 100 retail purchases are directly due to eye-selling. People are sold by advertising. And the windows of local merchants are the biggest and most powerful factor in causing folks "to buy through the eye."

Tie-Up Your Town

Each week the REVIEW is presenting to you in this section the very best windows in your city. Your cut-and-dried exploitation is delivered at your door. These windows bloom for you—a harvest of dollars that any merchant's window brings when featuring your tie-up with nationally known merchandise.

People see it. They can't pass by unheeding. Your stills are there. The name of your theatre is there. It costs our associated manufacturer-advertisers thousands of dollars to advertise their goods through many windows.

The Book

The photoplay edition published by Grosset and Dunlap is bound to bring the book lovers to your theatre. Having read the book, statistics prove that the majority of readers come to see the film. This being a boy's story, you can get together with the book dealer and feature a prize contest in the public school.

Not only youngsters will be interested. Grown-ups will want to read this new version of the immortal story from the pen of Ouida. You can certainly make motion picture patrons of booklovers on this one. Play up the name of Ouida, the creator of this child classic. It will help both you and the book dealer.

Caps and Hats

The Frank P. Heid Company, manufacturers of Jackie Coogan caps and hats, have extended themselves to give you a smashing tie-up on their specially trade-marked headwear. This line is heavily advertised everywhere. It has real class, and it should capture one of the most distinctive and attractive windows in your city.

JUST a homeless kid and his one friend clinging together for warmth and protection from the storm. This is one of the tearful situations in Metro's late production, "A Boy of Flanders." On the left is the old miller who turned the pathetic little orphan out in the cold, and the kind-faced frau mothered him through hard times.



A novelty piece of advertising in connection with these hats and caps is a booklet entitled "Jackie and His Magic Cap." It will prove a winner in creating interest not only with the kids, but also their parents.

Borden's Milk

This tie-up with the famous House of Borden brings with it 50 years of advertising prestige. Borden's is a household word. The



principal food of children certainly is a logical product to feature with "A Boy of Flanders."

The story has a plot that calls for many shots of the hero's milk cart drawn by his dog companion. So you can readily see just how powerful the window display can be made. Your stills, Borden's prestige coupled with that of Jackie Coogan is a three-time tie-up triumph. The Near East Relief campaign also comes to your city to make this window display one of the strongest box-office magnets you will ever have.

Jackie Coogan Candy

Very seldom is it possible to give you a window display on a candy proposition that fits in so close with your picture showing as in this case. The chocolate candy in this tie-up consists of a reproduction of Jackie's head. Properly exploited by the dealer, this candy can be made a regular fad with kids, the same "Kewpie," and similar trade-marked novelties.

You can make a deal with the store featuring this candy whereby you can distribute these confections to the kids who attend a particular showing. It will be a big time Ad for both of you.

Ingersoll Watches

An ideal window display on a boy picture. If there is one thing a boy craves most it is to own a watch. With this thought in mind, get some prize idea working with the dealer, and you will attract the attention of every kid in the community. You know what that means. The kids will publicize you from the housetops, and the grown-ups won't have a minute's rest until a watch is won and your show is seen.

Ingersoll watches are known wherever time counts for anything. And in this land of liberty time is money. In this case Ingersoll time pieces are going to mean money for you and your dealer partner.

Jackie Coogan Peanuts

And here's a knockout! The Kelly Company, of Cleveland, Ohio, visualizing the potential exploitation wrapped up in a tie-up between "the kid" and their product, have put out a most attractive package called "Jackie Coogan Salted Peanuts" and have adopted as a slogan just two words—"They're Great."

The dealer will provide sample packages which may be used as advertising, or may be distributed among your audience. The tangy taste of these delicious goobers is going to make folks think of the name. And when they think of Jackie Coogan they will come to see your show.



THE KID DISGUISED

ONE of the humorous touches in Metro's "A Boy of Flanders" is Jackie disguised as a girl. Comedy becomes tragedy, however when the heartless miller discovers the kid's trousers beneath the petticoats and turns him alone into a cruel world.

NATIONAL Tie-Up SECTION

Newspaper Stories and Campaigns Bring Big Money Tie-Up

'A Boy of Flanders' Is Enjoyed By Children and Grown-Ups

The New Jackie Coogan Film Has a Wide Appeal
Because of Its Pathos and Humor

(This article, with above headings, is an ideal review story from Metro's Press Sheet to hand to your newspaper. It's short and interesting.)

LAST night's audience at the City Theatre seemed unanimously agreed that Jackie's latest Metro picture, "A Boy of Flanders," will exert a wide circle of appeal—it is so human, so homely, so full of those touches of tenderness and pathos that make the whole world kin.

Throughout the story, even in the moments of its mischief and fun—and they are many and reassuring—the characterization given by little Jackie is imbued with a fine spirituality of infinite appeal alike to children and grown-ups.

Gone are the formal, braided and militant garments of "Long Live the King." Instead there is little Nello in the poverty stricken hut of Jehan Daas, who ekes out a wretched living as a carrier of milk from the small farmers of St. Agneten to dealers in Antwerp.

The picture is replete with scenes of inspiring beauty. Homeless Nello (Jackie) wandering aimless in the face of a blinding snowstorm constitutes one of the most poignant episodes on which the eye of a motion picture camera was ever turned. No one who witnesses the rescue by the dog, *Petrusche*, of his little master, will ever forget the tear-evoking power of this episode.

Marian Jackson adapted the story to the

screen. Walter Anthony wrote the continuity. They have both caught the majestic sweep of Ouida's story. Victor Schertzinger, the director, has filmed a real masterpiece.



stars. She tells some timely truths to mothers who think that their sons would be Jackie Coogans if given half a chance. Jack Coogan, Sr., contributes an article on why the title of Ouida's immortal short story, "A Dog of Flanders," had to be changed to "A Boy of Flanders" to fit the screen.

NEAR EAST RELIEF MILK FUND DRIVE

In addition to the splendid window displays offered you in the National Tie-Ups on "A Boy of Flanders," a countrywide milk fund gives you a wonderful chance for publicity.

It is known as the Jackie Coogan Million Dollar Milk Ship and Milk Trains Campaign. A ship's cargo of milk, flour and clothing will be collected in 48 states in the next four months. By booking this picture, you can become the leading factor in putting this campaign over locally.

Special exploitation features have been worked out, insuring the co-operation of the local newspapers, agencies of the big milk distributors, the Director of your Near East Relief State branch office, and the exploitation department of Metro.

Jackie Coogan's personal activities in this campaign are shown in special publicity stills. As soon as you book this feature, notify the Director of the Near East Relief of your State. He will at once start the publicity in your territory.

Full details of this campaign are given elsewhere in this section. Read all about it. Don't miss this one.

Every resident in your community will be interested in the campaign to secure much needed nutriment for the poor youngsters of other lands.

And your theatre will profit accordingly through the great publicity gained for you by Jackie and "A Boy of Flanders."

NEWSPAPER CAMPAIGN FOR COOGAN CONTEST

Metro has prepared a corking press book for "A Boy in Flanders." It gives in detail a campaign for staging a Jackie Coogan Similarity Contest in co-operation with your local newspaper.

All the details are worked out. An entry blank is published in the newspaper the day before the contest opens. The children are urged to get their costumes ready, sign and mail in the coupon. They are matched from the newspaper office to the theatre to see the picture. The best impersonations win cash prizes.

In addition, free tickets are given to all children who clip coupons from the paper, and a special showing is given for them. A Jackie Coogan Club is also formed in addition to the contest. Membership is gained by clipping a coupon from the newspaper, which entitles the youngster to a Jackie Coogan button.

If a similar contest has not been run in your town, here's your chance. It will bring every kid to your theatre. Also their parents.

NEWSY STORIES FOR HARD BOILED EDITORS

A collection of advance stories for newspaper use are contained in the Metro press sheet which will get by the editor. They have such a "newsy" angle and are so alive with human interest that any editor would think twice before turning them down.

One is an amusing story of how Jackie was bribed with candy by Director Victor Schertzinger to properly put over a big scene. He promised the youthful star six juicy gum drops if he would extend himself.

The scene is that where he is looking with longing and hungry gaze at the cakes and cookies prepared for the birthday party from which he has been excluded. When the director called camera, Jackie failed to register hunger for sweets. He finally confessed that he had "pinched" the gum drops. So they couldn't shoot the scene until Jackie was again hungry for candy.

Another story tells about the three Jack Coogans—son, father and grandfather. Mrs. Coogan has an interesting talk to mothers. She tells of difficulties in making juvenile



NATIONAL Tie-Up SECTION

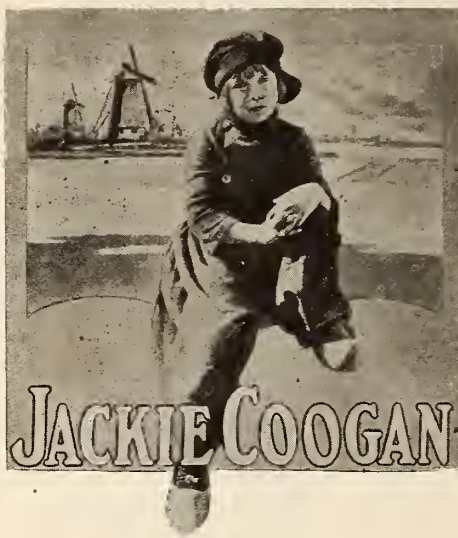
IN thinking of lobbyology for Metro's "A Boy of Flanders," starring the diminutive Jackie Coogan, one mustn't overlook the tremendous possibilities in working the posters on this picture for all their worth. And they are worth a lot.

Take for example, the three-sheet shown below, Jackie and his faithful dog standing in front of the warm looking house, giving up the wallet he has found in the snow. The composition on this poster is such that even though it is not used for cut-out, it presents a striking appearance with all the human interest elements that make for drawing power. As a cut-out it would be even more striking, for the wistfulness of the principal figure, which is that of Jackie, of course, would be enhanced. There is dramatic power of no mean quality in this lithograph and it should not be overlooked as likely piece of lobby dress.

THE three-sheet on the right hand side of the page fairly invites the use of scissors, paste and compo board. Here is a cut-out, if strategically placed in your lobby, or better still on

Jackie Coogan Lobbyology

top of the marquee will hit folks between the eyes, not with the effect of confounding the eyesight but with the strong irresistible appeal of masterfully portrayed emotions transferred to paper and printers' ink. The fact that the picture is a close-up widens the range of its pulling power, for people will be able to see it from afar and they'll need no explanatory matter to tell them that a Coogan picture is in the offering.



THE picture in the middle column is taken from a still any number of which may be had from the Metro Company. It is a fair sample of what may be had for dressing up the inside of the lobby or for a layout on a cabinet frame. Needless to say this photo has all the sweetness of tone and artistry that will ride straight into the sympathies of onlookers. The picture shown here in particular has an alluring softness and portrait quality which engraving reproduction here belies. Its moving quality constitutes it a veritable business puller. There is no question but that when folks' eyes light on this distinctive sample of portrait pho-

tography they're going to have a powerful desire to step inside and find out just what it is that the little fellow does.

THERE are many more attention arresters in the form of posters and lobby accessories that will help sell the picture to passersby and curious gazers. Some of the one sheets adaptable to cut-out show striking figures of Jackie in various poses, all having more or less of that touch which impels folks to buy tickets in order to see what all the shooting's about.

IN the twenty-four sheet there is a compelling figure of Jackie, the dog and a can of milk which makes a fine ballyhoo unit for a smashing display on the canopy or over the entrance. It makes an irresistible selling argument. A series of lobby cards contain many elements that move the heart and start a line moving toward the box-office. These contain some beautiful color work, and have glowing backgrounds that reflect the rich beauty of Flanders and the atmosphere of the story.



Tie-ups like *This*

ON

JACKIE
COOGAN

IN

A BOY OF
FLANDERS



SYRACUSE TELEGRAM - SUNDAY AMERICAN
JACKIE COOGAN
SIMILARITY CONTEST
STRAND - NOW
A BOY OF FLANDERS

Personally Supervised by
Jack Coogan Sr.

Directed by
Victor Schertzinger

Adapted by **WALTER ANTHONY**
from **OUIDA'S "A DOG**
OF FLANDERS"

Jury Imperial Pictures Ltd. Exclusive
Distributors thruout Great Britain.
Sir William Jury, Managing Director.

Metro-
Goldwyn
PICTURES

Make Crowds like This!

In the following pages you'll find the low down on the high spots of the national exploitation tie-ups that are putting over

JACKIE COOGAN in A BOY OF FLANDERS

to the biggest receipts of any COOGAN Picture

Make them Yours!



Metro-Goldwyn
PICTURES



Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain...
Sir William Jury, Managing Director...

Tie-ups like *This*

ON

JACKIE
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SYRACUSE TELEGRAM - SUNDAY AMERICAN
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OF FLANDERS"**

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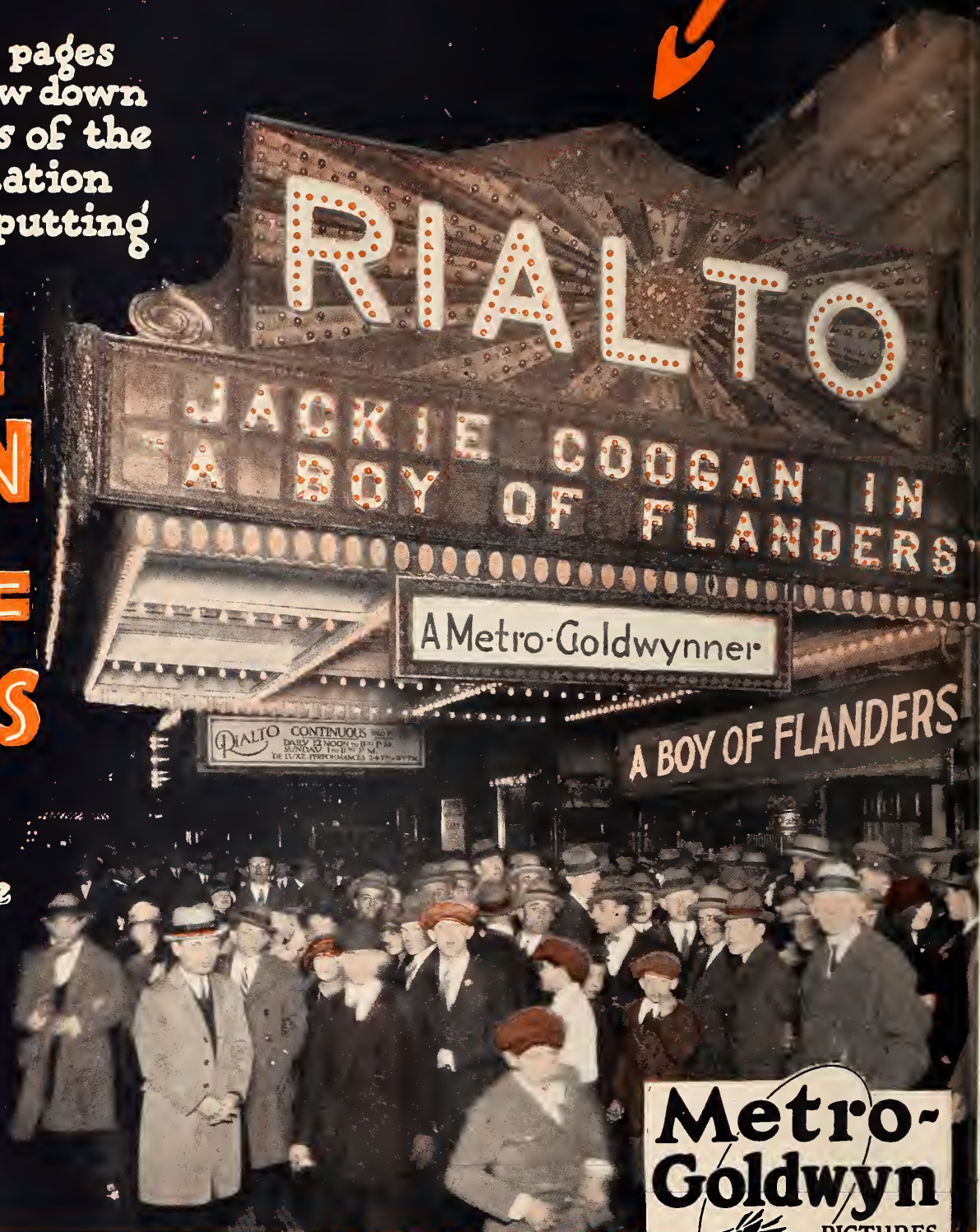
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Make them
Yours !



NATIONAL Tie-Up SECTION

Here Are Tie-Ups and Exploitation Stunts That Will Make Money Anywhere

JACKIE COOGAN suits and overcoats have gained amazing popularity with both youngsters and parents in a remarkably short time. They are sold everywhere there are boys—and that's covering a lot of territory.

The coats give double service. They are light weight rain protectors to save the little fellows from Spring and Summer showers, yet warm enough to keep the boys comfortable on the coolest days we will know next Fall.

The very minute you book "A Boy of Flanders" you will automatically receive the display material which will enable you to arrange a corking window which will help your dealer-partner sell Jackie Coogan coats and suits, and will line the kids and their parents before your box-office in a regular scramble to see the picture.

This is a utility tie-up from every point or view. Even boys must wear clothes as little as they like them. And these products are good looking and serviceable—a combination of qualities that will interest parents on every street in your town and every town.

Not only is this tie-up for windows, but if you stage a similarity contest or any other of the numerous contests outlined in the Metro Press Book or in the National Tie-Up Section, you will doubtless be able to make a mutually profitable arrangement with the dealer to offer either a suit or a coat as a Jackie Coogan prize.

These articles are real Jackie Coogan garments. They are named for the "kid" and handsomely labeled with that name. Tied-up in a window with stills of "the kid" in the ragged raiment of little *Nello*, the Belgian boy hero of the famous novel from which the picture is adapted, a contrast will be pointed that is simply bound to sell merchandise for the store and tickets for your theatre.

A Tie-Up That Will Win Patrons

Small boys and salted peanuts! There is a tie-up as logical as the famous tie-up between ham and eggs! The box says: "Jackie Coogan says 'They're Great,'" and both you and your dealer friend are going to agree that this is a real'y great tie-up when you see the oodles of salted peanuts that are going to be sold through this window dis-



ONE of the excellent bits of character interpretations that abound in Metro's picture "A Boy of Flanders" in which Jackie Coogan stars again.

play, and see the line of patrons before your box-office. They come in buckets too. And there are big handsome display cards which will draw crowds to your window lobby like sugar draws flies.

The Kelly Company, of Cleveland, Ohio, is the rationally known concern possessing the keenness of perception to see the great benefit to be mutually derived through a tie-up with exhibitors showing the Metro picture. They are all prepared to do things in a big way, and stand ready to back you up in every possible way.

In booking the picture you receive this additional exploitation absolutely free. And you will admit that such publicity is absolutely priceless. The Kelly Company has made up special accessories which are nothing

short of elaborate. There are window trims, large counter display boxes, special sample envelope containers, "beautebox" pails, and a host of well thought out helps that will coin money wherever shown.

Don't confine yourself to the window display. Arrangements can be made with the dealer to supply small sample packages which may be distributed free in the streets, sent through the mails, given as souvenirs at the show, or used in a numberless variety of ways.

Additional Stunts for 'Boy of Flanders'

There are more stunts that suggest themselves in connection with Jackie Coogan and the Metro picture "A Boy of Flanders" than any exhibitor could use if the picture ran a year. And incidentally if you will profit by the suggestions and ideas contained in this National Tie-Up Section the chances are all that you will have to extend your booking "by popular demand."

For instance, in "A Boy of Flanders," Jackie as *Nello* the little pathetic Belgian orphan, has just one friend in all the world. That pal is a huge dog—a Great Dane—and they are inseparable. They starve together during the daytime and huddle together at night to escape the cold. Do you see what this suggests?

No more or less than a dog show. Not high-brow pedigreed beasts all scented up and blanketed, but regular dogs. The kind that every boy has and that every boy loves. Do you mean to say that the local papers won't gather around and beg you to let them write up this stunt?

And for additional space just call the editor's attention to the interesting thought of what Jackie will do when he grows up. Of course, if he was that kind of a boy he wouldn't have to do anything. Jackie has made a lot of dollars in the few years he has lived. But he wants to "be something" when he grows to manhood, and there is a lot of speculation on just what he will be.

A GENIUS is always without honor at home, and so little Jackie, who plays *Nello* in Metro's "A Boy of Flanders," is abused and accused by the hard-hearted villain in this great production.





Tie Up With **JACKIE COOGAN** **HATS and CAPS** *And Sell More Seats*

BIG PROFITS don't "just happen." You've got to *make them happen*. You can do it on every Jackie Coogan picture you show if you tie up to the highly popular Jackie Coogan Hats and Caps, exploited by Frank P. Heid & Co., leading manufacturers of hats and caps.

How? Merely fill in and mail the attached coupon to the Alfred Austin Advertising Agency, 116 West 32nd Street, New York City, the minute you book ANY Jackie Coogan picture.

At no cost to you they will start the ball rolling. They will notify you who the Heid dealers in your city are. They will urge them to co-operate with you. They will supply them with attractive window and show-case displays. They will send them suggested tie-up copy for newspaper ads and mailing matter together with cuts and mats for same, and a special slide for use in your theatre.

Work with your local dealer. Give him as much co-operation in your theatre as he is ready to give you in his store and you'll have a double-barreled merchandising smash that will bring both of you **BIG PROFITS AND NEW CUSTOMERS.**

EXHIBITORS:

Send

This

Coupon NOW



Alfred Austin Advertising Agency,
116 West 32nd Street,
New York, N. Y.

I want to tie up with Jackie Coogan Hats and Caps.
Please start the ball rolling without obligation or cost to me.

I am going to play.....
(Title of picture)

On
(Date)

Name

Theatre

City

NATIONAL Tie-Up SECTION



JACKIE AS A BELGIAN MILKMAN IN METRO'S "A BOY OF FLANDERS"

Window Tie-Ups For Every Type of Shop in Your Town

FROM the great variety of tie-ups effected, with Jackie Coogan and the sure fire box-office picture Metro has evolved from Ouida's famous novel "A Boy of Flanders," it certainly looks as though the enterprising exhibitor who takes the small trouble necessary to "clip the coupons" can have all Main Street shouting from its shop windows for the town to see your show.

The 'Buy' Word

For 75 cents Grosset and Dunlap, the nationally known publishers of photoplay editions, offer to the public in book form the story of "A Boy of Flanders." The volume teems with illustrations and every single one of them is a still from the picture that will be shown at your theatre.

"Read the book and see the picture" is the by-word. And "buy" word is right! For whoever sees the picture will read the book, and whoever reads the book will surely see the picture. Here is a chance for the strongest kind of co-operation between you and the wide-awake publishers who have proven to the tune of jingling gold that they appreciate the great lure of motion pictures for every man, woman and child in the country.

This tie-up window will put your theatre so well in the lime-light that you will benefit not only at the time of showing this particular picture but for a long time afterward.

And for hot weather it's a knockout! Just for instance—picture a window alluringly dressed in cooling colors, and suggesting in any of a variety of ways the *dolce of menta* (which means the sweetness of loafing) so dear to all of us during the warm spell. It might be a hammock, or just a cosy nook, or a bench, or even a table with the books and stills from the production featured. People will stop, buy the book, read it in the afternoon and come to your show in the evening.

Healthy Tie-Up

Borden's milk brings health and wealth. For over half a century this liquid nutriment has built strong youngsters brimful of the joy of living. And for over half a century the Borden product has made money

for dealers. Now it will make money for you through the window display tie-up which links Borden's milk, the best friend of all kids, to Jackie Coogan, the kid himself, and the heart throb drama which Metro has adapted from Ouida's world read novel "A Boy of Flanders."

The Borden Company product is known to every mother and every child in America. The child saving campaign conducted in behalf of the six million children suffering from malnutrition right here in these United States is backed up with all the faith and impetus inspired by a quarter of a million dollars spent in advertising.

And this benefit is what the showman will reap in clipping the Borden coupon and getting the very finest publicity for his theatre



WHEN Jackie finally wins out in Metro's drama "A Boy of Flanders" he does not forget the canine pal who stuck close to him through many hungry days and cold nights when he was friendless.

and his show through the Jackie Coogan-Borden Company Tie-Up.

And don't forget Jackie figures most prominently in the Near East Relief campaign to secure milk for the kids less fortunate than ours here under the protection of the Stars and Stripes.

Detailed information of how best to utilize the publicity accruing to the child star through his efforts for the other children in connection with the Milk Fund will be found elsewhere.

The Candy Kid

What better tie-up with Jackie Coogan and "The Boy of Flanders" than chocolate goodies actually named after the princeling player? Here is a National Tie-Up effected with a prominent confectioner that is bound to create a universal appeal.

The Jackie Coogan Candy is a chocolate confection actually molded in a replica of the head of the boy star! And Jackie Coogan eats it himself, and this information is stamped on the candy.

The kids will go wild over this one. And don't think for a minute that the older folks won't indulge a sweet tooth and also a desire to see the boy who has made a million dollars in the first few years of his life.

This will be a jim-dandy window—but don't let it stop there. Think of the chance to offer a Jackie Coogan chocolate to every kid that comes to a special matinee. There are a dozen different ways that you can publicize your theatre and its attraction through this tie-up, and any one of them will get the kids working for you.

And don't forget that the small boy—or girl—is the greatest exploiter in the world. The kids cover a lot of mileage every day both with their little busy feet and their busy little tongues. With this one you will have them walking and talking for you and "The Boy of Flanders."

Caps the Climax

Here indeed is a "crowning" tie-up! No less than the Jackie Coogan Caps and Hats specially produced for a tie-up with "the kid" by a national leader in the manufacture of boyish head gear.

At absolutely no cost to you other than the stamp necessary to carry the clipped coupon to its destination, you may secure publicity for your show and your hat-dealer friend that will bring every kid and every parent in town to the door of the hat shop and to your theatre's box-office.

The Frank P. Heid Company is all set to co-operate with you to the *Nth* degree. Attractive window and show case displays, tie-up copy for newspaper ads, snappy stuff for your mailing list, cuts and mats and special slides for use in the theatre.

Realizing the great potentialities of the National Tie-Up with a star of the great magnitude Jackie has obtained, this fore-sighted firm has arranged for you a double-barreled merchandising smash that will bring both you and friend dealer big profits and new customers.

This merchandise is sold by the best and biggest stores of the country, it is a star product named for a star, and you will certainly mark "The Boy of Flanders" play date with a big star on your calendar after you count the gate.

Another aid is a very attractive little booklet entitled "Jackie and His Magic Cap." It's as sweet a fairy tale as was ever told. Your announcement of the show appearing in the booklet will make Ma and the kid lead father gently to the box-office.

NATIONAL Tie-Up SECTION

Borden's Means Healthier Children The Window Tie-Up Means Healthier Profits!



BORDEN'S EAGLE BRAND has been handled by dealers the country over with considerable profit for over 60 years. This means that its life in the average home has been about one year for each child.

Borden didn't stop there. In looking for even further sales fields to conquer, the company experimented for two years and found that over six million children in the United States were suffering from malnutrition. It was found that Eagle Brand corrected this condition more quickly and effectively than any other product.

These malnutrition campaigns are now going on with all the faith and impetus of a quarter of a million dollars of advertising behind them. It means that the sale of Eagle Brand will be doubled or tripled or quadrupled—multiplied we don't know how many times.

What a whale of a merchandising opportunity for you, Mr. Showman, if your attraction is featured in any of our window displays! No passing mother or father will fail to be an interested spectator to a display that broadcasts such a vital, child-saving message as Borden's. Every such spectator is a potential patron of your theatre if you clip the coupon in the right hand corner.



NEAR EAST RELIEF DISPLAY IN MINNEAPOLIS

Your Chance to Turn Milk Fans Into Screen Fans!

WITH Jackie Coogan, star of "A Boy of Flanders," figuring prominently in the country wide campaign to conscript milk for the Near East Relief, showmen playing the screen attraction are in a splendid position to profit by the tremendous interest which is being centered on the starlet's constructive work.

Jackie will personally accompany the milk train which will pick up the donated milk from various parts of the country. Stops will be made at the more important cities and railroad junctions. Mass meetings, posters and newspapers will herald the fact that the magic name of Coogan will be responsible for a great measure of the success of the project.

Jackie's name will be on the lips of thousands of milk fans. From milk fan to screen fan is a step easily

bridged with the proper use of the coupon, here for your convenience.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., N. Y. City.

Please have the Borden Company forward its special window display material as soon as possible so that I can take advantage of this national tie-up with "The Boy of Flanders." I have listed below my play dates and the number of window display sets I can use.

Manager's
Name

Theatre

Town

State

The Boy of Flanders
Play Dates

Number of
Window
Display Sets
Desired



The Borden Company

NATIONAL Tie-Up SECTION

JACKIE'S RELIEF WORK OFFERS EXPLOITATION

Milk Ship Fund Will Be Known in Every City and Hamlet

UNDER the caption of Jackie Coogan's Near East Relief Million Dollar Milk Ship and Milk Trains Campaign, has been inaugurated one of the biggest drives of this nature ever recorded.

By arrangement with John H. Coogan, Sr., Jackie Coogan's name and whole-hearted support has been given this most worthy appeal. The affection in which the little motion picture star is held all over the United States assures this milk campaign a joyful success. The purpose of the Million Dollar Milk Ship and Milk Trains Campaign is to secure within the next four months a ship's cargo consisting of at least 100 carloads of condensed milk, flour, clothing and quinine for the relief of the orphan children now being cared for by the Near East Relief.

The train will be made up of approximately 60 cars of milk, 20 of flour, 28 of worn clothing and 2 of quinine. Dividing the loading of this train among 48 states makes it possible for each state to do its part easily and right here is where the exhibitor in every city, town and hamlet who books "A Boy of Flanders" can become the leading factor in his community by putting his campaign over locally, as special exploitation and publicity features have been consummated, insuring the co-operation of the local newspapers, local agencies of the bigger milk distributors, the director and his associates of your Near East Relief state branch office and the Exploitation Department of Metro Pictures Corporation through the branch manager of your Metro Exchange.

In addition to unprecedented publicity and patronage which this publicity will mean for your "A Boy of Flanders" engagement, you will have contributed to one of the most worthy charitable movements ever conceived for the relief of the distressed, thereby gaining the good will of your public and adding to the prestige of your theatre.

One of the main reasons that Jackie figures so prominently is due to the fact that he will personally conduct the famous milk train from the coast to New York and as the personal representative of the children of America, accompany the milk ship to its destination in the countries of the Near East where the cargo will be distributed under his supervision.

Special publicity stills showing Jackie Coogan's personal activities are available at your nearest office of your state director of the Near East and your Metro Exchange. These are to be used for special newspapers or lobby displays with explanatory sign cards.

The minute the director of the Near East Relief of your state hears of your "A Boy of Flanders" booking, they will start working with you hand in hand, help lay out your exploitation campaigns, begin releasing their Jackie Coogan tie-up publicity in your territory and of course will, expect your whole-hearted co-operation as well.

All sorts of advertising tie-up features and ballyhoos will be outlined and many unique and effective methods of operation put up to you.

This Near East Relief Fund will gain you and your theatre a great deal of favorable publicity.

Every man and woman in your community will be interested in the idea.

And the kids themselves can easily be conscripted to aid the children abroad—and incidentally your theatre and its ultimate attraction "A Boy of Flanders."

Pure
Chocolate
Quick
Sellers

Jackie Coogan Eats It!

THAT'S what Blumenthal Brothers put on every piece of the famous Jackie Coogan chocolate drops. The chocolate is made up in the very image of the little star. The kids will simply go wild over the prospect of winning these alluring sweets. You can't beat this for supreme, high-power drawing power.

EXHIBITORS TRADE REVIEW.

45 West 45th St., New York City.

Clip This Coupon

Please have Blumenthal Brothers forward information and particulars concerning a "Jackie Coogan" chocolate matinee and prize contest. I have listed below my play dates.

Name

Theatre

Town State

A Boy of Flanders Number of Display
Play Dates Sets Desired

LIVES there a child in any part of this broad land who won't want to win a box of Jackie Coogan Chocolates—Free! Showmen, here's a chance for you to pull the best exploitation stunt of the year. Run a Jackie Coogan chocolate matinee with free boxes of chocolates to the kiddies holding lucky numbers. When you get the patronage of kiddies it means the whole family comes to your house with them. But enough—just send the coupon for particulars.

A
TIE-UP
That Means
EXTRA
DOLLARS
at the
Box-Office

NATIONAL Tie-Up SECTION



INGERSOLL DISPLAYS ARE A DIRECT ROAD TO SALES

Here's a Big 'Time' Tie-Up For You!

Ingersoll Offers You a Chance to Cash In on
Its National Prestige—Free!



Clip This Coupon

EXHIBITORS TRADE REVIEW

45 West 45th St., New York City.

Please have The Ingersoll Co. forward their special window display material so that I can take advantage of this national tie-up on "A Boy of Flanders." I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

Name

Theatre

Town State

'Boy of Flanders'
Play Dates

No. of Display Sets Desired.....

INGERSOLL dealers always enjoy an extra fine Ingersoll business in the Summer season. On top of the regular demand from farmers, motorists and boys, comes the demand from men who want an extra watch for knockabout use. The attractive free Summer window displays have caught the fancy of merchants all over the country. This means thousands of folks will be seeing and thinking Ingersoll. In your own community our market is your market. You can profit by all this advertising and trade good-will by clipping the coupon. Then watch the constructive powers of co-operation work for you.

Ingersoll

NATIONAL Tie-Up SECTION

Buywords

Jackie Coogan restored to his endearing rags in the sweetest story ever told.

Back to tears and tatters, but still a princeling of the screen.

The miller had riches but Jackie was richer, for he had the heart of the miller's daughter.

Jackie Coogan—an institution glorifying childhood.

A little boy and a big dog—you can't beat that for friendship.

Jackie Coogan's portrayal of Nello, the orphan hero of Ouida's story, "A Boy of Flanders" will be an inspiration to American youths.

Though you'll cry for the boy, you'll laugh for joy.

The most beautiful picture of the season.

Someone once said, "To see better pictures is to become a better man." Come and see Jackie Coogan in "A Boy of Flanders" and you'll feel 100% better.

You'll be thrilled as you were never thrilled before when you see Teddy, the wonder dog, go into the terrific blizzard that sweeps Antwerpian fields and rescue his little master.

Beautiful in its conception, brilliant in its execution, faithful in character portrayal, and replete with unadulterated dramatic punches—Jackie Coogan in Metro's contribution, "A Boy of Flanders" will live in your memory.

The miller, wealthiest man in St. Agneten, hated him because he scorned money for a sketch he drew of the miller's daughter. When the millhouse burned Jackie was accused. The customers of his milk route deserted him. Friendless—but for his great Flemish dog. You'll love Jackie Coogan as never before in "A Boy of Flanders."

They're Great!

JACKIE COOGAN SALTED PEANUTS

TAKE ADVANTAGE OF THIS NATIONAL TIE-UP

THE KELLY COMPANY, manufacturers of peanut products, have entered into a national tieup with Jackie Coogan productions, and stand ready to co-operate in every way with all exhibitors. Send in your play-dates on "A Boy of Flanders" to THE KELLEY COMPANY, 755-761 CENTRAL AVE., S. E., CLEVELAND, OHIO, and they will immediately get in touch with their dealers in your city and urge 100 percent co-operation. The Kelly Company have gotten out special accessories featuring Jackie Coogan, including window trim, large counter display boxes, and special sample envelope containers for their various products which comprise Salted Peanuts, Almonds and Pecans. They also put out very attractive "Beautebox" pails as shown in the illustration which contains their brand of peanuts and peanut butter. The cut at right depicts one of many effective window displays that can be put over in connection with this tieup. With your local dealer you can also work out many angles, whereby small bags of this product can be given out to all kiddies who attend; co-operative newspaper advertising and many other stunts.

DON'T LET THIS NATIONAL TIE-UP GET AWAY FROM YOU

Those who desire may handle this tie-up in conjunction with the others you select in this section by signing this coupon and mailing it to EXHIBITORS TRADE REVIEW.

CLIP THIS COUPON

EXHIBITORS TRADE
REVIEW
45 West 45th St.,
New York City.

Please have the Kelly Company get in touch with their dealers in my community so that I can take advantage of this national tie-up on Jackie Coogan. I have listed here-with my play dates.

Name
Theatre
City
Street
"Coogan"
Play Dates

THE KELLY COMPANY
CLEVELAND, OHIO.

NATIONAL Tie-Up SECTION

The New Jackie Coogan Edition Now Ready

For One of the Most Popular Books of the Year

'A BOY OF FLANDERS'

NOW
75^{C.}

When You Book a 'Book Title' Picture Remember the Bookseller in Your Town

Obviously, a Tie-Up Should Be Established on 'A Boy of Flanders' Between Publisher, Exhibitor and Bookseller. Here It Is—All Ready for Free Delivery

WE cannot urge you too strongly to link up your "Coogan" publicity with your local booksellers. Perhaps you have tried it before on other pictures with indifferent success. However, don't be discouraged by that. We have been hammering away on this thing for a long time ourselves. But now things are beginning to hum. Through the remarkable section of Exhibitors Trade Review devoted to assisting the exhibitor in getting national tie-up window displays there is offered to you the last binding link you needed. The merchant—in our

case, the bookseller—is strong for it. He is beginning to see a light. Go and see him the same day you book the picture. He has just received a big broadside from us with similar copy to this on the value of the "Coogan" tie-up. There are many things you can talk over that will be of mutual interest and profit. Tell him about the book "contest" as described on another page of this section. And, above all, be sure you fill out and mail the attached coupon to Exhibitors Trade Review so they can help you speed things up. The moment your coupon arrives we get together. Let's go!

As a matter of good business the Bookseller wants to feature your 'Showing' of 'A Boy of Flanders' with his books in Window Displays

GROSSET & DUNLAP

1140 Broadway
New York City

PUBLISHERS

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have Grosset & Dunlap Book Publishers forward to me the necessary material for handling the book tie-up on my showing of "A Boy of Flanders." I would also like to receive all suggestions for the book contest and circulars on other book title tie-ups which Grosset & Dunlap may have for other film productions.

Name

Theatre

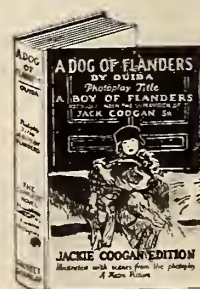
Town State

My "Flanders"

Play Dates

Number of Tie-Ups

I Would Like To Get.....



No Strings to These Tie-ups ~

and not a
slip-knot or
hitch among them!

**JACKIE
COOGAN**

in

**A BOY OF
FLANDERS**

The most Publicized
Star in his absolute
Triumph

You won't have
to put it over ~
it's 'over'
already

**Metro-
Goldwyn**
PICTURES

*Jury Imperial Pictures, Ltd., Exclusive
Distributors throughout Great Britain.*

Tie-up with Metro-Goldwyn

You'll Not Only
tie up with the best
box-office pictures
available next season,
with money-making
stars, directors and
stories, but you'll tie
up with national
advertising tie-ups
to put those pictures
over—free!

The exploitation we give
you on

Jackie Coogan in
"A Boy of Flanders"

outlined in the foregoing
pages, is typical of the
service that's yours on
every Metro-Goldwyn
picture.

**Metro-
Goldwyn**

PICTURES



*Quincy Imperial Pictures Ltd.
Exclusive Distributors thru-
out Great Britain & Ireland*

Jackie Coogan
in
A Boy of Flanders



NATIONAL Tie-Up SECTION

ADVERTISING FREE! PUBLICITY FREE! JUST CLIP AND SEND THE COUPONS

*Half a Hundred Tie-Ups With Nationally Advertised Products
Available to Alert Showmen*

HERE is a beautiful line-up of million dollar names to tickle the heart of every exhibitor. Look them over. They represent the names of leaders in the biggest merchandising fields. Names that are household words everywhere.

Six tremendous National Tie-Ups. And six is the smallest number of tie-ups on any one of these feature pictures. For six short weeks' work, you must admit that we have piled up some staggering exploitation for your theatre when you book these pictures.

This National Tie-Up Service has rung the bell. And the sound is echoing all over the industry from coast to coast. Everybody is talking about it. As we predicted in our first announcement of this super-service, it was destined to mark a new era in the motion picture industry. It has.

Not only that, but those hard headed captains of industry who are at the helm of these gigantic manufacturing concerns are already shouting that this National Tie-Up proposition is going to revolutionize the distribution of their merchandise. The official association of national displaymen are featuring it in their publication. Every displayman who dresses the windows of your

town's best windows is being told what a wonderful service is at his disposal in connection with your theatre.

Can you ask for more? Now run your eye down the list of merchandising aces all waiting to boast for your theatre from the best windows on your Main Street. If that is not a convincing piece of evidence as to what your trade paper is doing for you—then we ask you to tell us frankly just what we have missed.

Gloves — ties — clothes — jewelry — perfumes — hats — hosiery — corsets — underwear — food products — cigars — silverware.

Warner Brothers "Beau Brummel" is tied up with The Glove Industry, Fashion-knit Ties, Personality Clothes, Sampson's Jewelry, Mineralava, Vivaudou and Sta-Shape Hats.

Goldwyn-Cosmopolitan's "Recoil" embraces Onyx Hosiery, Inecto Hair Tint, Deltah Pearls, Boncilla Beauty Clay, Venida Hair Nets, Nemo Corsets and Chinwah Perfume.

Associated Exhibitors "Chechahcos" has a tie-up with Borden's Condensed Milk, Zepherized Knit Underwear, Auto Vacuum Ice Cream Freezer, Sterno Canned Heat, Thermo Sport Coats, La Palina Cigars.

First National's "Perfect Flapper" offers a tie-up with El Producto Cigars, Frances Fair Frocks, Regent Pearls, Mineralava, Wonderstoan Hair Eraser, Melto Reducing Cream, Vanity Fair Underwear, Pert Rouge, Winx Eye Lash Aid, Hygienol Powder Puffs, and Djer-Kiss Compact.

Selznick offers exhibitors an unusual national tie-up opportunity with its sparkling display on "Missing Daughters." The line-up for this picture includes, Gage Hats, Criss-Cross Brassieres, Pebeco Tooth Paste, Omar Pearls, Forest Mills Underwear, Gordon Hosiery, and Wonderstoan Hair Eraser.

Showmen alert to the advantages offered in these national window display tie-ups would do well if they haven't booked any of the pictures mentioned in this list to look over the selective list on the right and choose now, so that they may earn the right to figure in an exploitation deal that has increased profits as its keynote.

GENERAL SELECTIVE TIE-UP SERVICE BALLOT

'BEAU BRUMMEL' (Warner Bros.)		
Check Tie-Ups Wanted	NAME OF TIE-UP	Am't. of Displays Wanted
1	Glove Industries	
2	Fashionknit Ties	
3	Personality Clothes	
4	Sampson's Dress Jewelry	
5	Mineralava	
6	Vivaudou	
7	Sta-Shape Hats	

'RECOIL' (Goldwyn-Cosmopolitan)		
Check Tie-Ups Wanted	NAME OF TIE-UP	Am't. of Displays Wanted
8	Onyx Hosiery	
9	Inecto Hair Tint	
10	Deltah Pearls	
11	Boncilla Beauty Clay	
12	Venida Hair Nets	
13	Nemo Corsets	
14	Chinwah Perfumes	

'CHECHAHCOS' (Associated Exhibitors)		
Check Tie-Ups Wanted	NAME OF TIE-UP	Am't. of Displays Wanted
15	Auto Vacuum Freezer	
16	Zepherized Knit Underwear	
17	Borden's Condensed Milk	
18	Sterno Canned Heat	
19	Thermo Sport Coats	
20	La Palina Cigars	

'THE PERFECT FLAPPER' (First National)		
Check Tie-Ups Wanted	NAME OF TIE-UP	Am't. of Displays Wanted
21	Perfect Flapper Contest	
22	Frances Faire Frocks	
23	Regent Pearls	
24	Djer-Kiss Products	
25	Mineralava	
26	Pert Rouge	
27	Vanity Fair Underwear	
28	Melto Reducing Cream	
29	Hygienol Powder Puffs	
30	Wonderstoan Hair Eraser	
31	Winx Lash Nourishment	
32	El Producto Cigars	

'MISSING DAUGHTERS' (Selznick Dis. Corp.)		
Check Tie-Ups Wanted	NAME OF TIE-UP	Am't. of Displays Wanted
33	Wonderstoan Hair Eraser	
34	Gage Hats	
35	Criss-Cross Brassieres	
36	Pebeco Tooth Paste	
37	Omar Pearls	
38	Forest Mills Underwear	
39	Gordon Hosiery	

'THE SEA HAWK' (First National)		
Check Tie-Ups Wanted	NAME OF TIE-UP	Am't. of Displays Wanted
40	Grosset and Dunlap	
41	Jack Mills Music Co.	
42	Mystikum Perfume	
43	Old English Lavender	
44	Bonnie B Hairnets	
45	Conde Cosmetics	
46	Fownes Gloves	
47	Van Raalte Apparel	
48	Blue Bird Pearls	
49	Tudor Silverware	

Play Dates

Beau Brummel
Recoil
Chechahcos
The Perfect Flapper
Missing Daughters
The Sea Hawk

Name Theatre
Address Town

The Auto Vacuum Ice Cream Freezer

**Beats Alaska For
Keeping You Cool**

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street

New York City

The Exhibitors Round Table

Asks Senators' Help

With the passage of the bonus bill by congress Western Missouri and Kansas exhibitors anxiously are awaiting the next course of action.

The M.P.T.O. Kansas City, this week will send letters to Senators Reed and Spencer and Representative Jost, urging unqualified support of the bills, which would revise the status of the music tax, now in congress. The decision to send such an appeal to the Missouri representatives came at a regular meeting of the Kansas City organization last Friday, at which Samuel A. Handy, attorney for Western Missouri and Kansas exhibitors, was present and again assured exhibitors that victory is in sight. No decision has yet been rendered in the Federal court in Kansas City in that music tax test case of several publishers against a number of exhibitors, but a ruling from Judge Arba S. Van Vaulkenburgh is expected soon.

* * *

Winnipeg Price Cut

Winnipeg, Manitoba, now has one of its large downtown moving picture theatres on a "ten cent policy," this being the Dominion Theatre, one of the well-known central houses which has had a checkered career. The Dominion was re-opened May 5 under the management of E. E. McLaskey, who had been conductor of the orchestra at the Winnipeg Orpheum Theatre for years. Announcement is made that Fred Young will preside at the organ to provide musical accompaniment. Programs will change twice weekly and pictures will be screened from 11 A. M. to 11 P. M. The Dominion will specialize with selected second-run pictures and started off with "Black Beauty" and "The Kid," during its first week.

* * *

Bendell Re-elected

Robert S. Bendell was re-elected president of the Albany Film Board of Trade at the recent election. J. H. MacIntyre was re-elected vice-president and G. A. Woodard as treasurer, Miss Jane Halloran remaining as secretary. The board of directors consisting of Howard Morgan, A. J. Herman and Messrs. Woodard and Bendell was re-elected.

* * *

Albany Wedding

Wedding bells chimed in the Universal exchange in Albany last week, when Miss Helen Feinglass, cashier, became the bride of Jack Newell, of Cohoes. Miss Caroline Goodman, of the Selznick exchange and Miss Estelle Lieberman, of the Universal exchange, acted as bridesmaids.

* * *

Sign Wrecks Lobby

A scare was occasioned at the Globe Theatre, 75 Queen Street, West Toronto, Ontario, on the evening of May 19 when a high wind blew down a permanent sign on the upper part of the building, wrecking a portion of the theatre lobby. Some damage was done to the frames and other display features. The audience was not disturbed.

* * *

Ministers as Special Guests

Ministers of Kansas City and members of the Rotary Club attended a special showing of "Boy of Mine," a First National production, Tuesday morning at the Main street theatre and voiced their approval of the picture.

Violates Bond

Roscoe Russell, whose conviction on a charge of grand larceny for the illegal sale of rights in motion pictures, and who is on appeal to the state supreme court, was arrested in Butte, Mont., last week, on the complaint of his bondsmen that he had violated his bond by leaving the state. He will be returned to Seattle.

* * *

Played British Production

The Tivoli Theatre, Toronto's two-a-day moving picture theatre, played a special British production, "Love, Life and Laughter," starring Betty Balfour, during the week of May 19, with good results. This feature is being released in Canada by Regal Films, Limited, Toronto. Ben Cronk is manager of the Tivoli.



JAMES F. JACKSON

Progressive manager of the Tudor Theatre in Atlanta who is one of the best showmen in the South.

Round Table Briefs

Cooper Brothers have installed two new Powers projectors and a Minusa screen for their theatre at Norphlet, Ark.

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The Majestic Theatre at Louann, Ark., has installed a new Misesa screen.

* * *

The Gem Theatre at Dumas, Ark., has installed two new Powers projectors and a Mazda equipment.

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Major H. S. Cole has taken over the operation of the American and Lyric Theatres at Ronham, Texas.

* * *

Max Brock of the Hodkinson Exchange at Dallas, Texas, and Miss Lorene Yates were married at Dallas, May 5. The couple left on their honeymoon via the Automobile Route.

Manager D. E. L. Fisher, of the Garrick Theatre, Winnipeg, Manitoba, has made a valuable co-operative arrangement with the Winnipeg Tribune whereby the names of five Winnipeg people are scattered in the Want Ad section of the newspaper each Saturday, and those whose names appear are entitled to a double pass to the Garrick if they get wise to their published names. The Tribune has been playing up the stunt in its own advertising displays, mentioning the name of the theatre.

* * *

Bill Kalisha, one of Atlanta's best known showmen, formerly for many years manager of the Rialto, has been named manager of the Atlanta Theatre.

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Lewis Wener, formerly F. B. O. shipper in Jacksonville, has gone to Ontario, Canada, where he has secured a theatre in the town of Cornwell.

* * *

A. C. Melvin, formerly of Washington, D. C., is manager of the Charlotte Fox office. He succeeds Robert J. Murray, transferred to the Boston territory as special salesman.

* * *

Ford Anderson, Georgia Supervisor of Theatres for Famous Players, has just returned from a "swing round the circle."

* * *

Georgia's youngest exhibitor is Ike Kaminkovitz, who runs the Star theatre at Sylvania, Ga. He is just fourteen years of age and goes to high school. He is open three nights a week.

* * *

The Queen Theatre, at Cuero, Texas, has installed a new piano and the Dreamland at the same place a new pipe organ, the latter to be played either by hand or power.

* * *

Frank Smallwood announces that he will erect a \$100,000 theatre in Seattle, Wash.

* * *

Robert T. Murphy has resigned from the sales staff of Buffalo Hodkinson Pictures Corporation and has joined Associated Exhibitors in the Syracuse district.

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The Alamo Theatre at Bartlett, Texas, has installed a new pipe organ, weighing over 5,000 pounds.

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The Star Theatre at West, Texas, has erected a new electric sign.

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The Blizzard Sales Company at Dallas, Texas, has moved to a new location at 1913-A Commerce Street, with E. H. Scott as manager.

* * *

President Manager Leslie Wilkes of First National at Dallas, Texas, has gone to New York City for a visit with the home office.

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Louis Santikos of the Rialto and Queen Theatres at Dallas, Texas, has left for a visit with relatives in Greece, his native land. He will be gone for several months.



SOUTH AMERICA can boast of a number of very modern cities with theatres comparing favorably with those in United States. Above is a view of Valparaíso, Chile, the largest city on the West Coast. At the right is a street scene in a typical interior city of tropical South America.



Pity the Tropical Exhibitor

WITH the coming of hot weather most exhibitors in this country are turning their thoughts on how to keep the box office receipts from becoming almost invisible. This is an annual problem and lasts perhaps three months, but think of the fellows who must endure this the year 'round.

In tropical and semi-tropical countries the exhibitor has, through years of observation, learned to combat the heat in many ways. Of course the patrons of theatres in the tropics are accustomed to heat and are willing to undergo more or less discomfort to see their favorites on the screen, while audiences in this country would howl to the heavens if they were required to endure the same temperature.

In South America picture theatres thrive in spite of hot weather. In the countries on the West Coast—Ecuador, Peru and Chile—where rainfall is scant, open air theatres are the most common type. In the larger cities, however, enclosed theatres, very much like those in this country, are popular.

IN some of the small towns throughout South America, there are little theatres resembling those of the early days in this country. There is no ventilation whatever and as Barnum would have advertised, there is the most varied assortment of smells ever assembled under one roof. In larger cities patrons will not stand for this.

Buenos Aires, the most modern city in South America, has theatres that

compare favorably with those in this country. The climate is very much like that of our Southern states and patrons demand comfort with their pictures.

There are several large open air theatres in the city, the largest being located in Palermo Park, on the waterfront. Here pictures are thrown on the screen while the patrons sit at tables and consume huge mugs of beer. American exhibitors could no doubt pack their theatres by offering the same inducements.

In the city there is a large theatre that is a combination airdrome and enclosed structure. Half of the roof is arranged on rollers in such a way that when the heat becomes too strong the roof is rolled back and the audience may gaze at the picture or the stars. When clouds gather and rain threatens, the roof slides back into place.

THIS form of theatre is popular with tenants in the surrounding buildings. They bring out chairs and sit on adjoining roofs and enjoy the performance. Of course there is great indignation when the roof rolls back into place and shuts off the view.

In one of the larger theatres in Buenos Aires the management tries to keep his theatre filled by running three different shows each evening. When one enters the theatre, if he wishes to witness the whole entertainment, he buys a ticket that looks like a roll of wall paper. The first show might be a Western picture, which is run off in an hour. A collector then comes around

and tears a strip off the ticket and those whose ticket calls for only one show are gently but firmly informed that they must move.

The next show is an entirely different one and the third show of another variety. In this way one may choose the picture to his liking and not be compelled to sit through the heat looking at something that does not interest him. The first show starts at 19 o'clock. The second at 21 o'clock and the last show at 23 o'clock.

THE writer attended a movie in a small town in Chile, near the Peruvian frontier. The feeling between the Chilians and Peruvians is proverbially antagonistic. On a sign above the ticket window was the friendly legend "Dogs and Peruvians Keep Out." This helps keep up delightful existing conditions.

On entering this theatre one gets the idea that neither dog nor Peruvian would care to attend the shows. There is absolutely no ventilation. The air is thick with bad tobacco smoke and an odor of garlic and beer that fortunately places one in semi-consciousness and causes the foreigner to remain in a state of coma until the last clinch of the hero and heroine.

It is only in the modern cities that much of an attempt is made to combat the heat element. In Rio de Janeiro, Valparaíso, Buenos Aires and Lima the theatres are equipped with American

(Continued on Page 68)

The Big Little Feature

Kid Originality Knocks Out Old Man Humidity In First Round

WHEN the summer slump hits your theatre don't look across the street at the competing theatre and blame that theatre's competition for the falling off in your box office receipts. The chances are the manager looks across the street and thinks the same about you.

The summer competition comes from bathing beaches, automobiles, outdoor amusements parks and front porch swings. If you can make your theatre attractive and offer an inducement for patrons your box office should take care of itself.

The manager of the New Lyceum Theatre, in San Francisco, found his attendance slipping. He decided that something was necessary to counteract the outside competition and appealed to Walter W. Kofelt, Pathe branch manager in San Francisco. The pair got their heads together and framed up a stunt that could be used in any theatre and give old man humidity a terrific battle.

First of all the manager obtained a number of one-sheets from Pathe. The sheets are specially prepared for short subject programs. They are in color and at the top is Comedy Carnival in big letters. The rest of the sheet is blank, to be filled in with the program. These sheets were distributed about the city. The program consisted entirely of short subject comedies.

Handbills announcing the Carnival were scattered about the city. The bills announced that there would be a big serpentine battle royal, cash prizes for original costumes and flashlight photos of the big event. The patrons were assured of "A Riot of Joy."

On the afternoon of the Carnival the theatre was closed. The outside was billed heavily announcing the big attraction and the interior was decorated appropriately. Wires were

strung across the interior and each person entering the theatre was given several rolls of serpentine confetti and following the run of the pictures the colored paper ribbons were thrown over the wires and the theatre was a riot of color.

The original idea proved to be a winner and that demonstrates that summer slump is a state of mind. It is merely a matter of competition with outside amusements and the theatre that offers something novel need not worry about the falling off in business.

Day by day in every way the short subject is proving its value to the exhibitor. Instead of a filler it is becoming a life saver. Give them a chance and let them help you. There is wide enough range to fill every need and the short subject program is certainly worth a trial.

The program used at the Comedy Carnival included "Flip Flops," "Before the Public," "The Bar Fly," "Over the Fence," "The Fortune Teller," "April Fool" and "School Pals."

* * *

'THAT OLD CAN OF MINE'

Pathe

1 Reel

Paul Terry shows what can be done with a flivver. His cartoon is extremely funny. Flivver owners will especially like this as many of the workings of the tin can are shown to the public. This flivver climbs up the sides of mountains; jumps canyons and dives in rivers. In fact it is the nth degree of flivvering.

The most outstanding scene in this cartoon is the flivver going down a perpendicular cliff. One almost instinctively grasps the chair to keep from falling out.

'Suffering Shakespeare'

Pathe

2 Reels

The Shrewksbury family decides to put on an amateur show for a charity benefit. Brother Ambrose is director, leading actor and general supervisor of everything. Mrs. Shrewksbury is the heroine and general disrupter of action. Mr. Shrewksbury is merely one of those who manage to do everything backwards and in the end crabs the show.

Anyone who has had anything to do with amateur theatricals will appreciate this picture. The actors are also the stage hands and their efforts at shifting scenery is worth a good laugh. They do most everything backwards and as a result the scenery falls over at the psychological moment.

A souse in the audience adds merriment to the picture. His antics are very funny. The audience is made up of persons of refinement and the drunken visitor drives them home.

The "Spat" family does noble with this picture. They take advantage of every opportunity to bring forth a laugh and their efforts are successful. This is probably their best picture thus far.

This picture should be placed on your program. Few persons have the distinction of never having been implicated in an amateur show in some capacity and it will bring fond memories of those days.

The "Spats" are well known and have a large following. You can give them good advertising.

* * *

'FAST BLACK'

Pathe

1 Reel

Some people will do anything for money as is shown in "Fast Black" when Earl Mohan accepts a position as pullman porter. He and his pal find that one of them must get a job and Earl is the victim. He sits near a flivver to ponder and when the car starts the smoke from the exhaust paints him a fast black and he gets a job on a train.

Earl's friend expects to travel on the train and Earl makes an effort to hide him but a railroad detective discovers the ruse and the inevitable chase follows.

Many of the situations are new and funny. There is less slap-stick in this than in most one reel comedies, but the laughter is there and the action is fast moving.

This is an exceptionally good single reel subject

* * *

'ON GUARD'

Pathe

1 Reel

Grantland Rice shows how since time began, men learned to be on guard against enemies. He shows the cave man protecting his food with the use of a war club. Next he shows the dueling in the good old days. The dueling scenes are excellent and wonderful swordsmanship is displayed.

Last he shows how men in these days of padded mitts conduct themselves and protect their person by guarding. James Corbett, one time heavyweight champion, shows the most famous punches in history and methods of blocking. The slow motion camera is brought to play and it makes an interesting scene.

This is one of Grantland Rice's most interesting subjects and has a popular appeal. It teaches the art of self defense without formality of tin ears.

You can't go wrong with this one. Your patrons will like it.



Bring on your hot weather! Ben Turpin's igloo and Mack Sennett's bathing beauties will dispel the torrid temperature. The above scene is from Pathe's "Yukon Jake," which abounds in ice.

HOT weather has no terrors for this crowd of dancers. The filmy costume is a sure armor against heat. The scene is from Pathe's "The Lion and the Souse," produced by Sennett.



THE LION AND THE SOUSE

Pathe

2 Reels

This Mack Sennett comedy shows the horrors connected with an effort of amateurs to produce a motion picture. The picture is sponsored by a society dame who takes the leading part. The scenes are shot on the lawn of her summer home and most of the scenes are devoted to dancing by spritely maids. When the society leader tries to emulate their antics she has poor success.

When the picture is completed it is given a preview at her home. A large crowd is assembled and in the midst of the picture an assistant director arrives, leading a lion. There is a lion flashed on the screen and the live animal starts on a rampage.

The guests are chased from room to room and many of the male characters are given some rough treatment by the beast. The animal is finally overcome when a skunk is placed in a chest with him.

This is a typical Sennett comedy. It has all the things that go to make laughter. There is considerable slapstick but it is not overdone.

The lion is a wonder in this picture. He looks like business and he treats his fellow actors with such vim it is remarkable that they get away alive.

Slow camera work is used to good advantage in this. In several scenes the slow motion brings out wonderful results. In the scene of the dancing sprites the camera work is especially good.

You can book this one safely and give it good advertising.

* * *

'Declaration of Independence'

Pathe

3 Reels

This is the tenth of the "Chronicles of America" series and it is a fine presentation of an important episode in American history. In this picture many of America's greatest characters are portrayed. When Benjamin Franklin appears on the screen, the resemblance is so great no caption is needed to enlighten the audience.

The picture shows the events leading up to and the signing of the Declaration of Independence. It shows the split in political parties prior to the memorable Fourth of July.

The scene in the Continental Congress on the day of the adopting of the Declaration is thrilling and the climax comes when Congressman Rodney arrives on the scene after an all night ride and is just in time to answer roll call in favor of the document,

which threw Delaware to the side of Liberty.

The street scenes about Philadelphia during the trying days before the declaration are well done and show just what our forefathers had to contend in taking such a step as breaking with the mother country.

The characters shown in this picture are Thomas Jefferson, father of the Declaration, Ben Franklin, John Adams, and John Hancock.

This picture should be shown in the schools and other public educational centers. It would be a good thing if everyone could see it and realize the obstacles that had to be overcome before the colonies were able to present a unanimous vote when the roll was called in Congress.

Book this one by all means.

* * *

NEW PATHESERIAL IS BEING MADE IN EAST

Another important step in the prosecution of the Pathe policy of "greater and better serials" was taken last week with the launching of a new Patheserial production at the Fort Lee Studios, New Jersey, under the working title of "The Golden Panther." This is the fourth chapter-picture in the Pathe campaign of bigger and greater serials, which was inaugurated with the release of "The Way of a Man," followed by "Leatherstocking" and the forthcoming release of "The Fortieth Door," on May 25.

George B. Seitz, who directed each of the three serials already produced under the new Pathe policy, will again wield the megaphone for "The Golden Panther." Mr. Seitz, following the completion of "The Fortieth Door" on the West Coast, came East a few weeks ago and has been busy since his arrival with the preliminaries for the filming of the new Patheserial, which will be made entirely in the East.

* * *

'PATHE REVIEW'

Pathe

1 Reel

This reel shows the making of linoleum from the covering of felt with asphalt to the cutting. It is an interesting subject and since linoleum is a commodity that we see every day it is of unusual interest. The human hair is shown under the microscope and demonstrates why some persons have curly hair and others hair that is straight. This will be of interest to women.

This subject will make a good filler.

CHRISTIE STUDIOS STARTING NEW PRODUCT

Completing production of the 1923-4 series of comedies last week, the studio organization has immediately plunged into the making of the first of the new series of release for fall, with no lay-off period for the actors and staff.

Vernon now has his unit for the making of a series of six comedies for the season of 1924-5, and while Al Christie has been devoting most of his time for the past year to supervising and assisting the four directors on his staff with pictures, selection of people and editing of pictures, he was on to direct the first Vernon Comedy which will be on a big scale and the opening battery of the laugh brigade for the fall season.

Plans are now being made for a big comedy program from the Christie Studio in addition to the series of Vernon Comedies, and Charles H. Christie will be in New York next week working out the final details of the year's product with E. W. Hammons, head of Educational, which will release all of the two-reel subjects for the fifth consecutive year.

In the meantime there is a string line of comedies ready for release during the summer months, the Christie two-reelers being Bobby Vernon in "Cornfed," Jimmie Adams in "Nerve Tonic," Neal Burns in "Tootsie Wootsie" and Kathleen Clifford in "Grandpa's Girl."

* * *

'SAILOR MAIDS'

Universal

2 Reels

The Century Follies Girls enliven this comedy. This bevy of peaches could make an interesting picture by merely parading in front of the camera, but in "Sailor Maids" they follow a real honest to goodness plot and an entertaining picture is the result.

A stranded show troupe broke, trave's by freight. The chorus girls hide in a baggage car and discover a bandit about to rob the safe. They set an alarm but are accused of the job. They hide in a packing case and at the end of the train ride they are placed aboard a boat and finally discovered by the captain. They vamp him and manage to get to their destination.

There is fun galore in this picture. The Century Follies Girls are well known and have a large following. Give the picture good advertising and use lobby displays unsparingly.

A modern
Romance
bigger than
"Manslaughter"



Adolph Zukor,
Jesse L. Lasky
present

CECIL B.
DeMILLE'S
"TRIUMPH"

with LEATRICE JOY and ROD LA ROCQUE

Cast includes Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Zasu Pitts, George Fawcett, Raymond Hatton.
Screen play by Jeanie Macpherson from the novel by May Edginton.



A Paramount Picture

Tried and Proved Pictures



IN Selznick's "Reported Missing" Owen Moore becomes so hungry he gets ready to assimilate the proverbial boot. A good summer number, full of sea scenes, torrential rains, laughs and scintillating thrills.



IN "Isle of Conquest" Selznick offers showmen a Tried and Proved Norma Talmadge picture that reflects the cooling atmosphere of palm and brine. Fine star interest and summer atmosphere to battle hot weather.

Tried And Proved Summer Business

By L. F. GUIMOND

Director of Advertising and Publicity Selznick Distributing Corporation

THE problem of keeping the movie theatre open and on a paying basis throughout the summer is once more at hand, and this year the wide-awake showman, from all indications, is going to make extraordinary efforts to convert the season from one of utter dullness to active interest, instead of, as in the past, giving it up as a bad job before starting.

The man who says that you can't make a picture house pay during the summer, including hot and other varieties of weather, is half beaten before he starts. There are various ways of putting pep into summer showmanship, and the most important of them is the Tried and Proved picture.

Why do people stay away from motion-picture theatres in the summer time? If a full and accurate answer is obtained to that question, you would be on the road to a solution of the problem that is plaguing the showman.

In the first place, the attraction of out-of-doors entertainment and amusements is strongest at this season of the year. Swimming, athletic sports, the thousand and one diversions of the country, are calling.

The showman would be foolish if he attempted to compete actively with this program. But he can run his theatre so as to fit with it perfectly, and make

the visit to the movies a pleasant part of the round of pleasures.

For it is a well known fact that the movie habit, contracted by untold millions throughout the year, is most difficult to break, and it is only when little attention is paid to their comfort and interests that fans break this habit in the summer.

As summer is the time for lighter diversions, make it a part of every program to have a lighter bit of entertainment. A Jimmy Aubrey comedy, with its outdoor setting, refreshing antics and general hilarity, will be welcomed as much as an ocean breeze after a long day of either work or play. A Colonel Heeza Liar cartoon, with its fantastic adventures among strange people, will send audiences away feeling cheerier.

As for the meat of the program, the feature, it must be of absolutely the first quality—sure-fire—in order to please summer audiences. People will not stand for an ordinary picture—, their minds and thoughts will wander to the other attractions of summer, and it will be difficult to get them back.

That has been the chief difficulty with summer business in the past. With only a few exceptions, distributors have not put out big new productions in the summer, preferring to hold out finished

productions until the fall. What was left were mediocre productions, with little interest for anybody at any time, and particularly undesirable in summer.

All this is remedied effectively by the use of Tried and Proved pictures. Here are productions which have demonstrated their success before every type of audience in every part of the country. They are big productions like "Rupert of Hentzau," "The Common Law," with flawless direction and exceptional casts.

To the pictures of this type summer has no terrors. But the showman must put at least the same amount of care and expenditure in the advertising and exploitation as at any other time of the year. He must play up the big names in the cast, use his posters to the best effect, have teaser and other interest-getting campaigns—all based on the angle of appealing to people out of doors and getting them to come inside. Make the theatre comfortable—have it cool and airy at all times, and make it look cool, inside and out. Summer covering on the seats are good, and the application of fresh paint in some summer color like green, white, etc., on the outside, all tend to make your house inviting. Once inside, there will be no kick against the sort of program it is possible for every showman to give.

In the Tried and Proved Hall of Fame

Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed

March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of

the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

Tested at the box office window!

WHEN a picture has passed the box-office window test, it is a safe picture for you to book. These Universal Chapter plays have been "proved up" by exhibitors all over the United States, in theatres of all sizes, under all sorts of conditions. They have produced a steady business and have established regular patrons wherever shown.

"BEASTS of PARADISE"

starring **WILLIAM DESMOND**

Directed by **WILLIAM CRAFT**

"The best serial I have run so far, full of action and getting me good money. Don't fail to book it!"

Rialto Theatre—Toledo, Ohio.

"The GHOST CITY"

starring **PETE MORRISON**

and **MARGARET MORRIS**

Directed by **JAY MARCHANT**

"A good serial. Holding out fine. If your people like Western serials give them this one."

Russell Theatre—Barnesboro, Pa.

"The FAST EXPRESS"

starring **WILLIAM DUNCAN**

"This serial is going over big. Duncan is a great drawing card. The serial has a lot of pep and that's what the people want. Had capacity attendance."

Ballard Theatre—Seattle, Washington.

NOW BOOKING

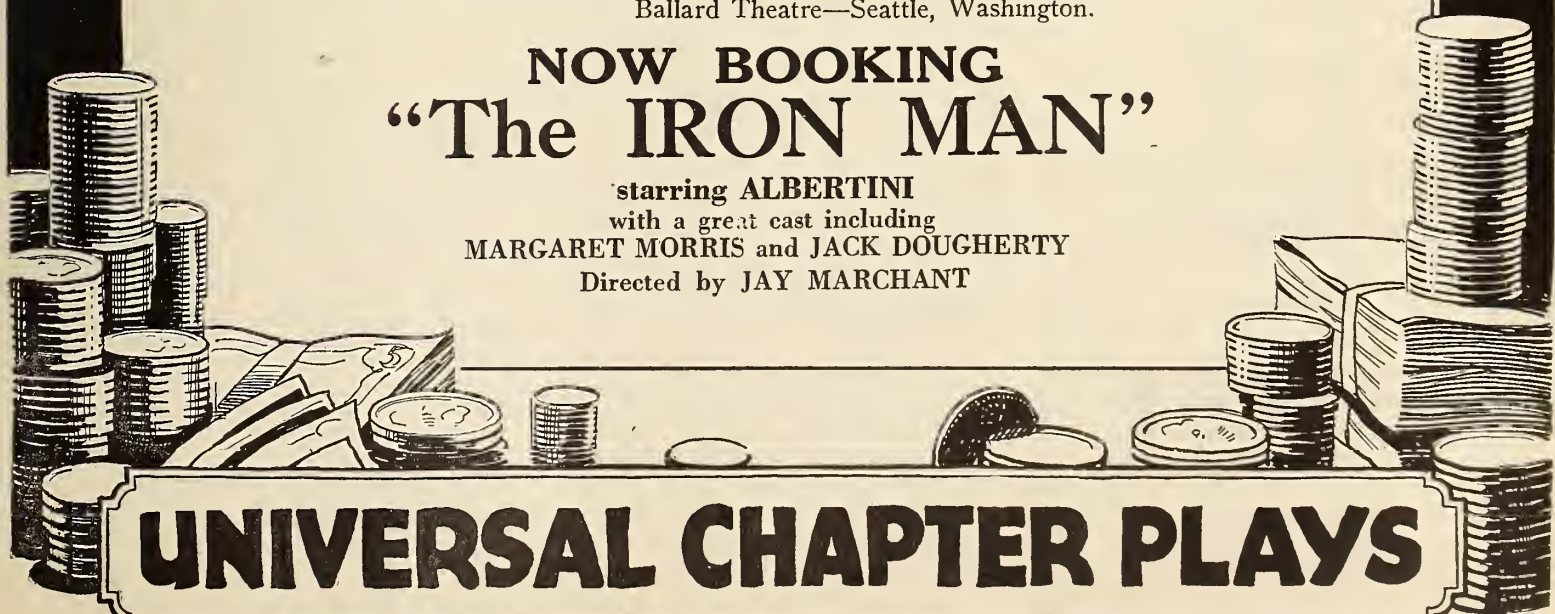
"The IRON MAN"

starring **ALBERTINI**

with a great cast including

MARGARET MORRIS and JACK DOUGHERTY

Directed by **JAY MARCHANT**



UNIVERSAL CHAPTER PLAYS

TRIED AND PROVED PICTURES

'The Flame of Life'

Mine Tragedy Released by Universal

BRIEF: Fighting against her environment, and seeking to place herself on a higher plane, the delicately sensitive girl who toils daily in the coal mines, finds life almost unbearable. She finally proves a real heroine, when she does some brilliant rescue work when the mine blows up. Among those she saves, is an overseer whom she loves and finally marries.

THE purpose of producing this story was to provide the rather jaded fan with a real thrill, a satisfying love theme, and a heartfelt pathos. In none of these details has the film fallen short. Time has proven that the story, complete as it is in every detail, has a wide appeal and a satisfying interest,

and that it has by no means exhausted its drawing power as yet.

Priscilla Dean probably does some of the finest work of her career in these few reels, and the public is duly appreciative of this fact. Hence the continued interest in a film that has been on the market a considerable length of time. And it still presents a wealth of new exploitation stunts which serve to give the picture a new aspect.

Merely using the title as a catch line you should be able to effect a number of clever stunts. Arrange with the city or town officials to allow you to place on every traffic sign or at each street crossing, a sign which reads: "Drive carefully. The 'Flame of Life' is a privilege bestowed upon pedestrians as well as autoists. Give the man on foot a chance."

If any charitable organization is making a drive at this time, and there is one such at all times, you could give these organizations ideas for ads like this: "The Flame of Life' is a precious thing. Help us to sustain it, and make life more livable for the less fortunate who are finding life almost too hard to bear, by contributing to the....fund."

Then, too, there is this rather unique scheme which should certainly attract attention to your showing. Costume a man in a uniform fashioned after the one worn by employees of the gas company. Have the words "Gas Tester" on his sleeve and his cap. Let him go from door to door and as each doorbell is answered have him ask how the gas is working. In most cases he will probably receive complaints on how the bills are over-large for the service received. Then hand the person an envelope in which is contained a facsimile gas bill on which is printed: "This is not a gas bill. It is an announcement that 'The Flame of Life' opens at the..... Theatre (date)." This stunt is sure to get the housewives talking, which means the whole town will soon know of the coming attraction.

To attract attention to the theatre at the time the picture is running it is a good idea to burn vari-colored street torches, such as are used for political campaigns. These flares are visible for great distances and will bring a large number of persons to your door. Once you have them there it is comparatively simple to get them.

* * *

'What's Your Hurry'

Auto Picture Released by Paramount

BRIEF: Dusty Rhoades, a racing driver, loves the daughter of an auto truck manufacturer, but the old man will not consent to the marriage because he does not like racing cars and racing drivers. Finally, however, when the father and daughter are in danger of destruction through a flood, the young man arrives with a fleet of trucks, whereby he saves the endangered valley. He not only wins publicity for the trucks, but the hand of the girl he loves and a job as general manager for the old man.

HERE is a picture with a made-to-order title and a screen star who has put the picture across to many a capacity house. The scene in which he rushes the trucks to the scene of the threatened disaster and saves the day is a humdinger. It's the sort of these that gets the audiences on the edge of their seats and has them leaving the theatres with smiles of content.

And the title! Could one ask for an easier exploitation vehicle. In the first place the logical tie-up is with the road authorities who can make splendid use of "What's Your Hurry" as a slogan to discourage fast and careless driving. Get the permission of the authorities to placard the roads with signs bearing this message and also the announcement of the showing of the picture at your theatre.

Then go to the agents for some racing car and the dealer in auto trucks and arrange for a display using stills taken from the picture.

'A Lady's Name'

Love Comedy Released by Selznick

BRIEF: A young authoress, a bit fed up with the routine of affairs, advertises for a husband. One of the candidates is a disguised butler who invites her the next day to tea. During the repast the master walks in. She caps the climax by marrying the master.

HERE is another Norma Talmadge picture with a title that is easy to exploit. Crowd in the name of Norma Talmadge wherever you can. Especially now that her latest picture has already become tremendously popular, it is a good time to show any of her pictures, since the public is keen to see her.

For this type of picture, which is comic in its make-up and whose name is interest arousing, the teaser ad is the best bet. Just get a good number of signs made such as these: "'A Lady's Name' is her fortune"; "The most sacred possession of all—'A Lady's Name'"; "'A Lady's Name' has wrecked many a home." These should be widely distributed in the neighborhood several days or even a week in advance of the showing.

You might also be able to arrange a tie-up with the local engraver, whereby for the added advertising which you will give him by means of the scheme, he will consent to make visiting cards for a reduced rate. Then you can arrange with him to send out form letters to women on your mailing list announcing that they can have cards made at s shop at a reduced price during the showing of "A Lady's Name" at the Theatre.

The merchant tie-ups may also be profitably worked in connection with some special window displays. The scene in the home of the man who finally becomes Norma's husband, shows a beautifully furnished drawing room. Stills from this scene would make splendid material for a background in a furniture window. You should have no difficulty in arranging this type of tie-up.

You might also try the stunt of sending out letters to the men on your mailing list, asking them to take the undersigned out on such and such a night. The place of meeting should be designed as your theatre, and the letter should be signed with a fictitious name. The men will probably soon start comparing notes, and what's more, some of the wives will start tongues wagging. The result will probably be increased business.

* * *

'The Sagebrusher'

Blind Love Released by Hodkinson

BRIEF: Wid Gardner, friend of a lazy farmer in Montana put an ad in the paper for a wife signing the name of his friend. Annie Squires, in Cleveland sees the ad and answers it in her friend's name. Finally a meeting is arranged and Annie takes Mary to Montana to meet the prospective husband. Mary is blind due to eye strain and does not see her crude fiance. While the two men go for a minister, Mary is stolen and the house burned down. She is finally rescued but the man she was to marry is killed. Her sight is restored by a handsome young physician with whom she falls in love and marries. The two friends who were responsible for the whole thing also marry.

A BIG forest fire, and a spectacular flood scene are undeniably the headlights of this Margaret La Mott vehicle.

Before going to Montana the two girls were clerks in a Cleveland department store. It would be a good idea, on the strength of this, to appeal to the clerks in your vicinity through a letter which makes plain the fact that the picture will be of interest to them because the heroine held the same position they do.

You might find it worth while to run ads which seemingly are inserted by the state conservation commission, in which you urge the reader to help avoid forest fires.

COOL LAUGHS
for
HOT NIGHTS

COLONEL
HEEZA LIAR
COMEDIES

The
Novelty Pictures
With
The Humor of
Newspaper Comics

Presented by

BRAY STUDIOS, Inc.

STANDARD CINEMA
CORPORATION

Thru

SELZNICK
DISTRIBUTING
CORPORATION

"The prints are in
FINE CONDITION"

Production Chart with Review Dates

In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. Included, also, are the current short subject releases with the date of release and length.

OCTOBER

Feature	Star	Director	Distributor	Length
April Showers	Harlan C. Moore	Tom Sorman	Preferred	6,000
Ashes of Vengeance	Norma Talmadge	Frank Lloyd	First Nat'l	10,000
Bad Man, The	Holbrook Blinn	Edm. Carew	First Nat'l	7,000
Big Dan	Charles Jones	Wm. Wellman	Fox	5,934
Cameo Kirby	John Gilbert	Jack Ford	Fox	6,931
Country Kid	Wesley Barry		Warner	6,200
Dancer of the Nile, The	Special Cast	Wm. P. Earle	F. B. O.	6,000
Day of Faith, The	Special Cast	Browning	Goldwyn	6,000
Desire	Special Cast	Rowland U. See	Metro	7,000
Does It Pay?	Hope Hampton	Charles Horan	Fox	7,000
Devil's Dooryard	All Star	Lewis King	Arrow	5,000
Drifting	Priscilla Dean	Tod Browning	Universal	7,000
Dulcy	C. Talmadge	S. Franklin	First Nat'l	7,000
Eagle's Feather, The	Special Cast	Edw. Sloman	Metro	7,000
Eternal Struggle, The	Special Cast	Reg. Barker	Metro	8,000
Exiles, The	John Gilbert	E. Mortimer	Fox	6,000
Foohish Parents	Special Cast	Frank Crane	Asso. Ex.	6,000
Governor's Lady, The	Special Cast	Harry Millard	Fox	6,000
Grail, The	Dustin Farnum	Campbell	Fox	5,000
In the Palace of the King	B. Sweet		Gold-Cos.	7,453
Lights Out	Ruth Stonehouse	Fanpell	F. B. O.	6,590
Lone Fighter, The	J. B. Warner	Not credited	Sunset	5,000
Love Trap, The			Grand Asher	
Marriage Maker	All Star	Wm. D. Meille	Paramount	6,295
Meanest Man in World	Special Cast	Eddie Kline	First Nat'l	5,000
Men in the Raw	Jack Hoxie	Geo. Marshall	Universal	5,000
Miracle Makers	Special Cast	Van Dyke	Asso. Ex.	6,000
No Mother to Guilde Her	Genevieve Tobin	Horan	Fox	7,000
Pioneer Trails	Special Cast	David Smith	Vitagraph	7,000
Ponjola	Special Cast	Donald Crist	First Nat'l	7,000
Prince of a King, A	Dinky	Albert Austin	Selznick	6,000
Printer's Devil, The	Wesley Barry	Wm. Baudine	Warners	6,000
Puritan Passions	Special Cast	Frank Tuttle	Hodkinson	8,000
Ramblin' Kid, The	Hoot Gibson	E. Sedgewick	Universal	6,000
Rendezvous, The	Conrad Nagel		Gold-Cos.	7,415
Rosita	Pickford	Lubitsch	United Art.	8,800
Ruggles of Red Gap	All Star	Jas. Cruze	Paramount	7,590
Shattered Faith	Special Cast	J. J. Ormont	Independent	6,000
Six Days	Griffith	Brabin	Goldwyn-Cos.	8,000
Six-Fifty, The	Welsh-Adoree	Nat Ross	Universal	5,000
Slave of Desire	Special Cast	G. V. Baker	Goldwyn	7,000
Social Code	Dana		Metro	
Steadfast Heart, The	Special Cast	Sheridan Hall	Goldwyn	7,000
Sting of the Scorpion	Edmund Cobb	Rich. Hutton	Arrow	5,000
Thundergate	Special Cast	J. De Grasse	First Nat'l	7,000
Times Have Changed	All Star	Fleming	Paramount	6,000
Untameable	All Star	Blache	Sunset	5,000
Way of Transgressor	All Star	Craft	Independent	5,000
What Love Will Do	Kenneth McDonald	Not Credited	Indep.	5,000
Where Is West	Hoxie	Marshall	Universal	5,000

NOVEMBER

April Showers	Harlan-Moore	Prof. Pic.	6,350	Nov. 17
Bag and Baggage	All Star	Selznick	6,338	
Blow Your Own Horn	Lewis-Perdue	F. B. O.	6,000	Nov. 10
Bright Lights of B'way	All Star	Prin. Pic.	6,700	Nov. 17
Cameo Kirby	Special Cast	Fox	6,931	Oct. 27
Crooked Alley	Special Cast	Universal	4,900	Nov. 24
Cyclone Jones	Williams	Aywon	5,000	Oct. 27
Dangerous Maid, The	C. Talmadge	First Nat'l	7,337	Dec. 22
Eternal Flame	Bosworth-Windsor	Goldwyn	6,000	Sept. 30
Flaming Waters	Eddie Hearn	F. B. O.	6,000	
Flaming Youth	Colleen Moore	First Nat'l	8,434	Dec. 1
Forgive and Forget	Pauline Garon	Asso. Exh.	5,877	Nov. 24
Harbor Lights	Tom Moore	Asso. Exh.	5,200	Nov. 10
Held To Answer	Special Cast	Metro	6,000	
His Childer's Children	All Star	Paramount	8,338	Nov. 17
Huntress	C. Moore	First Nat'l	7,000	Oct. 27
Jealous Husbands	Special Cast	First Nat'l	6,000	Dec. 15
Kentucky Days	Dustin Farnum	Fox	6,000	
Leavenworth Case	Special Cast	Vitagraph	6,000	Nov. 24
Light That Failed	All Star	Paramount	7,013	Dec. 15
Little Old New York	Marion Davies	Goldwyn	9,000	Aug. 11
Long Live the King	Jackie Coogan	Metro	19,364	
Millon to Burn, A	Herbert Rawlinson	Universal	5,000	Nov. 10
Monna Vanna	All Star	Fox	8,648	Oct. 6
On Banks of Wabash	Special Cast	Vitagraph	7,000	Nov. 10
Other Men's Daughters		Grand Asher		
Our Hospitality	Keaton	Metro	6,220	Dec. 1
Pleasure Mad	Special Cast	Metro	7,547	Nov. 24
Scars of Hate	Jack Livingston	Independent	5,000	
Shattered Reputations	Johnny Walker	Lee-Brad.	4,800	Nov. 10
Shifting Sands	Special Cast	Hodkinson	6,000	Nov. 3
Spanish Dancer	Pola Negri	Paramount	8,434	Oct. 20
Stephen Steps Out	D. Fairbanks, Jr.	Paramount	5,652	Dec. 8
Thundering Dawn	Kerrigan-Nilsson	Universal	7,000	
Thy Name Is Woman	Special Cast	Metro	9,087	
Tipped Off	Special Cast	Pgoers Pic.	4,284	Nov. 3
Unseeing Eyes	Barrymore-Owen	Goldwyn	8,500	Nov. 10
Wanters, The	Special Cast	First Nat'l	6,000	Jan. 12

DECEMBER

Anna Christie	Blanche Sweet	First Nat.	7,631	Dec. 15
Acquittal	All Star	Universal	6,523	Nov. 3
Around the World in				
Speejaaks	Special Cast	Paramount	6,338	
Beaten	Jack Livingston	Ind. Pict.	4,800	
Big Brother	Thomas Meighan	Paramount	7,080	Jan. 5
Big Dan	Jones-Nixon	Fox	5,934	Dec. 8

Feature	Star	Distributor	Length	Reviewed
Bill		Red Seal	5,000	
Country Kid	Barry	Warners	5,686	Nov. 17
Call of Canyon	Dix-Wilson	Paramount	6,993	Jan. 5
Chastity	K. MacDonald	First Nat'l	6,000	
Cupid's Fireman	Charles Jones	Fox	4,200	Jan. 12
Dancer of Nile	C. Myers	F. B. O.	5,787	Dec. 15
Darling of N. Y.	Baby Peggy	Univ.	6,239	Nov. 10
David Copperfield	All Star	Asso. Ex.	6,282	Nov. 24
Defying Destiny	All Star	Selznick	5,663	Nov. 24
Devil's Partner	Norman Shearer	Inde. Pict.	4,900	
Don't Call It Love	Special Cast	Paramount	6,457	Jan. 19
Eternal City	LaMarr-Barrymore	First Nat.	7,800	Nov. 24
Extra Girl	Normand	Asso. Ex.	5,700	Nov. 10
Eyes of the Forest	Tom Mix	Fox		
Fashion Row	Murray	Metro	7,300	Dec. 22
Fashionable Fakers	All Star	F. B. O.	4,869	Dec. 15
Fighting Blade	Barthelmess	First Nat.	8,000	Nov. 17
Flaming Passions	Irene Rich	Warner	7,500	Dec. 29
Gold Madness	Post	Prin. Pic.	6,068	Nov. 10
Her Temporary Husband	Viola Dana	First Nat'l	6,700	
In Search of a Thrill	All Star	Metro	5,500	
Lady of Quality	Valli-Sills	Universal	8,000	Dec. 29
Let's Go	R. Talmadge	Truart	6,000	Nov. 17
Lone Fighter	J. B. Warner	Sunset	5,000	
Loyal Lives	Special Cast	Vitagraph	6,000	
Lucretia Lombard	Irene Rich	Warner	7,500	Dec. 29
Mail Man	All Star	F. B. O.	6,800	Dec. 8
Man From Brodneys	Special Cast	Vitagraph	7,100	Dec. 8
Man Life Passed By	All Star	Metro	6,208	Jan. 5
Mask of Lopez		Monogram	5,000	Dec. 1
Masters of Men	Special Cast	Vitagraph	6,900	
Maytime	Ford-Shannon	Preferred	7,500	Dec. 22
Modern Matrimony	Moore-Lake	Select	4,960	Nov. 3
Near Lady	All Star	Universal	4,812	Dec. 15
Net, The	Special Cast	Fox	6,135	Jan. 26
Ninety and Nine	Special Cast	Vitagraph	6,900	Dec. 30
Old, Fool, The	Special Cast	Hodkinson	6,147	
Ponjola	Nilsson	First Nat.	6,500	Dec. 1
Printer's Devil, The	Wesley Barry	Warner	5,000	Feb. 9
Pure Grit	Roy Stewart	Universal	4,571	Jan. 19
Red Warning	J. Hoxie	Universal	4,795	Dec. 22
Reno	All Star	Goldwyn	6,600	Dec. 1
Richard the Lion Hearted	Beery	Asso. Auth.	8,000	Nov. 3
Satin Girl, The	All Star	Grand Asher		
Second Hand Love	Jones	Fox	6,000	Nov. 10
Tiger Rose	Lenore Ulrich	Warner	7,400	Dec. 15
Shattered Faith	Special Cast	Ind. Pict.	5,000	
Six Cylinder Love	Truex	Fox	7,000	Jan. 12
Temple of Venus	All Star	Fox	8,000	Nov. 24
This Freedom	All Star	Fox	7,000	Dec. 22
Thundergate	O. Moore	First Nat'l	6,665	Dec. 29
To The Ladies	Special Cast	Paramount	6,268	Dec. 8

JANUARY

After the Ball	Glass-Cooper	Anderson	7,000	Jan. 5
Age of Desire	Select Cast	First Nat'l	5,174	
Black Oxen	C. Griffith	First Nat'l	6,000	Jan. 19
Boy of Mine	Alexander	First Nat'l	6,000	Jan. 5
Breaking Into Society	Special Cast	F. B. O.	4,112	Jan. 26
Broadway Broke	All Star	Selznick	6,000	Dec. 8
Condemned				
Conductor 1492	Johnny Hines	Warner	6,500	Feb. 2
Courtship Myles Standish	Chas. Ray	Asso. Exh.	9,000	Jan. 12
Danger Ahead	Richard Talmadge	Goldstone	5,000	Jan. 12
Eterna City, The	La Marr-Lytell	First Nat'l	8,000	
Fool's Awakening	Ford-Bennett	Metro	5,763	
Exiles	Bouton-Gilbert	Fox	6,100	Jan. 19
Flaming Barriers	Logan-Moreno	Paramount	5,770	Feb. 9
Gentle Julia	Bessie Love	Fox	5,731	Jan. 19
Good Men and Bad	Marin Sais	Selznick	3,926	Jan. 26
Governor's Lady	Jane Grey	Fox	7,669	Jan. 12
Grit	Glenn Hunter	Hodkinson	5,800	Jan. 12
Half a Dollar Bill	Nilsson	Metro	5,700	
Heart Bandit	Viola Dana	Metro	5,000	Jan. 19
Heritage of the Desert	Bebe Daniels	Paramount	5,741	Feb. 2
His Mystery Girl	Rawlinson	Universal	4,487	Jan. 5
Hoodman Blind	Gladys Hulette	Fox	5,434	Jan. 26
Hook and Ladder	H. Gibson	Universal	6,000	Jan. 12
Humming Bird	Gloria Swanson	Paramount	7,490	Jan. 26
In the Spiders Web	Special Cast	Ind. Pict.	5,120	
Judgment of Storm	Special Cast	F. B. O.	6,329	Jan. 19
Just Off Broadway	John Gilbert	Fox	5,544	Feb. 2
Lady of Monsoreau	All Star	Klein	5,500	Dec. 29
Let Not Man Put				
Asunder	Tellegen-Fred'ck	Vitagraph	8,000	
Love Pirate	All Star	F. B. O.	4,750	Dec. 8
Love Bandit	Doris Kenyon	Vitagraph	5,800	Jan. 12
Loving Lies	Brent-Blue	Asso. Auth.	6,526	Jan. 19
Lullaby	Jane Novak	F. B. O.	4,759	Jan. 26
Marriage Market	All Star	C. B. C.	6,297	Jan. 26
Man from Wyoming	J. Hoxie	Universal	4,719	Feb. 2
Mask of Lopez	Fred Thomson	F. B. O.	5,000	
Mine to Keep	Washburn	Grand-Asher	5,317	Dec. 29
Monkey's Paw	Special Cast	Selznick	5,194	Jan. 19
Name the Man	Special Cast	Gold-Cos.	7,771	Jan. 26
No More Women	Bellamy-Moore	Asso. Auth.	6,181	Feb. 2
Not a Drum Was Heard	Charles Jones	Fox	4,823	Feb. 9
Old Fool	All Star	Hodkinson	6,147	Jan. 5
Other Men's Daughters	Washburn	Gr-Asher	5,936	Feb. 2
Painted People	Colleen Moore	First Nat'l	6,000	
Phantom Justice	Special Cast	F. B. O.	6,238	Feb. 2
Prince of a King	Dinky Dean	Selznick	6,000	Jan. 12

Current Production Chart

Feature	Star	Distributor	Length	Reviewed
Satin Girl	All Star	Grand-Asher	5,691	Dec. 8
Shadow of the East	Mayo-Harris	Fox	5,874	Feb. 16
Shepherd King	All Star	Fox	8,000	Dec. 29
Song of Love	Norma Talmadge	1st Nat'l	8,000	Jan. 26
South Sea Love	Shirley Mason	Fox	4,168	Jan. 5
Steadfast Heart	Mary Alden	Distinctive	7,012	Jan. 25
The Arizona Express	Special Cast	Fox	8,000	
The Wildcat	Robert Gordon	Inde. Pic.	5,000	
Three Days to Live	Ora Carew	Gerson		
Three Miles Out	Madge Kennedy	Kenma	5,700	Jan. 12
Three Weeks	Special Cast	Goldwyn	8,000	
Thrill Chaser	Hoot Gibson	Universal	5,196	Dec. 8
Through the Dark	Colleen Moore	Goldwyn	7,999	Jan. 19
Toilers of the Sea	Special Cast	Selznick	5,128	Jan. 19
Treasure Canyon	J. B. Warner	Sunset	5,000	
Trouble Trail	Gerber-Hatton	Arrow		
Westbound	J. B. Warner	Sunset	5,000	
West of Water Tower	All Star	Paramount	6,500	Jan. 19
What Three Men Wanted	Miss DuPont	Inde. Pic.	5,000	
What Love Will Do	Ken. McDonald	Sunset	5,000	
When Odds are Even	Russell	Fox	4,284	Dec. 8
Whispered Name	All Star	Universal	5,000	Jan. 26
Wife in Name Only	Special Cast	Selznick	4,868	Jan. 26
Woman to Woman	Betty Compson	Selznick	6,994	Jan. 26
You Can't Get Away With It	Marmont	Fox	6,052	Dec. 15

FEBRUARY

Alimony	Darmond-Baxter	F. B. O.	6,917	Feb. 9
Average Women	Garon-Powell	C. C. Burr	6,021	Feb. 23
Baffled	Franklyn Farnum	Inde. Pic.	5,000	
Blizzard, The	Foreign Cast	Fox	5,890	March 8
Breathless Moment	Wm. Desmond	Universal	5,556	Feb. 16
Cause For Divorce	Brunette-Butler	Selznick	7,132	Mar. 1
Chastity	Kath. McDonald	First Nat'l	6,008	Feb. 16
Covered Trail	J. B. Warner	Sunset	5,000	
Daddies	Maie Marsh	Warner	6,500	Feb. 23
Eyes of the Forest	Tom Mix	Fox	4,408	Feb. 23
Flaming Barriers	Logan-Moreno	Paramount	5,770	Feb. 9
Floodgates	Lowell-Russell	Lowell	6,435	March 8
Flowing Gold	Anna Q. Nilsson	First Nat'l	8,005	March 8
Gambling Wives	Marjorie Daw	Arrow	6,438	March 8
Geo. Washington Jr.	Wesley Barry	Warner	6,100	Feb. 23
Great White Way	Anita Stewart	Gold-Cos.	10,000	
Happiness	Laurette Taylor	Metro	7,700	March 8
Hill Bly	Jack Pickford	Allied Prod.	5,734	March 8
Hoosier Schoolmaster	Special Cast	Hodkinson		
Innocence	Anna Q. Nilsson	C. B. C.	5,920	Feb. 9
Jack O' Clubs	Rawlinson	Universal	4,717	Feb. 16
Lily of the Alley	Edwards-White	Hepworth		
Love Letters	Shirley Mason	Fox	4,749	March 8
Love Master	Strongheart	First Nat'l	6,799	Feb. 2
Leave It to Jerry	Billie Rhodes	Grand Asher	5,748	
Ladies to Board	Tom Mix	Fox	6,112	Feb. 23
Marry in Haste	Wm. Fairbanks	Goldstone	5,080	Feb. 23
Marriage Circle	Marie Prevost	Warner	8,300	Feb. 16
My Man	Farnum-Miller	Vitagraph	6,800	Feb. 23
Nellie, Beautiful Model	All Star	Gold-Cos.	6,098	Mar. 22
Next Corner	Special Cast	Paramount	6,985	Feb. 23
Night Hawk, The	Harry Carey	Hodkinson	5,000	
Nort of Hudson Bay	Tom Mix	Fox	4,973	Mar. 1
Painted People	Colleen Moore	First Nat'l	6,897	Feb. 9
Pied Piper Malone	Thos. Meighan	Paramount	7,264	Feb. 9
Poisoned Paradise	Harlan-Bow	Preferred	6,800	Mar. 15
Restless Wives	All Star	Burr	6,317	Mar. 1
Ride For Your Life	Hoot Gibson	Universal	5,310	March 8
Roulette	All Star	Selznick	4,850	Mar. 1
Scaramouche	All Star	Metro	10,000	Oct. 13
Second Youth	Special Cast	Gold-Cos.	6,673	
Shadows of Paris	Pola Negri	Paramount	6,440	Mar. 1
Slow as Lightning	Ken. McDonald	Sunset	5,000	
Stranger	Special Cast	Paramount	6,515	Feb. 16
Sporting Youth	Denny-LaPlante	Universal	6,712	Feb. 16
Three O'Clock in Morn.	Binney-Breese	Burr	6,293	Mar. 1
Thy Name is Woman	All Star	Metro	9,087	March 8
Torment	Love-Moore	First Nat'l	6,000	
Under the Red Robe	Special Cast	Goldwyn	8,000	Dec. 1
Way of a Man	Allene Ray	Pathe	8,816	Mar. 1
Week End Husbands	Special Cast	Equity	6,450	Mar. 1
Western Feuds	Edmund Cobb	Arrow	5,000	
When A Man's A Man	Bowers-La Motte	First Nat'l	6,910	Feb. 16
White Panther	Rex Baker	Goldstone	5,000	Mar. 1
White Sin	Special Cast	F. B. O.	6,237	March 8
The White Sister	Lillian Gish	Metra	12,000	
Wild Oranges	Mayo-Vall	Goldwyn	6,837	Feb. 16
Yesterday's Wife	Irene Rich	C. B. C.	5,847	Feb. 9
Yankee Consul	Douglas MacLean	Asso. Exhib.	6,148	Feb. 23

MARCH

Arizona Express	Special Cast	Fox		Mar. 23
Beware The Woman	Derelys Perdue	F. B. O.		
Blasted Hopes	Edmund Cobb	Arrow		
By Divine Right	Dexter-Harris	F. B. O.	7,541	Nov. 17
Crossed Trails	Franklyn Farnum	Ind. Pic.	4,500	
Damaged Hearts	Mary Carr	F. B. O.	6,154	
Daughters of Today	P. Ruth Miller	Selznick	7,280	
Daring Youths	Bebe Daniels	Principal	6,000	
Discontented Husbands	Jas. Kirkwood	Columbia	5,421	Mar. 15
Don't Doubt Y'r Husband	Viola Dana	Metro		
Drums of Jeopardy	E. Hammerstein	Truett	6,529	Mar. 22
Enchanted Cottage, The	Rich. Barthlemess	First Nat'l		
Fair Week	Walter Hiers	Paramount	4,636	
Fighting Coward	Ernest Torrence	Paramount		Mar. 29
Fine and Dandy	Tom Mix	Fox		
Fools Highway	Philbin-O'Malley	Universal	7,431	
Flapper Wives	May Allison	Selznick		
Flattery	Bowers-La Motte	C. B. C.		
Galloping Ace	Jack Hoxie	Universal	4,560	April 12
Galloping Gallagher	Fred Thomson	F. B. O.	4,819	April 5
Galloping Fish	S. Chaplin-Fazenda	First Nat'l	6,000	Apr. 5
Gold Fish	C. Talmadge	First Nat'l		
Great White Way	Anita Stewart	Cosmo		Mar. 9
His Darker Self	Lloyd Hamilton	Hodkinson	5,000	Apr. 5
Icebound	Dix-Wilson	Paramount	6,471	
Law Forbids	Baby Peggy	Universal	6,203	Mar. 15
Lilies of The Field	Griffith-Tearle	First Nat'l		Apr. 5

Feature	Star	Distributor	Length	Reviewed
Lone Wolf	Dalton-Holt	Asso. Exhib.		
Love's Whirlpool	Kirkwood-Lee	App'd Pict.	6,028	Mar. 29
Man's Mate	John Gilbert	Fox	5,041	Mar. 16
Mrs. Erricker's Reputation	A. Taylor	Hepworth		Apr. 5
Nellie, the Beautiful				
Cloak Model	Claire Windsor	Goldwyn		Mar. 2
Night Message	All Star	Universal	4,590	April 5
North of Nevada	Fred Thomson	F. B. O.	4,929	
On Time	R. Talmadge	Truett	6,030	
Pagan Passions	Standing-Theby	Selznick		
Pal O' Mine	Irene Rich	C. B. C.		
Phantom Horseman	Jack Hoxie	Universal	4,399	Apr. 5
Plunderer, The	F. Mayo	Fox	5,812	Mar. 30
Sage Brush Gospel	Gerber-Hatton	Arrow	5,000	
Sheriff of Tombstone	Fred Thomson	F. B. O.		
Sherlock Junior	Buster Keaton	Metro		
Shooting of Dan McGrew	LaMarr-Marmont	Metro	6,318	April 19
Singer Jim McKee	Wm. S. Hart	Paramount	6,433	Apr. 5
Society Scandal	Gloria Swanson	Paramount		
Speak No Evil	Alma Taylor	Hepworth		Mar. 22
Stolen Secrets	Rawlinson	Universal		
Three Weeks	Aileen Pringle	Goldwyn		Mar. 23
Torment	Special Cast	First Nat'l		Mar. 29
Try and Get It	Washburn-Dove	Hodkinson	5,770	April 19
Two Fisted Tenderfoot	Franklyn Farnum	Ind. Pic.	4,800	
Vagabond Trail	Charles Jones	Fox	4,302	Mar. 9
What 3 Men Wanted	Miss DuPont	Inde. Pic.	5,200	
Why Get Married	Andree Lafayette	Asso. Exhib.	5,091	April 12
Why Men Leave Home	All Star	First Nat'l	8,000	
Wolf Man	John Gilbert	Fox	5,145	Feb. 17
Woman and Her Man	Renee Adoree	Metro		
Woman's Secret	Maie Marsh	Allied P.	9,787	Mar. 29
Women Who Give	Special Cast	Metro		
Woman Who Sinned	Wallace-Rich	Fox	6,500	
Yankee Madness	Larkin-B. Dove	F. B. O.	4,680	April 12
Yolando	Marion Davies	Gold-Cos.		

APRIL

Arab, The	Terry-Navarro	Metro		
Beau Brummel	John Barrymore	Warner		April 12
Beggars on Horseback	Prevost-Blue	Principal		
Boy of Flanders	Jackie Coogan	Metro	7,018	Apr. 5
B'way After Dark	Special Cast	Warner		
Babbitt	Special Cast	Warner		
Confidence Man	Thomas Meighan	Paramount		
Captain January	Baby Peggy	Principal	6,000	
Crossed Trails	Franklyn Farnum	Inde. Pic.		
Dawn of A Tomorrow	Jacqueline Logan	Paramount	6,010	Apr. 5
Dancing Cheat	Rawlinson-Lake	Universal		
Excitement	Laura La Plante	Universal	4,913	April 19
Girl Shy	Harold Lloyd	Pathe	7,600	April 12
Girl of the Limerlost	Gloria Grey	F. B. O.		
His Forgotten Wife	Madge Bellamy	F. B. O.	6,500	April 19
King of Wild Horses	Special Cast	Pathe	4,611	April 5
Listen Lester	Faz-Novak-Myers	Principal	6,000	
Marriage Cheat	Mart-Joy-Menjou	First Nat'l		
Masked Dancer	Chadwick-Lowell	Sher. Principal		
Miami	Betty Compson	Hodkinson	5,000	
Mlle. Midnight	Murray-Blue	Metro		
Lord's Referee	Charles Jones	Fox	5,000	
Peter The Great	Emil Jannings	Paramount		
Pipes of Pan	Alma Taylor	Hepworth		
Recoil	Betty Blythe	J. Parker Read		April 27
Right of the Strongest	E. K. Lincoln	Selznick	6,240	
Second Youth	Special Cast	Gold-Cos.	6,169	April 19
Silent Stranger	Fred Thomson	F. B. O.		
Son of the Sahara	All Star	First Nat'l		
Souvenir	Ayres-Marmont	Asso. Exhib.		
Triumph	Joy-La Rocque	Paramount		
Those Who Dance	Special Cast	First Nat'l		
Traffic in Hearts	(Not mentioned)	C. B. C.		
True As Steel	Aileen Pringle	Goldwyn		April 20
Wandering Husbands	Lee-Kirkwood	Hodkinson	5,000	
Woman on the Jury	Special Cast	First Nat'l		
\$20 a Week	George Arliss	Selznick	5,990	

MAY

Amazing Guest	All Star	Hepworth		
Breaking Point	Nita Naldi	Paramount		
Bluff	Ayres-Moreno	Paramount		
B'way After Dark	Special Cast	Warner		
Cytherea	Stone-Rubens	Universal		
Clay of C'lina	Rawlinson	Ind. Pic.		
Desperate Adventure	Franklyn Farnum	First National		
For Sale	Corrine Griffith	Hodkinson		
Hold Your Breath	Special Cast	Hodkinson	6,000	
How to Educate a Wife	Special Cast	Warner		
Lightning Rider, The	Harry Carey	Hodkinson	5,000	
John Forrest Finds H's	Edwards-White	Hepworth		
Lightening Rider, The	Harry Carey	Hodkinson		
Lone Chance, The	John Gilbert	Fox		
Moral Sinners	Dorothy Dalton	Paramount	5,437	April 19
Men	Pola Negri	Paramount		
Missing Daughters	Special Cast	Selznick		
One Night in Rome	Laurette Taylor	Metro		
Perfect Flapper, The	Colleen Moore	First Nat'l		
Rejected Woman, The	Rubens-Nagel	Gold-Cos.		April 19
Right of the Strongest	E. K. Lincoln	Selznick	6,240	
Riders Up		Universal	5,000	
Robinson Crusoe, Jr.	Jackie Coogan	Metro		
Storm Daughter, The	Special Cast	Universal	5,303	April 19
Trouble Shooter, The	Tom Mix	Fox		
Untamed Youth		F. B. O.		
What Shall I Do?	Dorothy Mackaill	Hodkinson		
Virtuous Liars	M. Costello	Vitagraph	5,800	April 19
What Shall I Do?	Dorothy Mackaill	Hodkinson	5,000	
White Moth	LaMarr-Tearle	First Nat'l		
White Shadows	Betty Compson	Selznick		
Woman Who Sinned		F. B. O.		

JUNE

Another Scandal	Lois Wilson	Hodkinson		
Babbitt	Special Cast			
Back Trail, The	Jack Hoxie	Universal		

Current Production Chart

Bedroom Window, The	All Star	Fam. Players	
Calibre Forty-Five	Franklyn Farnum	Inde. Pict.	Special Cast
Code of the Sea	All Star	Fam. Players	6,038
Fools in the Dark	George O'Hara	F. B. O.	
For Sale	All Star	First Nat'l	
Guilty One, The	Ayres	Fam. Players	5,365
Her Own Free Will	Helene Chadwick	Hodkinson	
Helen's Babies	Baby Peggy	Principal	
Husbands and Lovers	Florence Vidor	First Nat'l	
Mist in the Valley	Ames-Dennes	Hepworth	
Montmartre	Poli Negri	Fam. Players	6,715
Never Say Die	Douglas McLean	Asso. Exhib.	
Not One to Spare		Hodkinson	4,500
Passionate Adventurer	Alice Joyce	Selznick	
Ragged Messenger		First Nat'l	
Ridgeway Montana	Jack Hoxie	Universal	
Self Made Failure, The	Ben Alexander	First Nat'l	
Sundown	All Star	First Nat'l	
Tiger Lover	Taylor-Moreno	Fam. Players	5,328
Tiger Thompson	Harry Carey	Hodkinson	
Those Who Dance	Special Cast	First National	
Traffic in Hearts	John Bowers	C. B. C.	
Which Shall It Be?	Ethel Wales	Hodkinson	April 19
Young Ideas	Laura La Plante	Universal	

JULY

Calibre Forty-Five	Franklin Farnum	Inde. Pict.-S. R.	
Code of the Wilderness	Bowers-Colhoun	Vitagraph	
Counterfeit	Coleen Moore	First National	
Born Rich	Lytell-Windsor	First National	July 21
Bread	All-Star	Metro-Goldwyn	August 4
Broken Barriers	All-Star	Metro-Goldwyn	August 25
Fools in the Dark	George O'Hara	F. B. O.	
Her Own Free Will	Helene Chadwick	Hodkinson	
I Will Repay	Holmes Herbert	F. B. O.	
Little Robinson Crusoe	Jackie Coogan	Metro-Goldwyn	August 18
Mist in the Valley	Ames-Dennes	Hepworth	
Revelation	All-Star	Metro-Goldwyn	July 28
Romance Ranch	John Gilbert	Fox	
Single Wives	Corrinne Griffith	First National	
Tess of the D'Urbervilles	Blanche Sweet	Metro-Goldwyn	August 11
The Arab	Novarro-Terry	Metro-Goldwyn	July 28
Tiger Thompson	Harry Carey	Hodkinson	
Young Ideas	Laura La Plante	Universal	

AUGUST

Belonging		First National	
Christine of the Hungry Heart		First National	
Great Will, The	Seena Owen	F. B. O.	Sept. 1
Lost World, The		First National	
Sundown	Special Cast	First National	

SEPTEMBER

Circe	Mae Murray	Metro-Goldwyn	Sept. 15
Mary the Third	All-Star	Metro-Goldwyn	Sept. 8
Navigator, The	Buster Keaton	Metro-Goldwyn	Sept. 22
One Night in Rome	Laurette Taylor	Metro-Goldwyn	Sept. 29
Red Lily, The	Novarro-Bennett	Metro-Goldwyn	Sept. 1

Short Subject Releases

PATHE

Title	Series	Release Date
An Ideal Farm	Aesop Fable	April 27
April Fool	Roach	April 20
A Trip to the Pole	Aesop Fable	May 18
Big Moments from Little Pic.	Will Rogers	Mar. 30
Birds of Passage		3,000
Black Oxford	Mack Sennett	May 18
Bottle Babies	Spat Family	May 18
Brothers Under the Chin	Stan Laurel	April 13
Commencement Day	Our Gang	May 4
Dirty Little Half-Breed	Frontier Series	Mar. 30
Don't Forget	Charles Chase	Mar. 23
Flickering Youth	Mack Sennett	April 27
Fields of Glory	"Sportlight"	Mar. 23
Fishin' Fever	Sportlight	May 18
Friend Husband	Pollard	April 5
Gateway to the West	Chronicles	April 20
Get Busy	Roach	April 27
Hard Knocks	Charles Chase	April 6
High Brow Stuff	Will Rogers	April 27
Hit The High Spots	Spat Family	April 20
Homeless Pups	Aesop Fables	May 4
Hunters Bold	Spat Family	Mar. 23
If Noah Lived Today	Terry Cartoon	April 13
King of Wild Horses	Murphy-Barry	April 13
Love's Detour	Charles Chase	Mar. 23
Near Dublin	Roach	May 11
North of Fifty-Fifty	Dippy Do Dad	May 11
One At a Time	Roach	April 20
Our Little Nell	"Dippy Doo Dad"	April 13
Out of the Storm	Leatherstocking	May 11
Paleface Law	Leatherstocking	April 13
Publicity's Pays	Roach	May 4
Ransom	Leatherstocking	April 20
Rivenoak's Revenge	Leatherstocking	May 4
Running Wild		April 5
Seeing Things		April 5
Shanghaied Lovers	Langdon	Mar. 30
Sporting Speed	Sportlight	May 4
Sun and Snow	Sportlight	April 20
The Betrayal	Leatherstocking	April 27
The Champion	Terry Cartoon	Mar. 29
The Braidy Cat	Charles Chase	Mar. 30
The Guest	Nigh Smith	April 27
The Hollywood Kid	Mack Sennett	April 20
The Jealous Fisherman	Aesop Fable	May 18

Short Subject Releases

The Medicine Hat	Frontier Series	2,000	April 13
The Panther	Leatherstocking	2,000	May 18
The Pilgrims	Chronicles	3,000	May 18
The Swift and Strong		1,000	April 5
Way of a Man	Serial Chapter 15	2,000	Mar. 23
When Winter Comes	Aesop Fables	2,500	May 11
Wolfe and Montcalm	The Last Stand of Red Man		Mar. 22

EDUCATIONAL

A Tiny Tour of U. S. A.	Hodge-Podge	1,000	May 18
Air Pockets	Mermaid Comedy	2,000	May 25
Cornfed	Christie Comedy	2,000	May 4
Dandy Lions	Neal Burns	2,000	April 20
Flowers of Hate	Wilderness Tales	1,000	May 11
Fold Up	Bowes-Vance	1,000	April 27
Fun Shop	Fun Shop	1,000	May 4
Going Fast	Hamilton Comedy	2,000	May 11
Heart Throbs	Sing Them Again	1,000	April 20
Junior Partner	Juvenile Comedy	2,000	May 25
Jumping Jacks	Hodge Podge	1,000	Mar. 23
Killing Time	Lloyd Hamilton	2,000	Mar. 27
Lady Bird, The	Secrets of Life	1,000	May 11
Lang Aga	Sing Them Again	1,000	Mar. 23
Lost Chords	Sing Them Again	1,000	May 18
Lon Some	Lloyd Hamilton	2,000	Mar. 27
Midnight Blues	Lige Conley	2,000	April 13
Misfit, The	Clyde Cook	2,000	Mar. 23
Nerve Tonic	Christie Comedy	2,000	May 18
Out Bound	Cameo Comedy	1,000	May 11
Plastigrams	Third Dimension	1,000	Mar. 23
Powder Marks	Cameo Comedy	1,000	May 25
Reno or Bust	Bobby Vernon	2,000	Mar. 23
Safe and Sane	Jimmie Adams	2,000	April 6
The Fly		1,000	Mar. 25
The Bonehead	Tuxedo Comedy	2,000	May 18
There He Goes	Lige Conley	2,000	April 27
Trader Keeps Moving	Wilderness Tales	1,000	April 20

UNIVERSAL

A Society Knockout	Jack Dempsey	2,000	July 7
Checking Out	Chap. 5 "Fast Express"	2,000	April 7
Cipher Message	Chap. 6 "Fast Express"	2,000	April 14
Cry Baby, The	Universal Comedy	1,000	
Bandit Raiders	Chap. 7 "Fast Express"	2,000	April 21
Big Boy Blue	Leather Pusher	2,000	Mar. 10
Face to Face	Chapter 15 "Ghost City"	2,000	Mar. 10
Facing the Crisis	Chap. 1 "Fast Express"	2,000	Mar. 19
Flames of Vengeance	Chapter 14 "Ghost City"	2,000	Mar. 3
Green Grocers	Slim Summerville	1,000	April 21
Haunted House	Chap. 4 "Fast Express"	2,000	Mar. 31
Hit 'em Hard	Earle-McCoy	2,000	April 2
Iron Man, The	Chap. 4 "Wings Aflame"	2,000	July 7
Jack and the Beanstalk	Baby Peggy	2,000	July 7
Keep Healthy	Slim Summerville-Dunn	1,000	Mar. 10
Lost Control	Century Comedy	2,000	July 2
Marry When Young	Neely Edwards	2,000	
Miscarried Plan		2,000	Feb. 2
Nobody to Love	Roach-Edwards	1,000	Mar. 17
One Wet Night	Neely Edwards	1,000	April 14
Pathching Things Up	Howel	1,000	July 7
Perils of the City	Neely Edwards	1,000	April 7
Politics	Slim Summerville	1,000	April 28
Pretty Plungers	Century Follies Girls	2,000	April 23
Unknown Boy	(not mentioned)	2,000	Mar. 26
Racing Kid	Buddy Messenger	2,000	April 16
Red Raymond's Girl	Pete Morrison	2,000	July 12
Ship Ahoy	Slim Summerville-Dunn	1,000	Mar. 24
Should Poker Players Marry	Roach-Edwards	1,000	Mar. 3
Society Sensation		2,000	Mar. 1
Sons-in-Law	Jack Earle-McCoy	2,000	Mar. 5
Spring of 1964	Harry Sweet and Pal	2,000	April 9
Starving Beauties	Cent. Follies-Bonner	2,000	July 9
Swing Bad the Sailor	Billy Sullivan	2,000	Mar. 8
Tempest Cody Turns the Tables	Two-Reel Feature	2,000	July 5
That Oriental Game	Pal the Dog	2,000	Mar. 12
The Gumps	Universal	2,000	July 7
The Hot Dog Special	Fast Steppers	2,000	July 7
Tough Tenderfoot		2,000	Feb. 22
Vanishing Diamonds	Chap. 2 "Fast Express"	2,000	Mar. 17
Western Skies	Jack Mower	2,000	
Woman of Mystery	Chap. 3 "Fast Express"	2,000	Mar. 24
Young Tenderfoot	Buddy Messenger	2,000	Mar. 19

FOX

A New England Farm	Educational	1,000	Mar. 30
Be Yourself	Al St. John	2,000	Feb. 10
Etiquette	Sunshine	2,000	Feb. 24
Feathered Fisherman	Educational	1,000	Mar. 16
He's My Pal	Imperial	2,000	April 6
On the Job	Animal comedy	2,000	Mar. 9
Rivers of Song	Educational	1,000	Mar. 2
Sculptors of Paradise	Educational	1,000	Feb. 17
Slippery Decks	Educational	1,000	April 13
The Cowboys	Imperial	2,000	Feb. 10
The Jazz Weekly	Sunshine	2,000	Mar. 21
The Weakling	Sunshine	2,000	Feb. 10

CENTURY

A Lofty Marriage	Earle-Murdock	2,000	April 15
Checking Out	"Pal"	1,000	April 12
Hit Him Hard	Earle-McCoy	1,000	April 12
Pretty Plungers	Cent. Follies Girls	1,000	April 12
The Racing Kid	Buddy Messenger	2,000	April 12

STANDARD CINEMA

A Fishy Tale	Jimmy Aubrey	2,000	Feb. 1
A Scary Night	Jimmy Aubrey	1,000	May 1
Ancestors	Colonel Heeza Liar	1,000	Mar. 1
Colonel Heez Liar's Knighthood	Bray	1,000	April 1
Hollywood Comedies	Chester Conklin	2,000	Feb. 15
Just a Little Late Club	Bruce Barton	1,000	Mar. 15
Mayerly Case, The	Colonel Heeza Liar	1,000	Feb. 1
One Day in Hollywood	Chester Conklin	2,000	April 15
The Mechanic	Jimmy Aubrey	1,000	April 1

Coming Productions

Features	Star	Distributor			
A Desperate Adventure	Franklyn Farnum	Independent	Last Frontier, The	Special Cast	First National
Adorable Scofflaw, The	Bow-Harlan	Preferred	Lend Me Your Husband	Doris Kenyon	Grand-Asher
After a Million	Kenneth McDonald	Sunset Prod.	Let's Go		F. B. O.
Against the Grain	Special Cast	First National	Listen Lester	Special Cast	Phil Goldstone
Age of Innocence, The	Special Cast	Warner Bros.	Lone Fighter, The	J. B. Warner	Sunset Prod.
Alaskan, The	Thomas Meighan	Paramount	Lost	Special Cast	F. B. O.
Alibi, The	Special Cast	Vitagraph	Love Pirate, The	Carmel Myers	F. B. O.
Along Came Ruth	Viola Dana	Metro	Lover's Lane	Special Cast	Warner Bros.
America	Special Cast	United Artists	Love Trap, The	Special Cast	Grand-Asher
An Old Man's Darling	Laura La Plante	Pathe	Loyalties	Special Cast	Fox
Another Scandal	Special Cast	Paramount	Man Who Came Back, The	Special Cast	Fox
A Prince of India	A. K. Mozundar	Excelsior	Madame Satan	Theda Bara	
Arab, The	Special Cast	Metro	Mademoiselle Midnight	Mae Murray	Metro
A Woman Under Oath	Florence Reid	Independent	Man From Wyoming, The	Jack Hoxie	Universal
Back of the Beyond		Grand-Asher	Manhandled	Gloria Swanson	Paramount
Baffled	Franklyn Farnum	Independent Pic.	Mansion of Aching Hearts	Special Cast	Preferred Pic.
Bag and Baggage	Special Cast	Selznick	Mark of Cain	John Gilbert	Fox
Bandolero	Special Cast	Goldwyn-Cos.	Mary Anne	Eleanor Boardman	Goldwyn-Cos.
Barbara Freitchie	Special Cast	First National	Mary the Third	Lionel Barrymore	Chadwick
Beast, The	Special Cast	Fox	Meddling Women	Pola Negri	Paramount
Beggar of St. Sulpice, The	Special Cast	Vitagraph	Men	Pola Negri	Paramount
Beggars on Horseback	Blue-Prevost	Warner Bros.	Montmartre	Glenn Hunter	Paramount
Ben Hur	Special Cast	Goldwyn-Cos.	Merton of the Movies	Betty Compton	Hodkinson
Between Friends	Special Cast	Vitagraph	Miami	Reginald Denny	Universal
Beyond the Last Frontier	Special Cast	Paramount	Missourian, The	Alma Taylor	Hepworth
Bird of Paradise, The	Special Cast	First National	Mist in the Valley	Special Cast	First National
Backmail	Special Cast	Universal	Misunderstood	Rudolph Valentino	Paramount
Bluff	Ayres-Moreno	Paramount	Monsieur Beaucaire	Torrence-Nilsson	Paramount
Boden's Boy	Special Cast	Hepworth Dist.	Mountebank, The		Preferred
Boomerang, The	Special Cast	Preferred Pic.	My Ladies' Lips	Special Cast	Vitagraph
Border Intrigue	Franklyn Farnum	Indep. Pic.	My Man	Douglas McLean	Asso. Exhib.
Borrowed Husbands	Florence Vidor	Vitagraph	Never Say Die	M. Moore-Bellamy	Allied P. & D.
Bread	Special Cast	Metro	No More Women	Special Cast	Paramount
Breaking Point, The	Special Cast	Paramount	North of 36	Marjorie Wilson	Independent
Breath of Scandal, The	Special Cast	Preferred Pic.	Offenders, The	Harris-Landis	Vitagraph
Broken Barriers	Special Cast	Metro	One Law For the Woman	Laurette Taylor	Metro
Buddies	Marion Davies	Cosmo	One Night in Rome	John Lowell	John Lowell
Butterfly	Virginia Valli	Universal	Open Places	Special Cast	Grand-Asher
Captain January	Baby Peggy	Principal Pic.	Other Men's Daughters		J. R. Bray
Cause for Divorce	Special Cast	Selznick	Outline of History	Kirkwood-Garon	Chadwick
Cecachcos	Eva Gordon	Asso. Exhib.	Painted Flapper	Kirkwood-Lee	Hodkinson
Circe	Mae Murray	Metro	Painted Woman, The	Alice Joyce	Selznick
Circus Rider, The	Charles Jones	Fox	Passionate Adventurer	Betty Blythe	Asso. Exhib.
Claim No. 1	Special Cast	Universal	Plaster Saints	Special Cast	Fox
Clean Heart		Vitagraph	Plugging, The	Special Cast	Universal
Code of the Sea	Rod La Rocque	Paramount	Pony Express	Special Cast	First National
Colorau	John Gilbert	Fox	Potash and Perlmutter in Hollywood	Bernard-Carr	Gold-Cos.
Corsican Brothers	Dustin Farnum	Independent	Prairie Wife, The	Special Cast	Universal
Covered Trail, The	J. B. Warner	Sunset Prod.	Reckless Age, The	Reginald Denny	Goldwyn-Cosmo.
Courage	Franklyn Farnum	Indep. Pic.	Relativity	Alma Rubens	Mastodon
Crash, The	Special Cast	Vitagraph	Restless Wives	Doris Kenyon	Universal
Dante's Inferno	Special Cast	Fox	Ridgeway of Montana	Jack Hoxie	Inspiration
Desert Rose, The	Harry Carey	Hodkinson	Romola	Gish Sisters	Warner Bros.
Discontented Husbands	Special Cast	C. B. C. (S. R.)	Rose of the Ghetto	Marie Prevost	First National
Dorothy Vernon of Haddon Hall	Mary Pickford	United Artists	Sands of Time	Milton Sills	First Nat'l
Dollar Down	Ruth Roland	F. B. O.	Sea Hawk, The	Fred Thomson	Monogram Pic.
Dollar Mark, The	Mildred Harris-Fraser	Fox	Sheriff of Tombstone	Special Cast	Universal
Double Dealing	Charles Jones	Truait	Signal Tower, The	William S. Hart	Paramount
Driftwood	Elaine Hammerstein	Film Book. Offices	Singer Jim McKee	Special Cast	Paramount
Drusilla With a Million	Special Cast	First National	Sinners in Heaven	Special Cast	Universal
Dust in the Doorway	Special Cast	Paramount	Skyline of Spruce, The	Kenneth McDonald	Sunset Prod.
Enemy Sex, The	Betty Compson	Universal	Slow as Lightning	Betty Blythe	Truait
Extra Man, The		Metro	Southern Love	Richard Talmadge	Universal
Face to Face	Viola Dana	Preferred	Stepping Lively	Herbert Rawlinson	Fox
Faint Perfume	Special Cast	Paramount	Stolen Hearts	Shirley Mason	Fox
Feet of Clay	L. Joy-R. La Rocque	Paramount	Strange Woman, The		Fox
Fighting Tybers, The	Special Cast	Hal. Roach	Strathmore	De la Motte-Bowers	Creative Prod.
Fine and Dandy	Tom Mix	Fox	Superstition	Bebe Daniels	Principal Pic.
Fire Patrol, The	Madge Bellamy	Chadwick Pic.	Taming of The Shrew	May McAvoy	Paramount
Fires of Fate		Truait (S. R.)	Tarnish	Elmo Lincoln	Grand-Asher
First Violin, The		Grand-Asher	Tarzan and the Golden Lion	Special Cast	Warner Bros.
Flames of Romance	Special Cast	C. B. C.	Tenth Woman, The	Special Cast	Goldwyn-Cosmo.
Flattery	Special Cast	Fox	Tess of the D'Urbervilles	Special Cast	Paramount
Fool, The	Special Cast	F. B. O.	Ten Commandments	Special Cast	United Artists
Fools in the Dark	M. Moore-P. R. Miller	Selznick	Thief of Bagdad, The	Douglas Fairbanks	Paramount
Forbidden Lover, The	Special Cast	C. B. C. (S. R.)	Tiger Love	Special Cast	Hodkinson
Forgive and Forget	Special Cast	Universal	Tiger Thompson	Harry Carey	Fox
Forty-Horse Hawkins	Hoot Gibson	Grand-Asher	Trouble Shooter, The	Tom Mix	Universal
Furnace of Life, The		Gerson Pic	Throwback, The	Pat O'Malley	Sunset Prod.
Getting Her Man	Special Cast	Chadwick	Treasure Canyon	J. B. Warner	Goldwyn-Cosmo.
Girl in the Limousine	Larry Semon	First Nat'l	Trees in the Garden	Special Cast	Preferred Pic.
Goldfish, The	Constance Talmadge	United Artists	Triflers, The	Tom Mix	Fox
Gold Rush, The	Charlie Chaplin	Principal Pic.	Trouble Shooter, The	George Hackathorne	Universal
Good Bad Boy, The	Special Cast	F. W. Kraemer	Tumult, The	Elaine Hammerstein	Truait
Good Men and Bad	Special Cast	First National	Ultimate Good, The	Wallace Beery	Asso. Exhib.
Goof, The	Special Cast	Paramount	Unseen Hands	H. Rawlinson	Universal
Greed	Special Cast	Gold-Cos.	Virtuous Crooks	Special Cast	United P. & D.
Guilty One, The	Agnes Ayres	Paramount	Virtuous Laws		Paramount
Haunted Hours	Olive Hammerstein	Fred Welth Prod.	Visions		Hodkinson
Hearts of Oak		Fox	Wanderer of the Wasteland	Kirkwood-Lee	Sunset Prod.
Her Game	Florence Reid	Independent	Wandering Husbands	J. B. Warner	Fox
Her Own Free Will	Helene Chadwick	Hodkinson	Wanted by the Law		Grand-Asher
Her Code of Honor	Florence Reid	Independent	Warrens of Virginia	Special Cast	Pathe
Hill Billy, The	Jack Pickford	Allied P. & D.	Way of All Flesh		Goldwyn-Cosmo.
How to Educate a Wife	Special Cast	Warner Bros.	Way of a Man	Special Cast	Equity
House of Youth	Norma Talmadge	First Nat'l	Weavers, The	A. Rubens-M. Love	Sunset Prod.
Human Mill, The	Special Cast	Metro	Week End Husbands	Special Cast	Indep. Pic.
Hunted Woman, The		Fox	Welcome Stranger	J. B. Warner	Hodkinson
I Am The Man	Barrymore-Owen	Chadwick	Westbound	Franklyn Farnum	Asso. Exhib.
If Winter Comes	Raymond Griffith	Independent	Western Vengeance	Dorothy Mackail	Universal
In Fast Company	Richard Talmadge	Truait	What Shall I Do	Agnes Ayres	Preferred
In the Shadow of the Moon	Dorothy Chappell	Lee-Bradford	When a Girl Loves		Monogram
Inner Sight, The	Kirkwood-Lee	Hodkinson	When Johnny Comes Marching		Universal
Innocence	Anna Q. Nilsson	C. B. C.-S. R.	Home	Special Cast	Preferred
Innocent	Special Cast	Universal	When a Woman Reaches Forty	Special Cast	Monogram
It Is the Law	Special Cast	Fox	Whipping Boss, The	Special Cast	Universal
It's a Boy	Special Cast	Weber and North	Wise Son, The	Special Cast	Metro
Jack O' Clubs	Herbert Rawlinson	Universal	Women Who Give	Frank Keenan	Vitagraph
Janice Meredith	Marion Davies	Goldwyn-Cos.	Woman Between Friends, A	Special Cast	Metro
Justice Raffles	Gerald Ames	Hepworth	Women Who Give	Special Cast	Warner Bros.
Leave It to Gerry	Special Cast		Yoke, The	Special Cast	Universal
			You Can't Live on Love	Reginald Denny	

Projection Hints

By WESLEY TROUT

Over-Speeding Your Projection Machine

THE over-speeding of a projection machine is an outrage to the public; it is an outrage to the producer; an outrage on the film exchange as any time you speed a poor film you are sure to tear it up so badly that the next projectionist that may have to run it will have some time in trying to get it through. It is not fair and it is an outrage that should be stopped. There is and can be no excuse for it—absolutely none whatever.

If you have a crowded house it would be much better to cut the reel of the show out and run your machines at a standard speed than to butcher the whole performance. Some scenes will call for more speed than others and it is up to the projectionist to operate his machine at the speed that will give correct presentation of the picture projected on the screen. The standard speed of a machine is about fifteen minutes to a thousand feet of film. This speed will vary according to the action of the picture projection.

The correct speed of projection is the speed at which each individual scene was taken, which speed may, and very often does, vary widely. One of the very highest functions of projection is to watch the screen and regulate the speed of the projection to synchronize with the speed of taking.

The writer recently visited Cincinnati, Ohio, and found that projection was very pleasing in most all of the theatres. I was in the Palace Theatre and found screen results far above the average for a house running vaudeville and pictures. The changeovers were very good and the light was nice and even at all times. The projection in most all the theatres was very good as to proper speed, good light and a steady picture. The projection rooms were all well equipped and kept up in A-1 shape. Cincinnati has a live wire bunch of projectionists and I hope that it will be my pleasure to visit Cincinnati soon again.

Oiling the Projection Machine

The one important rule that the projectionist should keep in mind when oiling his projection machine is that never, under any circumstances, use more than one drop of oil in any moving picture projector bearing. Remember that one drop of oil in each bearing will lubricate your projector just as well as pouring a half oil can in each bearing. The bearing of a projection machine will take so much oil and no more, the rest you pour in is a WASTE.

In many of my previous articles on oiling and projection I have always recommended a good grade of light dynamo oil for the lubrication of the projector bearings and I see no reason for the changing of this recommendation. This oil you can very easily secure, in bulk, from any dealer in oils at a very reasonable price, but I do recommend that you purchase, where it is possible, from your ideal light plant, because you know that they purchase only the very highest grade of oil to use for the bearings of their dynamo.

I believe that nearly all the manufacturers of motion picture machines sell a projector oil that they recommend for the use on their projector. I can safely recommend these oils because, in the very nature of things, the projector manufacturers would not select an oil for the use on their machines which would not give good results. I recommend

that the exhibitor and projectionist purchase this oil direct from the maker of your projector. These oils are sold at very reasonable prices.

For the lubrication of your intermittent movement I recommend that you use a heavy bodied, non-carbon oil, such as a heavy dynamo oil, still in this particular thing I advise the projectionist that you implicitly follow the instructions of the projector manufacturer with regard to the proper lubrication of your intermittent movement. Remember that all the old oil should be cleaned out of the intermittent movement once a month and new oil put in to secure the very best results.

Your Own Projection Screen

A variation of the painted projection screen which I can recommend is the covering of either cloth, plaster or cement with one of the patent white kalsomines, such as alabastine or muralite, which the exhibitor or projectionist may secure from his local paint store dealer at a very small price. Most any projectionist or exhibitor may apply this coating with a little practice, though it is of course, always better to have this work done by a competent painter.

This surface will form a very good screen surface and will give you dandy screen results. Use a large paint brush when applying this and be careful to paint same on as even as possible. A shadow box of dead black should be painted around the screen after you have all the white painted on. Project your light on the screen while painting the shadow box around the picture.

Theatre Equipment for Hot Weather

Ventilating and Cooling

WHY pay drug store prices for ventilating and cooling?" asks James M. Seymore, of Newark, N. J., who claims to be able to instruct house managers where and how to buy the necessary motors at first cost. Seymore gives a variety of service on installing fans and motors. His announcements says: "Thirty-six years experience in building Air Moving Machinery and installing Ventilating Apparatus is at your disposal for the asking. Send your plans and I will send you specifications for your requirements. Your local sheet metal worker or carpenter can assemble and erect a cooling system from the plans furnished as well as it can be done by men sent hundreds of miles to do this work."

Dixie Cups

With the coming of warmer weather one might naturally expect a greater frequency on the part of audiences for a trip to the water cooler. The modern manager, actuated by a resolve to give his patrons a sanitary drinking service can consider Dixie Cups as a product that will pertinently fill the bill. The Individual Drinking Cup Company, of Easton, Pa., and New York City merchandise these cups, together with a penny vending machine, which maintains itself without cost and yields a revenue to the house. Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups.

Typhoon Fans

A cooling system which is easily installed and when in commission works noiselessly and unobtrusively is that announced by the Typhoon Fan Company of New York, with branch offices in Philadelphia, Jacksonville, New Orleans, Dallas and Los Angeles. Prospects are advised by this firm to write for booklet 32.

About Theatres— New and Old

PLANS for a new modern \$2,000,000 motion picture theatre to occupy the site of the old Grand Theatre in Worcester, Mass., have been very recently announced by S. Z. Poli. The new house will seat about 1,900. The latest type in equipment will be installed. Work will be rushed in order to have the new house completed at an early date.

The little town of Whiting, Ind., can now boast of one of the finest and prettiest motion picture theatres in the central west States. The New Hoosier, which opened its doors to the public on February 1st, stands as a model theatre for other small towns to copy from. The theatre will seat about 1,000 people, has a nice large stage, good dressing rooms, and is complete in every respect from the projection room to the stage.

The New Hoosier theatre is very tastily decorated in tan, ivory and burnt orange, with deep carpets on the foyer, very tasty wicker chairs in the main lobby and in the mezzanine boxes. The seats were installed by Heywood-Wakefield.

The projection room is large and very roomy, the very finest in motion picture projection machines have been installed. Projection is as near perfect as can be had with up-to-date equipment. Two late model projection machines are used with direct current motor generator set.

The new house is under the very capable management of Mrs. Marget V. Bennett, who formerly operated the Princess Theatre, Whiting. The staff assisting Mrs. Bennett is Mrs. Ann Grogan, treasurer; John Schach, chief projectionist; Paul Voulges, house man.

* * *

C. D. Buss has recently purchased the old Randolph Hotel at St. Petersburg, Fla., and has announced plans for the erection of a modern theatre on this site. Mr. Buss also owns several theatres at Easton, Pa.

* * *

J. U. McCormick, of the Carolina Theatre Supply Company, announces that he is at present equipping theatres to open soon in Pineville, Stanley Creek and Fayetteville, North Carolina.

* * *

Messrs. Brock and Borden, of the Grand, Oklahoma, Mississippi, have recently installed new Simplex projectors.

* * *

The new Lyric Theatre at Brownwood, Tex., recently opened to a very pleasing business, with pictures as the present policy.

* * *

The Liberty Theatre, Bailey, Okla., is being very thoroughly remodeled by the management and pictures will be the policy when the Liberty re-opens.

* * *

It is reported that L. F. Brower has just recently purchased the new Criterion Theatre at El Reno, Okla., and will present pictures as the new policy of this theatre.

* * *

From Texas comes the report that business is greatly improving at most all the theatres. Many new motion picture and vaudeville theatres are being erected. At Galveston, Tex., the Queen Theatre is being remodeled and completely re-equipped, and will be reopened at an early date with pictures as the opening policy. From Port Arthur, Texas, comes the news that a new \$3,500 pipe organ is being installed in the Liberty Theatre. R. Thrash, who has a large theatre supply house in Dallas, reports that he is installing quite a number of new Motiograph machines in Texas.

FISCHER OPENS NEW THEATRE AT WEST ALLIS, WIS.

George Fischer, manager of the New Milwaukee Theatre, in Milwaukee, opened the \$200,000 Capitol Theatre and Recreation Building in West Allis, Wis., a few nights ago and made the occasion of the formal dedication a gala one. He opened the show with Associated Exhibitors' "Going Up."

To mark the event a special eight page newspaper, describing the theatre and its policy was issued several days in advance. The business men of the town gave splendid support to the enterprise, filling six of the eight pages with advertisements. This announcement of the new house and the management's plans was published:

"The handsome new theatre will serve not only the large and prosperous section of West Allis, a community of homes, populated by families whose members like to take their pleasure together, old and young, but will also make it appeal to the residents of adjoining communities. The new Capitol has been established to fill the wants of the community and will do so to the fullest of its capacity."

* * *

Lamp Coloring

The Austin Brand Lamp Coloring of New York have perfected a type of lamp coloring which has stood all the tests and is in many ways superior to the various other lamp colorings on the market. This concern is always glad to receive requests for particulars and invites equipment dealers to write in for jobber's prices. The variety of colors included in the lamp tints are, red, light blue, violet, deep blue yellow, green, amber, orange, canary, sunset glow, milk white and golden glow.

* * *

'Haftone' Screens

The Raven Screen Corporation of New York City announces its peculiar type of "Stay Put" screen which has won distinction in being used by Famous Players for "The Covered Wagon," "Ten Commandments" and other super productions. Theatre owners and house managers are invited to write in to the Raven concern for further information and particulars.

* * *

Roll or Folded Tickets

What purports to be the world's largest exclusive amusement ticket plant is run by the Arcus Ticket Company of Chicago. This firm has been engaged in the manufacture of theatre and other amusement tickets for twenty-eight years and offers the full weight of its experience and knowledge of the showman's requirements in rendering service to clients.

* * *

Stage Lighting in Detail

Edison Lamp Works have a bulletin of lighting data concerning stage lighting that covers the field in every detail, from switchboard and wiring, "effect" apparatus, production or colored light, footlights, border lights, bunch or flood lamps, spot lamps, to the effect of color on appearance of objects. To make your atmospheric prologues a complete success it would be well

to read what they have to say concerning colors best reflecting light and lights best to use for said colors.

* * *

Side Line to Aid Profits

If you are looking about, with the idea of utilizing space and making your profits larger it would be worth your while to get the advertising literature of the Holcomb & Hoke Manufacturing Co., Indianapolis, Ind. They manufacture the "Butter-Kist," corn popping machine and advantages of use in a theatre lobby are obvious, as people like sweets of some sort, while attending the performance.

* * *

Keeping 'Em Cool

(Continued from page 14)

cool atmosphere. This lobby was kept for a period following exhibition of the picture.

You Have to Make Good

But—

You can't Barnum-ize the public all the time—and we don't. At four in the morning, when Iowa air is coolest, Lacey Smith, three years custodian of the Strand, opens the doors wide and circulates the air throughout the theatre. At sunrise the doors are closed and remain thus until after sundown.

With the canopy hanging with foliage and the lights in the auditorium and foyer in a delicate green, the lobby suggestive of shady nooks, the attendants properly schooled, we make our bid against outdoor attractions as a purveyor of genuine comforts as well as entertainment.

The Strand uses a whole bag o' tricks to get them in during hot weather but our chief aim is to keep them cool, physically as well as mentally, so they will come back again and again.

"Gosh, it was nice in there and a darned good show, too," chuckles Mr. Customer as he leaves.

And the manager chalks up another victory over Old Sol and his beaming cohorts.

Pity the Tropical Exhibitor

(Continued on page 55)

ventilating systems and the air is clean and cool. Aside from these cities, however, one must be content to let nature take its course and suffer in a worthy cause.

No special treatment is given films in the tropic. In a few instances a heavier container is used but in most parts the films are shipped in the same manner as in this country.

The only hot country requiring special containers is Japan. There is a national law that requires films to be wrapped in burlap sacks and packed in straw. No one has ever been able to learn just why this law was passed but it is on the books and every film entering that country is packed according to law.

The tropics is not neglected as far as cameramen are concerned. The International News Reel seekers of the unusual penetrate the deepest parts of the jungle and show tropical theatre patrons views of their own country of which they would be otherwise ignorant. The photos in this story are furnished by courtesy of the International News Reel.

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Wreak Ruin in War**

By Wilbur Forrest

From The New York Herald Tribune's Paris Bureau

PARIS, May 27.—The United States has entered into competition with England and French interests in an endeavor to buy the "death ray," according to Grindell Matthews, its British inventor, who arrived here to-day by airplane from London, closely pursued by a representative of the British Air Force. It is probable that if the navy is actually interested in the ray, which has caused sensation in the last war, started negotiations

The American representative endeavor still

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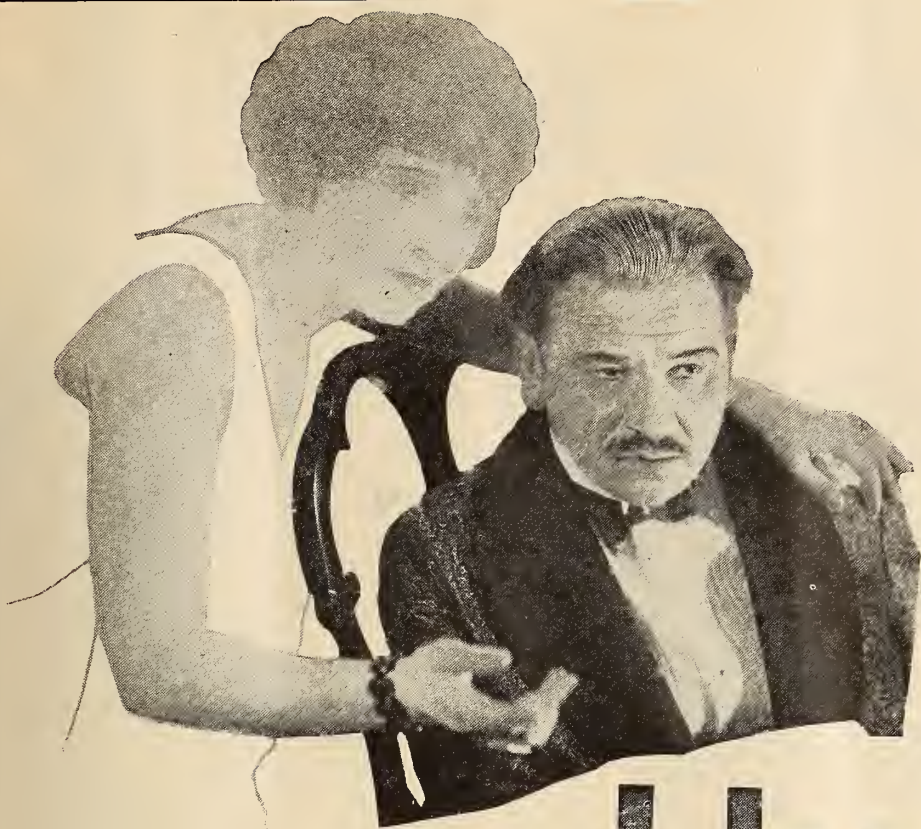
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31	Winx Lash Nourishment	The Perfect Flapper
33	Wonderstoen Hair Eraser	Missing Daughters
36	Pebeco Tooth Paste	Missing Daughters
42	Mystikum Perfume	The Sea Hawk
43	Old English Lavender	The Sea Hawk
44	Bonnie B Hair Nets	The Sea Hawk
45	Conde Cosmetics	The Sea Hawk
WOMEN'S WEAR		
1	Glove Industries	Beau Brummel
8	Onyx Hosiery	Recoil
13	Nemo Corsets	Recoil
16	Zepherized Knit Underwear	Chechahcos
22	Frances Faire Frocks	The Perfect Flapper
27	Vanity Fair Frocks	The Perfect Flapper
35	Criss-Cross Brassieres	Missing Daughters
38	Forest Mills Underwear	Missing Daughters
39	Gordon Hosiery	Missing Daughters
47	Van Raalte Apparel	The Sea Hawk
JEWELERS		
4	Sampson Dress Jewelry	Beau Brummel
10	Deltah Pearls	Recoil
23	Regent Pearls	The Perfect Flapper
37	Omar Pearls	Missing Daughters
48	Blue Bird Pearls	The Sea Hawk
49	Tudor Silverware	The Sea Hawk
54	Ingersoll Watches	A Boy of Flanders
MEN'S CLOTHING STORES		
3	Personality Clothes	Beau Brummel
19	Thermo Sport Coats	Chechahcos
HABERDASHERS		
2	Fashionknit Ties	Beau Brummel
46	Fownes Gloves	The Sea Hawk
HAT SHOPS		
7	Sta-Shape Hats	Beau Brummel
51	Jackie Coogan Hats & Caps	A Boy of Flanders
CONFECTIONERS		
53	Jackie Coogan Chocolates	A Boy of Flanders
55	Jackie Coogan Salted Peanuts	A Boy of Flanders
BOOK DEALERS		
40	Groset & Dunlap (The Sea Hawk)	The Sea Hawk
50	Groset & Dunlap (Boy of Flanders)	A Boy of Flanders
MUSIC STORES		
41	Jack Mills Music Pub. (Sea Hawk)	The Sea Hawk
CIGAR STORES		
20	La Palina Cigars	Chechahcos
32	El Producto Cigars	The Perfect Flapper
GROCERS		
17	Borden's Condensed Milk	Chechahcos
52	Borden's Milk	A Boy of Flanders
MILLINERS		
34	Gage Hats	Missing Daughters
HOUSEFURNISHING STORES		
15	Auto Vacuum Freezer	Chechahcos

Another ARLISS Achievement

*Distinctive Pictures Corporation
presented*

George Arliss in "\$20⁰⁰A WEEK"

*with TAYLOR HOLMES and
EDITH ROBERTS at the*

MARK STRAND Theatre week of June 8 and
the papers said:—

NEW YORK DAILY NEWS: "\$20 a Week"
is "amusing, exciting, everything a picture
should be. Mr. Arliss has something that no
one else brings to the screen. * * * Don't
miss this picture. It's good. Yes, it's even
worth waiting in line to see."

EVENING POST: "Of the films shown this
week, George Arliss' '\$20 a Week' should be
declared the winner."

NEW YORK TIMES: "'\$20 a Week' should
amuse everybody."

SELZNICK
DISTRIBUTING
CORPORATION

*Directed by Harmon Weight
Forrest Halsey's adaptation
of Edgar Franklin's novel
"The Adopted Father"*



Selco Pictures

presents

"Missing Daughters"

A Choice Production

Direction Wm. H. Clifford

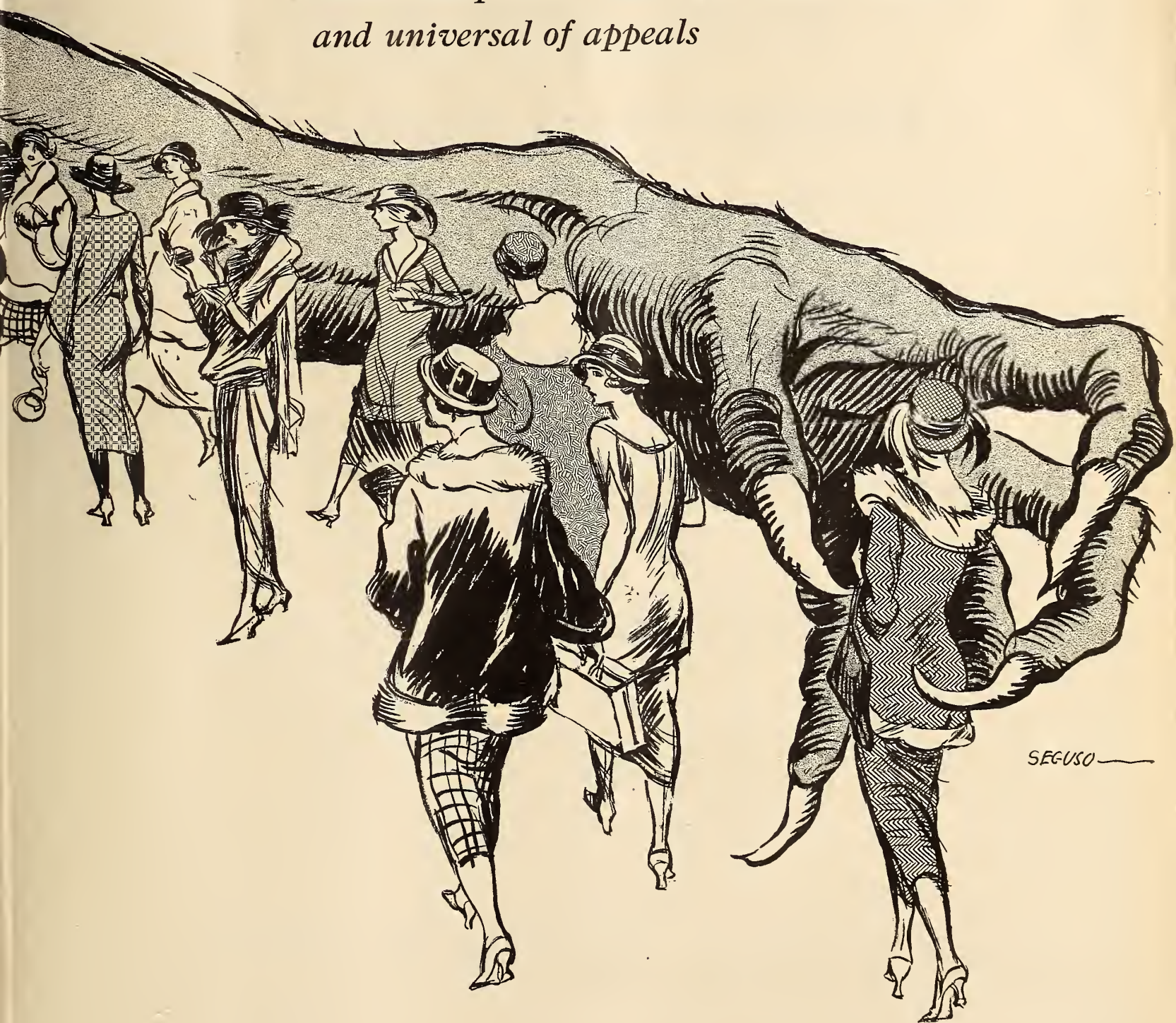
Selznick Distributing Corporation

Thematic Music Cue Sheet Given Away With This Picture

*"Missing Daughters" will grip your
audiences with its sheer power—*

*It will clutch at their sympathies and their
fears—*

*It will sweep them with the most human
and universal of appeals*



It Can Be Done!

If you have ever been among the hundreds who daily and weekly enter Universal's offices at "1600" you must have seen that card conspicuously posted above the desk in the reception room and bearing not only the striking phrase quoted but under it the signature of Carl Laemmle. It is the executive's slogan to all his vast crew scattered over the face of the earth

Speaking About Reviews

When Mr. Laemmle penned that brief admonition he was not thinking of reviews of motion pictures. But he might well have been. For we are here to say that not only can it be done but in this journal's pages

It Is Being Done!

It Is Being Done because the basis of a Dependable Review is a Dependable Writer. And what constitutes a Dependable Writer? Years of experience, native good judgment and absolute sincerity; the telling of the truth as it is given him to see the truth; to tell the truth simply rather than untruth smartly

George T. Pardy

Every week in EXHIBITORS TRADE REVIEW stands between Producer and Theatre Owner and holds the scales evenly, describes a picture from the viewpoint of the man who sits between the projection machine and the screen—your public; of the man who is neither blase nor unsophisticated; who recognizes the clear notes and detects the false. With Mr. Laemmle we, too, say

It Can Be Done!

Our Answer To Inquiries

WITH painstaking care and an unlimited expenditure of money, Fox Film Corporation has prepared its product for the coming season, embracing 52 dramatic subjects.

This is the greatest assemblage of BOX-OFFICE ENTERTAINMENT ever offered the motion picture theatre.

An announcement, the most important this Corporation has ever made, will be published in the trade press July 1st.

It will contain titles and full details of the entire Fox output for 1924-1925—the outstanding production achievement of any company or group of companies in the history of our business.

Simultaneously with this announcement there will be in the Fox Branch Exchanges, for screening, fifteen of the new dramatic productions.

your profits for the new season

are involved in your selection of pictures!

William Fox, President

FOX FILM CORPORATION

leader

**Having won the leadership
of the Motion Picture Industry
for last season by the most
consistent line of fine pictures
and box-office hits ever
offered in any one season
by any company~**

**We -- FIRST NATIONAL
are out to maintain our
leadership for next season.**



**With all due respect and
regard for the entire field~
a review of our product**

**That FIRST NATIONAL
It is never going to stop~**

Ship!

and lineup makes us confident
of holding the leadership.

We throw our hat
in the ring--and
may the best man
win.

But--regardless of the outcome,
the standard as set up by
FIRST NATIONAL will result in
the greatest array of pictures
ever offered to exhibitors--

For which **FIRST NATIONAL**
will be responsible.

STRIDE will be a big one--
It never will be equalled.

Smashed records in Los Angeles~

M. C. LEVEE *presents*

A **Maurice Tourneur**

PRODUCTION

The

WHITE MOTH

By IZOLA FORRESTER

with

**Barbara LaMarr,
Conway Tearle,**

CHARLES DeROCHE

and **BEN LYON**

Personally directed by **MAURICE TOURNEUR**

**Opens in
New York**

at

MARK STRAND

June 15th

*The Motion Picture
News said—*

**"Should net tidy
Box-Office Returns"**

**and that's just what
it is doing!**

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York



A First National Picture

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, General Manager
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GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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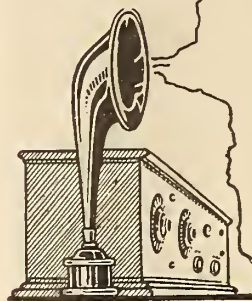
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD.

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th
Street, New York,
is broadcasting a few
homely truths, one or
two bits of philosophy,
interspersed with hu-
mor. Read them over.
You'll get a laugh, may-
be, and perhaps a new
idea.

Laughter is necessary to life. The screen
artist who lightens the burden of humanity
with a smile, who rests weary hearts with
an hour of pleasure, is performing an im-
portant and worthwhile mission.

There are several varieties of fools in
the world. One gives advice, another
doesn't take it, and still another fails to
profit by National Tie-Ups.

"I don't see where we can put that
film salesman up for the night."

"Don't worry—he always brings
his own bunk!"

Talk plainly to your friends in
private—but in public always de-
clare they are right. If you have a
kick within the industry don't blab
it to outsiders.

An ancient ex-slave visited the law offices
of his former owner's son. He confessed
he wished a divorce in order to remarry,
and asked the cost. The young attorney
having a sense of humor said: "Uncle, a
divorce will cost you all of seventy-five
cents."

The old darky pondered, then hobbled
toward the door muttering, "Reckon Ah'll
fo'get it, Mahse Lee; there ain't six bits
difference 'tween none of 'em."

The bigger the man the deeper
his sense of decency and delicacy,
the greater his courtesy. It takes
the fifteen-dollar boys to come
through with the snappy retorts.

Don't waste time worrying about
what may happen tomorrow. If you
do you will fail utterly to enjoy the
pleasant things at hand today. Today
and its memories of happy yesterdays
are all any of us can bank on—for to-
morrow never comes.

To capably conduct a theatre and in-
telligently direct employees, it is neces-
sary to be thoroughly familiar with
every ramification of management. To
teach a dog tricks you must know more
than the dog.



ABOVE is just a pictured slice of realness from First National's heart-drama "For Sale," a photoplay which lays bare human souls in all their naked imperfections.



THE evening is spoiled for him! Just imagine how you'd feel under similar circumstances if you caught a glimpse of home folks entering a quiet little place in the big city. The picture was not taken in Boston during the Convention—it is from First National's production, "For Sale."

A DOLPHE MENJOU, thesp an extraordinary, gives one of his celebrated polished interpretations of character in the typical role of boulevardier which he plays in "For Sale," a thrilling First National release.



'For Sale'—First National!!

Not the Company. 'For Sale' Is the Title of a First National Release
 Depicting a Colorful Drama of Life as It Really Is

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

THE NEWS AT A GLANCE

Universal temporarily has held up film shipments to Japan, pending clearing up of situation, although a good business was done there last week.

Sol Lesser, President of Principal Pictures, is considering the establishing of several theatres exclusively for children.

Erie, Pa., is in the midst of a battle with the Blue Laws. Mayor Joseph Williams will make his decision in a few days.

J. D. Williams, of Ritz Pictures, intimates that the first Valentino picture under the Ritz banner will be made in England.

Famous Players has declared a regular quarterly dividend of \$2 a share on preferred stock payable August 1.

New Britain, Conn., exhibitors have won a fight against higher licenses.

Joe Brandt, of C. B. C., after a visit throughout the West says business in Mid-West is far from good and admission prices should be reduced to help the situation.

Claude Friese-Greene on June 13 at Wurlitzer Hall in New York gave the American premiere showing of his spectrum color process.

Samuel Rothafel is celebrating his fourth anniversary as presentation chief at the New York Capitol.

New Jersey Theatre Owners complete elaborate plans for annual convention, to be held at Asbury Park, June 24-27.

Grand-Asher has received assurance from the Directors' Association that its sixteen pictures to be made yearly will be of high standard.

Associated Arts Corporation, backed by a group of six men headed by L. G. B. Erb and O. E. Goebel, will make six pictures in Hollywood.

President M. J. O'Toole of the national body of Theatre Owners addressed the weekly meeting of the unaffiliated New York T. O. C. C.

A San Francisco Jury in the case against James Caluay charged with conspiracy to defraud has failed to agree.

Mayor Marshall of Warren, Ohio, says theatres in that town will be kept open Sundays according to referendum despite K. K. K. request to close.

Some Bread and Butter Tips for Showmen—

Stuckel's Box-Office Success Secrets

MEET the man who creates the publicity with "that pleasing box-office echo" for you when you book an Associated Exhibitors attraction—H. Elliott Stuckel.

He has some sane and constructive showmanship ideas, which it gives us pleasure to pass along. There is added pleasure in the fact that they come from a modest exponent of the fine art of exploitation.

Mr. Stuckel could write a best seller on "How Not to Use a Press Book." It would throw a great light on why a lot of exhibitors fail to break into their local newspapers with proper publicity on their theatre's attractions. So many theatre owners seem to have adopted the lazy motto: "Clip the press book and pass the buck to the editor."

Then what happens? Mr. Editor looks at the tell-tale printed clipping, yawns wearily, and as he flips it into the waste basket mutters: "Another original news story—only printed in about a thousand newspapers to date."

Editors are peculiar that way. They can't afford to have it said of them that they edit their paper with scissors and paste. Besides, as Mr. Stuckel points out, it is also a matter of personal pride with the editor. He does not want you to think that he is so lacking in originality that he will run any reprint that you hand him.

Please the Editor

H. E. S. is a constructive critic. He hands you the remedy along with his criticism. It is this: Have the press book story neatly typed. Copy the headline on a separate sheet of paper. Attach a note stating that there is a one or two column cut accompanying the article. In this way the editor feels that he is getting original copy.

He may know perfectly well that it is press sheet stuff. Most editors will. But the big point is that you submit your copy the same as any regular contributor or reporter. It is businesslike. It furnishes him with an alibi. He cannot be accused of *knowingly* running a reprint. Therein lies the secret of thousands of dollars of lost publicity to theatre owners. They failed to play the game according to Hoyle. Play with the editor, and he will play with you.

Another cause for complaint among

editors is that exhibitors so often commit the fatal error of handing them a press story that already has been passed out to a rival paper. You only require to stage this stunt once. If you ever get a return engagement to appear in that particular editor's columns — well, you're a wizard, that's all.

The skipper at the helm of Associated Exhibitors' publicity suggests to theatre owners that they arrange with a newspaperman to go over the press book on each featured showing. Thus you have a trained specialist to pick the bits that will carry in your locality. He is in close touch with all phases of



H. ELLIOTT STUCKEL
Publicity Chief for Associated Exhibitors, who has his exploitation feet set on solid ground.

your city—he knows its people, their likes and dislikes. Above all, he knows what will arouse their interest in print.

A live reporter on a local paper can revamp the stories from the press books. He can inject a little timely, local color. This will make them of genuine news interest to the editor.

Local Talent

As secretary of the Press Representatives of America, with five years of production experience, Mr. Stuckel is well qualified to offer suggestions of

practical value to any showman theatre owner.

"If the exhibitor can secure the active co-operation of a representative local organization in exploiting an attraction," he states emphatically, "this is worth one hundred times the exploitation that a publicity man in New York can furnish him."

He gives this illustration: From a friendly contact with a dancing school, a private school, or social organization. All of these embrace a good proportion of the local talent. They are always eager to appear in public. You can give them the opportunity they seek, and incidentally secure a strong squad of enthusiastic publicity agents. The organization of which they are members will naturally use its influence to sell tickets for the performance.

This local talent can be employed in many ways—prologues, tableaux, dancing and singing numbers. Make your theatre the public forum where their friends can encourage and applaud them. You can use them in connection with programs throughout the year.

Timely Tips

On every feature you book, says Mr. Stuckel, look it over carefully to see if it gives opportunity to directly interest any particular group or prominent individual. For instance, several live exhibitors when showing "The Chechahcos" have discovered that there were a considerable number of one-time Alaskans in their cities.

In some cases private showings were given to these sourdoughs and chechahcos. Then again the old time Alaskans were able to offer first-hand information about the frozen country that gave the theatre owner a brand new exploitation angle. The press book doesn't contain it all, a fact which Mr. Stuckel frankly admits.

Another tip this box-office boomer presents should be welcomed by any showman when the heat waves surge upon him and leave him mentally fagged. If his brain refuses to create a money making exploitation melody, let him send a wire to New York headquarters for aid. The producers' publicity department will send him a night letter giving a complete exploitation ensemble with that captivating box-office refrain: "Money—M-M-M-o-n-e-y."

O'Toole Tells Exhibitors of Work in Public Service

Calls It Their Report on Dividends

IN presenting for your consideration a report of the public service work and certain legislative activities of our organization I find the subjects cover such a vast area, both with respect to actual accomplishments and fields for observation, that I could not attempt to go into details except in a few instances and will in the main confine myself to concrete statements and accepted facts.

You have heard considerable about public service in the motion picture theatre. You heard it from me many times in national conventions, state gatherings and elsewhere. You may, if you have not carefully studied its application to our business, consider it a hobby or a fad.

If you have examined its outstanding elements, if you have given this subject the close attention it deserves as the central feature in our advancement as Theatre Owners, then you will be as appreciative of it as you would be listening to a dividend report at an annual meeting of a company in which you were a stockholder, for that is exactly what it means.

Must Have Good Will

I make these observations as I fear some Theatre Owners do not entirely understand this line of effort. They know how to locate and build theatres, secure film and provide other physical accessories.

But the most essential things are public good will and business protection, and some may not know how to secure these. Some Theatre Owners may not actually believe that their theatres are community institutions and that their theatre screen is a part of the screen press.

They may not fully appreciate the duty they owe to the community in this relation and of course, not realizing just what it is, naturally do not give the government and the public the assistance and support required of them and consequently do not bring to their theatre and themselves that real measure of good will and support.

Greatest Business Asset

I want you to know that public good-will is your greatest business asset. Without it you can have the finest theatre in America and you will not make money.

With it you can make money in the most ordinary kind of a theatre. I want you to believe with me that public service is the surest and quickest way

to secure this good-will and the most certain way always to retain it and insure the success of your enterprise.

At this annual business meeting of our great national organization I earnestly invite you to a careful and complete consideration of this important matter.

Plain Business

Your relation with the public is the most fundamental phase of your business. It is the very life-blood of your enterprise, the master element of all your efforts.

It is no mysterious thing. It is plain business. It is the carrying out of your "Good evening" salutation to a patron.

BEFORE the delegates to the recent convention of the Motion Picture Theatre Owners of America M. J. O'Toole, chairman of the Public Service Department and now president of the body, told of the work of his committee. We present herewith the first installment of that document, which we are sure will have interest for every Theatre Owner. Other installments will follow.

Through public service you give a friendly "Hello" to all the people in the community and they respond in kind, making your theatre a great community institution and making you a great business success.

For the better part of three years I have been Chairman of the Public Service Department of the Motion Picture Theatre Owners of America. I happen to have been one of the first Theatre Owners to carry forward any plans of this character and my initial statements along this line were met with many misgivings on the part of Theatre Owners generally.

In fact, some of my closest friends in the business were frank enough to say to me that I was introducing into our theatres a line of procedure which did not belong there and that it was simply one of my fads.

Securing an Investment

I have endeavored in many ways to advise the Theatre Owners of the importance of this work. I sought in every reasonable manner fully to acquaint them with the details of this necessary form of service.

That we succeeded in this relation and that this service is being appreciated in official quarters and with the public generally is amply proved by the prodigious strides Theatre Owners have made in protecting themselves against hostile legislation, holding back the centralizing influence within the business which would take their theatres from them, obtaining relief from Congress in the matter of tax repeals and in other ways consolidating and fortifying their business positions and making their investments secure.

It is one of the easiest understood of all business principles by Theatre Owners that if you can convince the people in your neighborhood that you are an entirely responsible person, that you are a great help to the community and that you give them screen programs which will entertain, edify and instruct them that they will come to your theatre and make your business a success.

Real Factors

Everything about your theatre from the building itself, its accessories, appointments, embellishments, ornamentations, lighting facilities, heating and ventilating features, safety appliances, comfortable seating arrangements, good projection, excellent picture program, courtesy of attendants, well conducted advertising and exploitation of film plays, the popularity of your theatre and your own standing in the community are the real factors which bring people to your house and make your business a success.

If you are a member of the Chamber of Commerce or Board of Trade, and Rotary, Kiwanis, Commercial or other civic clubs, member of leading fraternal societies and prominent in the affairs of these and in the community and treating every one on the level and enjoying public good will it will add immeasurably to your success.

Owning the Screen Press

Then in addition to all these elements and supplementing every one of them you are in possession of a means of shaping and directing this essential public opinion, such as is the case with the proper use of your theatre screens, where in pictured form and otherwise you bring to the attention of all in direct and vivid fashion the things which tend to better the community, the state and the nation, what a great power you wield and what a pronounced degree of leadership and business and other advantages it gives to you?

Old Lady Astor Says



JULES E. MASTBAUM, president of the Stanley Company of America, sailed June 7 for Europe. He was accompanied by Mrs. Mastbaum and their three daughters, Billie, Peggy and Betty. A tour of England and the Continent is on the cards, and it is planned to remain away from Philadelphia until October. It is said Mr. Mastbaum will forget business during the course of the trip, that is, in the larger phase, but that does not mean he will not keep close tabs on what is going on abroad in a motion picture way. As a member of the mayor's committee on Philadelphia's sesqui-centennial, in 1926, he will take every opportunity to present to Europeans the claims of the City of Brotherly Love. Much of the Mastbaums' traveling will be by motor.

RICHARD BRADY, of the New York City department of the Eastman forces, acquired or achieved the title of "Hole in One Brady" at the golf tournament June 4. It was at the ninth hole, of 105 yards, where the green is at the summit of a near cliff and out of view from the tee that it all took place. Mr. Brady's first intimation that anything serious had happened was when the caddy, sitting on the brow of the elevation, suddenly shouted "It's in! It's in!" and in his excitement promptly fell down the embankment. The other members of the foursome attested the event by their signatures on the scorecard. We will wager that by this time the card is duly framed. Mr. Brady was awarded a loving cup.

AFTER seven years with Goldwyn-Cosmopolitan B. B. Reingold, manager of the Des Moines office, has resigned. Mr. Reingold is planning a fishing excursion in a country noted for the voracity of the fish. When he is well rested he will take steps to get back to the film harness. He likes the business too well to think of parting from it. During his connection with the Goldwyn company he has been resident manager of the offices in Omaha, Chicago and Des Moines.

LILLIAN GALE, who some time since laid aside the trials of a reviewer's job on the Motion Picture News and made her debut as a screen player in "The Way of a Man," is about to begin work on her third picture—"Ten Scars Make a Man," a Pathe serial to be produced by C. W. Patton. Miss Gale also appeared in "The Fortieth Door." She admits she expects to remain in California indefinitely, although she affirms she has not yet reached the stage where she ceases to rehearse the wonders of Broadway.

THE HODKINSON CORPORATION was represented at the tournament by a quartet of its executives—President F. C. Monroe, Treasurer Raymond Pawley and Vice Presidents Paul C. Mooney and John C. Flinn. They struggled valiantly in the rain, but did not land in the prizes.

OSCAR SHAW, who made a hit as the press agent in "The Great White Way," was the winner of three cups at the tournament. He lost the toss on the tied low net score of 74 for the grand prize, a leg on the Film Daily Cup, but came in for the low net runner-up (Pathe Exchange trophy) and the low gross runner-up (Motion Picture News trophy). Then with a cup under each arm he was able to stow a third one for something or other. He took all comers. His "side-kick," Rudy Cameron, the top man, also corralled a couple of cups, a leg on the Film Daily Cup and the Reuben Samuels trophy.

VICTOR SHAPIRO had the unique experience of winning the first duffer's prize—the occasion was his debut as a golfer—and also one of the major awards, the Hirla-graph prize, a handsome Sept camera. The latter, however, was allotted by chance, which goes to show there is luck in the game of golf.

HARVEY GATES has been appointed scenario editor for the Harry Carey and Priscilla Dean Productions. It was something over nine years ago Mr. Gates resigned a reviewing job on the Dramatic Mirror and went to the coast to take up scenario work. In the intervening years he has done a large volume of free lance script writing and has registered many successes. Mr. Gates is a native of Salt Lake.

PRESIDENT R. F. WOODHULL of the New Jersey Theatre Owners has issued a formal call for the fifth annual convention of the organization of which he is the head. It will be held June 24, 25 and 26 at the New Monterey Hotel, Asbury Park, N. J. The Jerseymen are gallant entertainers at these annual gatherings, and they also have a habit of sticking to their knitting during business hours.

ARCHIE MacARTHUR, for many years advertising manager of the Moving Picture World and for the last two years director of the publicity forces of Mack Sennett in Los Angeles, is in New York. Mr. MacArthur accompanied Major L. S. Ramsdell, who has entered picture production from the field of finance in San Francisco. He has been a follower of the links for several years, and arranged his arrival so as to be present at the film tournament June 4, where he met a host of his old friends.

MAJOR RAMSDELL also was in his batting togs at the film tournament and improved the opportunity to meet many of the shining lights of the industry. The major is credited with the possession of ideas and money and to be employing both in the production of a series of two-reel comedies of wholesome college stories, employing in the leading roles the scholastic type of youth. Two subjects are finished.

SIDNEY OLCOTT is reported to have changed his mind about the shifting to eastward of the course of film empire. Following the completion of "Monsieur Beaucaire" the director took a short vacation in the form of a journey to the west coast, where incidentally he is guiding the production of Norma Talmadge's "The Fight." It was Mr. Olcott's first visit to the colony since he completed "Scratch My Back" a couple of years ago. He has been greatly impressed with the growth and improvements and the enlarging of picturemaking spaces. He declares he is convinced the west will continue to be the scene of the bulk of production.

HARRY D. BUCKLEY, acting general manager for Douglas Fairbanks, announces two more openings of "The Thief of Bagdad." The first is at the Savoy, in Atlantic City, July 27, for a five weeks engagement, and the other is at the Woods Theatre in Chicago on Labor Day. Plans are well under way for road showing the production on a large scale with a dozen companies.

JOHN B. ROCK, general manager of Vitagraph, is home from his third tour of exchanges. Although it is not so long since Mr. Rock re-entered the business in which he was raised, so to speak, he has been a consistent traveler over the country, re-establishing contact with the forces with which in other years he was so close. He was one of the contenders at the spring golf tournament last week. While waiting for the call to "Go" he spoke of the fine enthusiasm he noted in the course of his visits to exchanges. At the coast he was impressed with the spirit he found at the studio and of the high expectations for the coming season. Mr. Rock especially referred to the elaborate preparations they have been making for the production of "Captain Blood," the title role of which will be portrayed by Warren Kerrigan.

Federal Court Decides Against Kansas Exhibitors In Music Tax Fight

WESTERN Missouri and Kansas City (Mo.) exhibitors figuratively were stunned June 6 by a long awaited decision in a test music tax case before Judge Arba S. VanValkenburgh in the Federal court at Kansas City. Damages and attorneys' fees in twelve decrees, amounting to \$4,200, were awarded against eight exhibitors, whose cases were tried jointly against four music companies.

The decision comes as a termination of two years' tireless work on the part of the exhibitors and was a crushing blow. However, the principal point at issue—the contention upon which Samuel A. Handy, attorney for the exhibitors, hoped for victory—was not even mentioned in the written decision of Judge VanValkenburgh, therefore leaving a bright ray of hope, according to Mr. Handy, for an appeal.

"It is the biggest surprise I ever had in my life," Mr. Handy said. "We based our whole fight on the contention that the suits were not brought by the principal parties at interest, in that the individual music companies had assigned their rights over to the American Society of Composers, Authors and Publishers, thereby making the filing of the suits contrary to the provision of the federal statutes.

"This point—the main point, as far as we are concerned—was not mentioned in the decision of the court. We are not one whit disheartened and intend to appeal to the circuit court of appeals and the United States Supreme Court, if necessary. Music tax suits have been decided in other courts before, but never has our point previously been brought up—and it still hasn't."

In each case \$250 and \$100 attorney fees were awarded by the court, more than one case being filed against an exhibitor in several instances.

The plaintiffs were Leo Feist, Inc., Jerome H. Remick & Co., Irving Berlin and Broadway Music Company.

Those Who Are Hit

The defendants were the Gillham Amusement Company, Gillham theatre, Kansas City; Capitol Enterprises, Gladstone theatre, Kansas City; H. H. Barrett, Colonial theatre, Kansas City; A. K. Boussad, World-in-Motion, Kansas City; Mrs. Lucy Weaver, Mozart theatre, Kansas City; Stockdale Brothers, Empire theatre, Kansas City; A. M. Eisner, Broadmoure theatre, Kansas City; J. T. Wilson, Queens theatre, Kansas City.

The decision does not effect suits pending in the state of Kansas, as only

Kansas City (Mo.) theatres were represented.

The court's decision in part, is as follows:

"All the questions involved in this controversy have been passed upon by the courts heretofore. Judge Cochran in the Witmark case has considered exhaustively all the general matters of defense urged in the case at bar. His opinion is in the highest degree able and illuminating. I am in entire agreement with all his conclusions and the matter has by him been so well and comprehensively stated that it is unnecessary to attempt further elucidation.

Evidence Indefinite

"It remains only to consider the special defense urged in the instant cases, and this was that the defendants had received an implied license from plaintiffs to play their copyrighted music through the receipt of copies of music and letters urging that the same should be played in defendants' places of amusement. In cases Number 251, 314, 479, 455, 459, 464, 458, 465, 461 and 462 either no testimony at all was offered in support of this defense, or

the evidence fell far short of supporting it.

"In all of these cases in which any evidence was offered, tending, even remotely, to establish the license pleaded, it was too indefinite and uncertain to contain any probative value.

"It appears from the evidence the above named acted in concert, and have been defended by the same counsel. They have proceeded advisedly on the theory that the demands of the plaintiff were non-enforceable.

"While I am convinced that the actual damage suffered has not been great, nevertheless, the law was intended strongly to preserve the integrity of copyrights, and by it I am constrained to hold that the court has no discretion to award less than the minimum of \$250 in each case.

"Furthermore, under the circumstances above stated the court must allow a reasonable attorney's fee, and in view of the labor to which plaintiffs' counsel has been put I feel that a fee of \$100 in each case is neither unreasonable nor unjust. Decrees, therefore, may be prepared, awarding damages and attorneys' fees as above indicated."

Japanese Boycott U. S. Films as Result of Exclusion Act

ASSOCIATED PRESS despatches from Japan carry a story that on June 8, Tokio motion picture exhibitors held a meeting and decided to boycott American films. This was brought about by public demand owing to the exclusion law passed in this country against Japanese.

At first the movement included only Tokio, but later developed into a nationwide campaign, and present indications point to a complete boycott.

A wire received at the foreign department of First National from its offices in Japan advised the cessation of all film shipments until further notice. Universal has also been advised to hold up shipments for the present.

It was stated at the foreign office of First National that the whole affair is probably only temporary and that business will be resumed very soon.

Japan is almost entirely dependent on American films. Pictures from this country are popular, and it is not thought likely the fans can easily be divorced from their American screen

favorites, and public demand will no doubt bring about resumption of relations.

The feeling of resentment against all things American is being fanned by a fanatical group and does not represent the large mass of Japanese people that make up the motion picture public.

At present Japan produces a limited number of pictures, and although they are more or less popular, they do not begin to touch American pictures.

Productions of Europeans do not have an appeal in Japan, and should the boycott continue for any length of time it is doubtful if enough film can be imported to keep the theatres running.

It is considered likely in political circles that the American note to Japan regarding the exclusion law will serve further to incense the people of that country against America, as the note is said to be a more or less cold blooded document.

Latest news cables assert that China is taking a stand with Japan in the matter, but no boycott has as yet been established.



DAGMAR GODOWSKY has been chosen to play the vamp in "The Story Without a Name" for Famous Players, which is now in production.

ASSOCIATED PICTURES OUTLINES POLICY

*'Sandra' to Be First Picture for
First National Release*

THE first official announcement concerning the production activities of the Associated Pictures Corporation since the return of the Sawyer-Lubin producing unit from California, was made this week by Herbert Lubin, who issued the following information:

"Following the signing of a releasing contract with Associated First National Pictures for the issuance of our new productions starring Barbara La Marr, it was decided to move to New York our producing unit, which has just completed a ten picture contract with Metro Pictures Corporation, almost all of these pictures having been made in Hollywood.

"Our initial production activities in New York will be marked by the filming of 'Sandra,' the first of a series of starring vehicles presenting Miss La Marr, for release through Associated First National Pictures, Inc. 'Sandra' will be made at the Fox Studios, and we have engaged George Melford to direct it.

"It is our sincere intention to make the most noteworthy pictures of our career as producers in connection with our contract with Associated First National Pictures, and I am very proud of the opportunity offered to have our La Marr vehicles released in such distinguished company as Norma Talmadge, Constance Talmadge, Corinne Griffith, Colleen Moore and the other great stars of this organization."

JAPANESE EXHIBITORS FIGHT DISHONESTY

*Will Force Dishonest Exhibitors
Out of Business*

FIVE of the largest distributors of motion pictures in Japan have formed an alliance designed to wipe out the dishonest exhibitors in the land of the Cherry Blossom.

K. Morishige of Nikatsu, A. Yokota of Nikatsu, J. Inoue of Shochiku Kinema, K. Yamakawa, of Teikoku Kinema and S. Makino of Makino Kinema gathered at their favorite tea house in Osaka on May 9 and agreed not to supply films to any theatre in Japan that in the future fails to meet its obligations. This move automatically will shut up the offending theatre, as none of the Japanese companies will supply them with film, and it will be impossible for them to buy but few foreign pictures, as the majority of subjects imported into Japan are also controlled by the five distributors in the alliance.

Mr. Makino controls the exhibition of the Goldwyn-Cosmopolitan group, having recently consummated a contract that puts him in possession of the sixth and seventh year productions, and in addition exhibits United Artists pictures in all of his sixty-two theatres.

Shochiku and Nikatsu import Metro and First National pictures as well as many independent productions so their position is well founded when they make their endeavor to control the crooked exhibitor.

* * *

GOOD CAST FOR RAY IN 'DYNAMITE SMITH'

"Dynamite Smith," first of the Thomas H. Ince productions starring Charles Ray under the Pathe banner, is to bring back to the screen under the guidance of the producer who first discovered him the lovable country youth which won for Ray his enviable reputation as an actor of note in the film world.

According to Mr. Ince this will be the finest of all Charles Ray films, offering an ideal character study of the type which has endeared the star to the public.

* * *

'ALMANAC' FOR SELZNICK

Standard Cinema Corporation announces that it has acquired, for release through the Selznick Distributing Corporation, E. V. Durling's "Screen Almanac," a series of one-reel subjects consisting of intimate and unusual views of leading personages in the world of entertainment.

The first release, already finished, is called "Behind the Screen."



SINCE Gaston Glass' arrival from the coast a month ago, he has been featured in Chadwick's picture "I Am the Man" and now is being co-starred with Helene Chadwick by Distinctive Pictures Corporation in a production soon to be released.

TECHNICAL EXHIBIT AT STATE CONVENTION

*Many Manufacturers Apply for
Space at Meeting*

IN conjunction with the convention held by the Motion Picture Theatre Owners of New York State at the New Statler Hotel, Buffalo, July 7 to 11, there will be given a technical and mechanical exhibit by the accessory and equipment manufacturers.

William Brandt, president and the committee in charge of arrangements desire to make this convention a real business session that will be constructive and educational and, with that end in view, have invited the manufacturers catering to the motion picture industry to exhibit their newest devices to the exhibitors in attendance.

The equipment end of the business has taken such forward strides recently that the committee feels all the exhibitors in attendance should become acquainted with the great improvements that can be made to their theatres both economically and constructively by using newer appliances.

The manufacturers have been invited to participate in this exhibit without any charge whatsoever, and among those who have already made application for space are:

Howells Cine Equipment Company, Power's Projection Machine Company, Precision Machine Company, Minusa Screen Company, Automatic Ticket Company, Raven Screen Company, Morlite Lamp Company, Edison Electric Lamp Works, Eastman Kodak Company, Libman-Spanjer Company, Reland Publishing Company, Wuritzer Organ Company, American Seating Company, Autosales Corporation, Bio Carbon Company, National Carbon Company, and Westinghouse Electric.



THE scene of the dinner at the Vitagraph Convention held at The Drake Hotel, in Chicago on May 23. All division and branch managers of the Vitagraph sales forces in United States and Canada were present. Albert E. Smith, Vitagraph president, outlined the plans for the company for the coming year.

M. P. T. O. A. Directors Hold Busy Session

DEFINITE lines of procedure comprehending the particular problems of exhibitors featured the meetings of the National Board of Directors of the Motion Picture Theatre Owners of America last week at the National Headquarters, 25 West Forty-third Street, New York. Eighteen members were present.

The most important move made was that which will care for the financing of the National Organization.

Director A. A. Elliot of Hudson, New York, chairman of the membership committee made a comprehensive report, which was adopted and the following schedules of theatre owners indorsed:

	Weekly
Theatres of 500 seats or under.....	\$.50
Theatres 500 to 1000.....	\$1.00
Theatres 1000 to 1500.....	\$1.50
Theatres 1500 to 2000.....	\$2.00
Theatres 2000 to 2500.....	\$2.50
Theatres of 2500 seats and over.....	\$3.00

Arrangements will be made by the board definitely to designate and classify the theatres so that the fund will be made available for the National Organization in such installments as may be agreed upon.

Special action was taken on complaints presented by Theatre Owners against the business methods pursued by the Loew, Inc., and allied interests. It was agreed that the position of the Theatre Owner would be entirely secure as any action taken would be based on a desire to effect a restoration of fair business relations, and that was all the Theatre Owners desired.

The board has taken action and will make an announcement soon.

A special Finance Committee consisting of Harry Davis of Pittsburgh, M. E. Comerford of Scranton, and Sydney S. Cohen, of New York, to handle such divisions of the organization's fis-

cal affairs as may be submitted to them by the board was appointed. The finance committee will cooperate with the new treasurer, L. M. Sagal, of New Haven, who has already opened accounts in the banks designated by the board.

A committee of labor union officials headed by Peter J. Brady, of New York and Daniel McDonnell of Boston met with the board during the Tuesday session and presented the case of the Allied Printing Trade counsel of Boston, stating that it was their desire to have the union label placed on all printed matter issued by the producing interests.

It was decided to conduct a National Motion Picture Day or Week this year and a committee with power to act was named in this matter as follows:

Harry Davis, Pittsburgh; Sydney S. Cohen, New York; A. A. Elliot, Hudson, N. Y.; E. M. Fay, Providence; Ernest Horstman, Boston; M. E. Comerford, Scranton; Louis Sagal, Hartford; R. F. Woodhull, Dover, N. J.; Joseph Walsh, Hartford; J. H. Whitehurst, Baltimore; National President, M. J. O'Toole.

President M. J. O'Toole made the following appointments as national executive committee members at large, which was approved by the board:

Jake Wells, Richmond; D. Bershon, Los Angeles; L. J. Dittmar, Louisville; H. J. Schad, Reading, Pa.; A. B. Hyman, Huntington, W. Va.; Harry Levenson, Danvers, Mass.; J. Louis Rome, Baltimore; Dave J. Adams, Concord, N. H.; W. A. Calihan, Rochester; E. H. Bingham, Indianapolis; Ray Grombacher, Spokane; C. E. Williams, Omaha; H. E. Huffman, Denver; H. C. Clemmer, Spokane; Peter Adams, Paterson and Peter Magaro, Harrisburg.

The following National Executive Committee members to act in the different film zones in the United States and Canada and in accordance with the arrangements made at the Boston convention were named:

C. M. Patee, Lawrence, Kan.; J. C. Jenkins, Neligh, Neb.; O. C. Hauber, Pine Bluffs, Ark.; M. A. Sybert, Moundsville, W. Va.; J. E. Kirk, Omaha; T. J. Young, Jr., Dyersburg, Tenn.; A. E. Boedecker, Bozeman, Mont.; M. White, Dover, N. H.; M. A. Rosenberg, Pittsburgh; C. M. Maxfield, New Hartford, Conn.; M. Needles, New York; J. H. Silliman, Milwaukee; H. E. Hildinger, Trenton; B. N. Berinstein, Los Angeles; Frank Durkee, Baltimore; Frank Koch, Rochester; L. C. Hehl, St. Louis; Charles Rapoport, Philadelphia; J. A. Ackerman, Cincinnati; H. I. Wasserman, Boston; J. C. Hone, Seattle; J. S. Phillips, Ft. Worth; M. S. Fine, Cleveland; W. W. Farley, Schenectady; William Cadoret, Wilkesbarre; Jay Allen Glenn, Hendersonville, N. C.; Morris Klein, San Francisco; A. J. Bethancourt, Houma, La.; C. B. Sawyer, Kankakee, Ill.; M. C. Kellogg, Lead, S. D.; A. B. Momand, Shawnee, Okla.; A. C. Zaring, Indianapolis; H. Alexander, Toronto; Maurice West, Montreal; A. B. Denis, Montreal; Ray A. Lewis, Toronto and C. E. Daffin, Tallahassee.

The new fiscal policy adopted by the National Organisation will in no way affect the present standing of the state or regional organizations except to immeasurably strengthen these in every way. Theatre Owners membership in the national organization is direct.

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TAX REPEAL EFFECTIVE JULY SECOND

Hays' Office Notified Officially of Admission Tax Repeal

THE office of Will H. Hays, on June 11, received the following official notification from the Treasury Department in Washington on the use of admission tickets following the repeal of the admission tax:

"You are advised that tickets printed in accordance with the regulations issued under Revenue Act of 1921, the established price of which was fifty cents or less, may be sold until September 1, 1924, for the established price printed thereon. A ticket printed 'established price thirty cents, tax three cents, total thirty-three cents,' may be sold for thirty cents, but such a ticket could not be sold for thirty-three cents merely because the established price and the former amount of the tax to be paid totals thirty-three cents.

"With regard to the destruction of tickets, your attention is directed to a provision which will appear in Regulation 43, Part 1, revised, issued under the Revenue Act of 1924. This action of the Regulation will provide that tickets which have become obsolete due to change in price or for any other reason shall not be destroyed except in the presence of a Deputy Collector or other representative of the Bureau. After the destruction of tickets a certificate will be issued stating the number of tickets destroyed, their denominations, and all other pertinent information. One copy of this certificate will be retained by the tax payer and another copy will be kept by the Collector."



THE group of desperate characters shown here are plotting to steal some space in the Exhibitors Trade Review. In the center is Rockliffe Fellowes surrounded by Cissy Fitzgerald, Lon Young, William Beaudine and Raymond Hatton, all of whom appear in Warner Brothers forthcoming picture "Cornered."

PRINCIPAL LINES UP 30 OUT OF 48 STATES

*Irving Lesser Announces Rapid
Closing of Territories*

FIVE more new territorial franchise holders to handle the Baby Peggy and Harold Bell Wright Master Productions for Principal Pictures Corporation were announced this week by Irving M. Lesser, Vice President and General Manager of Distribution for Principal. They are:

A. H. Blank, operating the A. H. Blank Enterprises, taking in the States of Iowa, Nebraska, Kansas, Western Missouri, with exchanges at Des Moines, Omaha, Kansas City, under the direction of Harry Weinberg and E. C. Rohden.

Ben Friedman, owning and operating the Friedman Film Corporation, handling Minnesota and North and South Dakota, with exchange in Minneapolis.

Jules Wolf, who is President of the Inter Mountain Educational Film Exchange, Inc., operating in Utah, Wyoming, Colorado and New Mexico, with Exchanges at Denver and Salt Lake City. Mr. Wolf is operating individually as a territorial franchise holder for the Principal Master Productions.

Col. Fred Levy, owning and operating the Big Feature Rights Corporation, of Louisville, Ky.

Harry Grelle, vice president of Supreme Photoplays Co., of Pittsburgh, with exchange in Pittsburgh, embracing Western Pennsylvania and West Virginia.

Already signed as Territorial franchise holders are Gene Marcus, of the Twentieth Century Film Co., of Philadelphia; Oscar S. Oldknow, of the Southern States Film Co.; Louis Hyman, owning the All Star Feature Dis-

tributors, Inc.; and Alex Rosenberg of the De Luxe Feature Film Co.

In addition to handling Baby Peggy in "Captain January," and Baby Peggy in "Helen's Babies," these territorial franchise holders will have the forthcoming Harold Bell Wright Master Production, "The Mine With the Iron Door," and Principal's Big 6, consisting of "Daring Youth," "Listen Lester," "The Masked Dancer," "The Good Bad Boy," "Daughters of Pleasure," and "Girls Men Forget."

* * *

METRO STUDIO PASSES AFTER NOTED CAREER

*'Little Robinson Crusoe' Last Picture
for Famous Studio*

WHEN Jackie Coogan's latest picture "Little Robinson Crusoe" comes out of the cutting room, the famous Metro studios in Hollywood will be no more. Jackie's company is the only one left on the studio lot since the Metro-Goldwyn merger, and the little star's troupe and business staff will close their offices in about two weeks.

For seven years the Metro studios have been the birthplace of many great motion picture productions. Jackie Coogan's "Long Live the King" the first picture on his Metro contract, was made in its entirety on the lots as was his "A Boy of Flanders." Rex Ingram's "Four Horsemen" and "Scaramouche."

The Metro studios first gained prominence under the management of Richard Rowland, now head of the First National Pictures. The company flourished under the management of this capable executive. Then came the purchase of the Metro properties by Marcus Loew who now heads the gigantic Metro-Goldwyn combine.

REAL RECORD MADE BY PATHE NEWS

*New York City Shows Cleveland Shots
Taken Ten Hours Earlier*

WITHIN a few hours after the formal opening of the Republican Convention at Cleveland June 10 Broadway audiences in New York were viewing motion pictures of the political conclave. This remarkable record was made possible by the arrangements of Pathe News for the rapid dispatch of its convention views to all sections of the country.

The convention was called to order at 11 o'clock Tuesday morning with Cleveland's New Public Auditorium, the convention site, packed to capacity.

A special staff of Pathe cameramen under the supervision of Emanuel Cohen, Pathe News editor, occupied points of vantage about the great hall and "shot" the proceedings under the glare of great arc lamps especially provided for the occasion.

Nearby laboratory quarters had been fixed up for the development of prints so that when the various Pathe News planes reached their respective destinations the film would be ready for immediate presentation on the screens.

At 3:15 Tuesday afternoon the first Pathe News plane took off from Wilbur Field for New York with its precious negative and consignment of Broadway prints.

At West Side Park, New Jersey, a high-powered auto stood at the fringe of the flying field ready for the final dash that would bring the convention prints to the waiting screens of Broadway's great first-run theatres.

At 8:15 Pathe News plane was sighted in the gathering dusk. Ten minutes later the prints were loaded aboard the speedster.

By 9:15 the Pathe News prints were in the projection rooms of the various big New York theatres, the regular programs being interrupted in several instances to permit of the immediate presentation.

The Chicago plane arrived at its destination at 7:30 Tuesday evening and the views were being shown in the big first-run houses of the Windy City within a short interval after the plane's arrival.

* * *

STORY FOR VITAGRAPH

"The Beloved Brute" by Kenneth Perkins has been selected as J. Stuart Blackton's forthcoming production for Vitagraph. This is a story in which a youth reared in the sturdy environment of the West gains spiritual redemption by offering his life to save that of the man whom he had come to hate. Mr. Blackton is now selecting his cast.

Associated Exhibitors Has Five Units In Full Swing

WITH five units under full swing, and one of these with its first production for Fall release, season 1924-5, practically completed, Associated Exhibitors production campaign, according to the report by Allan Marr, assistant general manager in charge of production, has reached a height of activity which is keeping its studios on the West Coast and in the East humming.

The first production of the 1924-5 output to near completion is Murray W. Garsson's "The Lawful Cheater," the first of a series of four being made by this producer. "The Lawful Cheater" is being produced under the direction of William Christy Cabanne and contains the type of all-star cast which Associated Exhibitors is insisting upon in all productions, numbering such players as Alma Rubens, Frank Mayo, H. B. Warner, Walter McGrail and Lilyan Tashman.

In commenting on "The Lawful Cheater" Mr. Marr said: "Producer Garsson has taken full advantage of the recent nationwide survey made among exhibitors to determine the type of material they were favorably inclined to in production.

"The Lawful Cheater" is a well-balanced picture in every respect. Its story contains every element to make it a successful box office attraction, so much so that the leading players were uncommonly enthusiastic over it.

"The locations especially are going to be a treat to exhibitors and public alike. The famous Kountz estate in Morristown, N. J., was used for many of the exteriors. This estate has never before been used for films, and because of the beauty and extent of it Mr. Garsson tied it up under exclusive option for a number of years.

"The estate is over half as big as

Central Park, New York, and contains, beside a magnificent dwelling, sunken gardens, an outdoor pool, Italian gardens with statues by old famous sculptors. In addition to this there are some sequences in aeroplanes and aboard a magnificent yacht.

Powerful Love Theme

"The story contains a powerful, human love-theme and in addition to the beauty of the settings many thrills are also incorporated in it. One, for instance, is the jump from a schooner's mast into the ocean almost a hundred feet below. I am confident that 'The Lawful Cheater' will be one of the outstanding pictures of the new year."

This week saw the start of the second production unit in the East—that the Howard Estabrook company, which is filming "The Price of a Party" under the direction of Charles Giblyn. The production is being made at the

Tec-Art Studio and the leading members of the cast are Hope Hampton and Harrison Ford. It is the first of a series of four to be made for 1924-5 distribution by Howard Estabrook.

On the coast two units are already under way and the third is about to start. William K. Howard is making an adaptation of "Where Is the Tropic of Capricorn," a Saturday Evening Post Story, and will follow this with three other pictures during the forthcoming season.

Arthur S. Beck is in the midst of production of "The Great Chicago Fire," the first of a series to be released by Associated during 1924-5.

Monty Banks, who has just returned to Los Angeles from a trip to New York, is about to start the first of a series of four feature-comedies of the type of "Racing Luck," which is being so favorably accepted everywhere. The first picture will be a sea story, to be entirely filmed aboard a ship.

In addition to this line-up, production manager Marr also reports negotiations with two other units which he expects to be able to announce shortly.

Warner Brothers Franchise Holders Become Partners In Organization

THAT Warner Brothers' products are being well received by the public was demonstrated at the convention of the franchise holders at the recent meeting in Los Angeles. It was announced that territories have been sold 100 percent.

In order to make a keener interest among franchise holders and create a closer feeling, the twenty-eight franchise holders have each taken a financial interest in the Warner organization and will work as partners in the business. It is thought this new incentive will boost the company's products considerably.

A committee of six was chosen to represent the exchanges and they will meet with the Warner Brothers at least four times a year and perhaps more often. This was decided as the company wishes to keep in close touch with its men.

The exchange men will suggest types of plays to be chosen for the next season. They are in close touch with the theatre public and their words will have weight in making a choice of material. Bobby North, of the Apollo exchange, in New York, was made chairman of the committee.

It was decided to hold annual Franchise Holders' conventions, the place to be decided upon at the preceeding convention.

Work at the Warner studios is going at top speed. The units are busy at work making the 20 productions scheduled for this year. Among the pic-

tures are some of the best known plays and stories.

It was announced the Warner organization is in excellent financial condition and has sufficient funds on hand to complete its program of twenty feature productions.

Conditions on the Coast are not at their best. Although a large number of units are at work there is still idleness in some quarters, but there is better prospects ahead and it is expected that things will be back to normal in a short time.



HARRY AT WORK

Harry Carey in Hodkinson's "The Lightning Rider" demonstrates the proper method of handling a villain when luck and strength are on your side.



THE MILKY WAY

It has been often advertised that a milk bath aids the complexion. Barbara LaMarr tries the formula in Metro's elaborate picture "The White Moth."

COHN ON COAST

Jack Cohn of C. B. C. Film Sales Corporation, and also chairman of two important committees of the I. M. P. P. D. A., is leaving Thursday for the West Coast to remain several months. His absence will be keenly felt by the association, as he was a tireless worker.

In addition to directing the membership and advertising committees he has frequently looked after the work of those committees on which Joe Brandt acted when the latter was absent from New York.

* * *

DRIVE PROGRESSING

The last weeks of the Vitagraph drive in all territories show by increased bookings the appreciation of exhibitors for the policy inaugurated by John B. Rock, general manager, that the newest and best productions possible must be released at once to help the exhibitor over the lean days of summer. This policy placed at the hands of theatre owners "Between Friends," "The Code of the Wilderness" and "Behold This Woman," which have just been completed at the Hollywood studios.

* * *

DE MILLE GOES HOME

William De Mille, who has been in New York for a month conferring with Clara Beranger, his scenario writer, on the adaptation of the Frederick Lonsdale society comedy, "Spring Cleaning," has returned with the script to Hollywood where the production will be filmed. Miss Beranger will go to the Coast in about three weeks, at which time the picture will be started.

* * *

'PLASTIGRAMS' IN CANADA

The entire Paramount Circuit of Canada has booked the Educational Pictures Special, "Plastigrams," the third dimension movie, establishing another record for this short subject attraction.

HERB CROOKER MARRIES DELIGHT EVANS

Herb Crooker, the Jimmy Valentine publicity man, who steals space with a pleasant smile and a clear conscience for "When a Girl Loves," put over a daring piece of exploitation. He got married.

The girl who was willing to take a chance is none other than Delight Evans, the fair and talented writer whose penning is featured in "Screenland."

For once in his young life Herb shied away from publicity. He and Delight hid them away, all unannounced, to the "Little Church Around the Corner."

Herb and Delight have more friends than Cupid has arrows, and if good wishes count their household gods will be thrice blessed.

FINISH 'PAINTED FLAPPER'

Work has been completed on the final scene of "The Painted Flapper," in which James Kirkwood and Pauline Garon are co-starred. The screen version was adapted from the original stage play by Alan Pearl and directed by John Gorman.

Prominent in the supporting cast are Claire Adams, Johnny Harron, Kathlyn Williams, Hal Cooley and Al Roscoe. John Gorman, the director, is under contract to Chadwick Pictures to direct two more productions for them.

PEP CLUB

The Paramount Pep Club, the organization of employes of the New York offices of the Famous Players-Lasky Corporation, has elected Messrs. Jesse L. Lasky, S. R. Kent, E. E. Shauer and E. J. Ludvigh, honorary vice-presidents and Eugene J. Zukor, former active president of the club, has been elected honorary chairman of the Board of Governors.

TIMELY SUBJECT

The timely release on "On Guard" in which Gene Tunney, America's light heavyweight champion, is shown in a fast boxing exhibition with James Corbett, former heavyweight champion, is of particular interest to exhibitors throughout the country.

Tunney is scheduled to fight on the first or second week in July, either Georges Carpentier or Tom Gibbons. Carpentier was originally to be Tunney's opponent, but due to an injured ankle received in a recent contest with Gibbons, is unlikely to appear. In this event Gibbons will be signed for the battle.

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LUBITSCH FINDS TITLE

"Three Women" has been definitely decided upon as the title of the next Ernst Lubitsch Production to be released by Warner Brothers. The picture was recently put in work at the Warner studios on the West Coast, Mr. Lubitsch working from one of the carefully prepared scenarios for which he is celebrated, with the result that the production is going ahead with unusual rapidity.

* * *

BACK ON THE OLD LOT

James Morrison has been engaged for the role of Jeremiah Pitt, the young shipwright in Vitagraph's "Captain Blood," the picturization of Rafael Sabatini's novel. Jeremiah accompanies Blood on all of his adventures while commanding a pirate fleet on the Spanish Main.

* * *

MARMONT IN VITAGRAPH

J. Stuart Blackton has begun production of "The Clean Heart," by A. S. M. Hutchinson with Percy Marmont in the leading role of Philip Wriford. Mr. Blackton and his staff went to La Jolla to shoot the episode where Puddlebox in a terrific storm gives his own life to save that of his young friend.



MERMAIDS thrive in Miami. The above picture shows the Olympic candidates getting in trim for the international contests. Betty Compson is shown in the center with Jackie Ott, the phenomenal swimming youngster. The picture was taken while Betty was making "Miami" for Hodkinson.

AN EXPERIMENT

J. C. Ellis, an exhibitor in Alexandria Bay, N. Y., will try out a rather novel scheme this summer in connection with an open air theatre, which he has just acquired. No admission will be charged to see the pictures, but the soda water fountain inside the theatre is expected to bring in sufficient in the way of revenue to meet all running expenses and leave a profit.

* * *

EASTERN BUYS STORY

The rights to the Earl Derr Biggers Saturday Evening Post story "Trouping With Ellen" have been secured by Eastern Productions, Inc., for release through Hodkinson and production of the play will be started immediately at the Biograph Studios, where "Her Own Free Will" from the Ethel M. Dell story has just been completed.

* * *

STROMBERG SIGNS

A wire from I. E. Chadwick, who is on the coast, announces that he has just signed Hunt Stromberg to produce five more specials for Chadwick Pictures Corporation.

Hunt Stromberg is the young director who recently jumped into prominence by his masterly direction of "The Fire Patrol."

* * *

LEE-BRADFORD SALES

Lee-Bradford Corporation has closed The Capitol Film Service Company of Boston for the following product for New England territory: "A Pair of Hellions," "The Lure of the Yukon," "Who's Cheating," "The Stranger from the North," 12 Ace High Productions, also 12 Redhead Comedies.

* * *

'BABBITT' ARRIVES

The first print of "Babbitt," which Warner Brothers have made from Sinclair Lewis' much discussed book, is on the way to New York from the Warner Brothers' West Coast Studio. The picture is scheduled for release some time this month.

* * *

BERN'S FIRST PICTURE

Paul Bern, recently appointed a Paramount director by Jesse L. Lasky, has started the production of his first picture at the West Coast studio. It is "Open All Night."

* * *

'MERTON' COMPLETED

James Cruze has completed his Paramount production of "Merton of the Movies" and the film is now being cut and titled. Glenn Hunter, who starred in the Cruze picture, has returned to New York.



IN Goldwyn-Cosmopolitan's "Recoil" there is a fight that is the genuine article. There are many features in this picture but the scrap ranks high. The above scene shows the winner dragging the second best off the battlefield. This is one of the features which may be exploited and tied-up to advantage.

WOODY OPTIMISTIC

J. S. Woody, general manager of Associated Exhibitors', who has just returned from a four weeks' swing around the circle of eastern and middle-western exchanges, declares that exhibitors expressed the utmost approval of Associated's plan of releasing really big box-office features during the summer months. For years first run releases have been restricted to the fall and winter, with the exhibitor left to face the difficult summer season with a bunch of program pictures. Associated decided that the logical time to put over the strongest attractions was when the market really needed them.

* * *

TROY FIGHTS SLUMP

The Lincoln, in Troy, is the first theatre in its section to reduce its admission prices during the summer months. On June 1, the theatre dropped its admission prices by five cents.

The American theatre, also in Troy, is now trying out double features for a few weeks, in the hopes of bracing up business during the summer. This theatre recently reduced its orchestra from ten to six men.

* * *

WHITTAKER WRITES

Charles E. Whittaker, well known playwright and adaptor of foreign dramas for the American stage, has written the titles for Marshall Neilan's production for Metro-Goldwyn-Mayer of Thomas Hardy's "Tess of the D'Urbervilles."

BANNER CLOSES CONTRACT

Sam J. Briskin and George H. Davis of Banner Productions, Inc., have just closed a contract with Morris Kohn and Charles Goetz of Dependable Exchange, Inc., whereby the Dependable will handle the series of four Banner productions for New York and Northern New Jersey territories.

Banner Productions also announce that the first of the four features to be made on the coast has gone into production with John Bowers and Clara Bow added to the cast.

* * *

NEW GARSSON PICTURE

With the benefit of the opinion of the hundreds of exhibitors whose advice was sought before the filming of "The Spitfire" upon which to base his second production for Associated Exhibitors, producer Murray W. Garsson selected "The Lawful Cheater" as the second of the series, and in all respects, as to story value, calibre and number of stars, direction and settings, strove to outdo even these exhibitor-approved features in the first picture.

* * *

ESTABROOK AT WORK

Word comes from Associated Exhibitors that Howard Estabrook has started filming his first production, "The Price of a Party," this week at the Tec Art Studio. The picture is a screen adaptation of the Cosmopolitan Magazine story by William MacHarg, and will be filmed under the direction of Charles Giblyn.

The Editorial Page

The Music Tax Decision

THE decision of Judge Van Valkenburgh in the Federal Court in Kansas City whereby a dozen Theatre Owners will be asked to pay a total of \$4,200 as the result of a suit entered by the American Society of Composers, Authors and Publishers will be read with genuine interest by exhibitors all over the country.

An appeal will be taken from the decision, it is announced. One of the disappointments was the failure on the part of the judge to pass on the contention of the Theatre Owners' attorney that as the individual companies had assigned their rights to the society the filing of the suits was in consequence contrary to the provisions of the statutes.

The remedy plainly lies in legislation. Congress has the controversy now before it. The campaign for relief from the exactions of the society is well under way. Committee hearings have been held and arguments pro and con have been heard. The question is slated to come up for settlement in December.

In the meantime there will be opportunity for strengthening the campaign that is being waged for an equitable adjustment of a situation that to many Theatre Owners has been declared to be intolerable. And it should not be forgotten that exhibitors have learned a thing or two about working together in a common cause.

* * *

What of the Tax?

NOW that Congress has passed and the President has signed the measure eliminating the tax on theatre admissions up to and including those of 50 cents the question arises as to what following action will be taken by exhibitors.

As the situation appears to us the paramount obligation of the Theatre Owner in this situation is to keep faith with his public and also with his Congressman.

Just in proportion as that faith is maintained today will the influence of the Theatre Owner with his public and his Congressman in the future in similar controversies be measured.

There are almost innumerable instances where Theatre Owners have for one sufficient reason or another been absorbing the admissions tax, paying out of receipts the 10 per cent that was the government's share.

For the exhibitor who charged his patrons 20 cents admission and out of that slender sum set aside 2 cents for the tax collector there is justification for continuing the same admission as before.

He will be able to go before his patrons in many cases and in all truth say there is no valid reason for changing his price to 18 cents, because the tax has been coming out of his pocket.

In conceivable instances where a small house is in competition with a powerful one the Theatre Owner has found by experience that his patronage will not support a charge of more than 20 cents—yet he may have felt that all of that amount net was necessary to enable him to put on the show required to hold his clientele.

In this situation he has absorbed the tax and tried to look pleasant.

Where the price has been 22 cents we see no possibility of the exhibitor continuing that sum after the formal lifting of the impost without subjecting himself to the charge of increasing prices. If he is prepared to do that then he should boldly announce that he is raising the admission, and if it be the case that he also is enlarging his show to correspond.

The chief point to be kept out in front is the duty of maintaining faith with the legislator and the executive. If that be not done there will be other legislative bodies, state and municipal, who will take advantage of the excuse to put on another impost—and perhaps one that is heavier than the tax just rescinded by Congress.

* * *

A Fair Exchange

PRODUCERS of motion pictures long since learned the value to them of novels that had been widely read. That there is another side to the shield is forcibly brought to public attention by Bernard McConville, scenario editor of Universal Jewel, who points out how book publishers have profited through fresh editions of stories that have been popularized by successful adaptations.

The scenarist cites many instances of revival of public interest in books new and old following the transfer of their stories to the screen. He points out the interrelationship between the clientele of the producer and that of the publisher.

Mr. McConville draws attention to a development of the adaptation of novels that will impress exhibitors as important. That is the simultaneous issue of book and picture, with direct tie-up in exploitation and advertising.

Possibly in the days to come the producer when taking over screen rights also may ask for the book rights, especially in the case of a novel that already has attained its normal maximum sale. If through a successful adaptation a story is given a rebirth of popularity in book form it hardly will be denied the producer is responsible for the enhancement of the property value.

LEADERS ALL

John S. Woody, Master Salesman

FOR sixteen years John Samuel Woody, general manager of Associated Exhibitors, has been a part of the amusement world. For twelve of those years he has been much in that department of motion pictures having to do with exchanges and ex-changemen.

He has been through the mill, from shipping clerk up. He was early intrusted with responsible positions, and for the past six years has held executives places in national organizations.

Mr. Woody was born in St. Charles, near St. Louis, and was educated in the latter city, in the grammar schools and Central High.

His introduction in the field of amusements was in Riverview Park, in Chicago, with the E. W. McConnell shows.

Then he returned to his home town and entered the employ of O. T. Crawford, one of the pioneer exchange-men of the country, with whom Arthur S. Kane, now president of Associated, was then connected as general manager.

In 1911 Mr. Woody went to Seattle, where under Mr. Kane in the office of General Film he became a shipping clerk. A little later he was promoted to salesman, and covered much of the country west of Denver.

THEN came promotion to the management of the feature department of General Film and in quick succession to the head of the office in Butte for the same company. After a year in Montana Mr. Woody was made manager of the district comprising Seattle, Portland and Spokane.

In 1915 an offer from Mutual to take over the Pacific Coast division of that concern was accepted. In 1917 Mr. Woody became manager for Tri-angle in Chicago, and in 1918 became first manager for the Pacific Northwest and then general field manager for Select. In this position he again was allied with Mr. Kane, who then was general manager of the company. Later he was made general sales manager.

When Mr. Kane organized Realart, in April, 1919, Mr. Woody was appointed sales manager and shortly afterward was elevated to the position of general manager.

The next two and a half years were



LEADERS ALL—JOHN S. WOODY

BECAUSE he is a fighter and a stout-hearted optimist; because he is a born salesman; because he has established the reputation of being a man of his word; because during his career in the motion picture business he has traveled much and created an unusual list of friends; because his sound judgment has been sharpened by contact with all important phases of the picture industry.

unusually busy ones for Mr. Woody. Mr. Kane, in order to open his own offices, retired from the presidency of the company not long after it was under active headway, leaving upon the shoulders of his former associate much of the responsibility for the management.

On January 1, 1922, upon the absorption of Realart by Famous Players, Mr. Woody returned to Select Pictures as vice president and general manager, remaining in that position until the summer of 1923, when he went to his present position.

BESIDES being general manager of Associated Mr. Woody is secretary of the corporation and a member of the board of directors.

While Mr. Woody had much to do with production during his association with Realart it was not until he took up the duties of his present position that he found his responsibilities in that department equal to those in that of distribution. Capitalizing the ex-

perience of previous years in the field he has had the supervision of the making of the later pictures for Associated, from selecting the story and naming the cast and director through the various stages of production.

At the present time there are a dozen pictures about completed and ready for the coming season's distribution that have been produced under Mr. Woody's supervision.

Throughout his business career Mr. Woody has maintained close contact with Mr. Kane. Five times they have been under the same general roof, in St. Louis, with O. T. Crawford; in Seattle, with General Film; in New York, with Select, with Realart and now with Associated.

Through these years the two men have been close friends and strong partisans one for the other.

Mr. Woody, as seen by one of his closest friends, is a natural born salesman, a "remarkably vigorous, virile, genial character."

It has been said of him that by reason of his varied experience, from shipping clerk in an exchange to general manager of a national company—of three of these, in fact—that he probably numbers as many close friends among exhibitors as are possessed by any one in the industry.

MR. WOODY'S intimate knowledge of men and houses and conditions generally in all of the important towns in all territories has been of advantage to him in his newer and larger present responsibilities.

To his broadening activities he has brought an accurate idea of picture values and what can be best marketed to advantage; how to frame productions and what the public requires.

It has been said of him, too, that by reason of his large acquaintance in the field and of the confidence reposed in him by exhibitors he can probably book by telegraph as many shows as any man occupying a similar position.

Mr. Woody is a stout-hearted optimist; it never has been said of him that he is a quitter.

He is strong in council. He is fertile in expedient. He has an unusual faculty of discerning the best way and the right way out of a "situation."



IT is not difficult to understand why Monte Blue as the likeable young hero is very much taken up with pert little Marie Prevost when she uses all her feminine wiles to ensnare him.



AS the pampered, flattered daughter of a family of wealth, diminutive Clara Bow is so childishly appealing it is quite natural that she should win a place in the hearts of all who meet her.



Two Popular Flappers Star in 'Daughters of Pleasure'

Marie Prevost and Clara Bow Share Honors With Monte Blue and Wilfred Lucas in a Delightful, Jazzy Story of Youth and Its Refreshing Irresponsibilities as Depicted in the Selznick Photoplay

SHOWMANSHIP

The Most Worth While Exploitation Stunt We Ever Pulled

By IRVING M. LESSER

Vice President and General Manager of Distribution for Principal Pictures Corporation

Irving M. Lesser is one of the few men in the producing end of motion pictures who is thoroughly familiar with exploitation and its value to the box office. He and his brother, Sol Lesser, president of Principal Pictures and vice-president of West Coast Theatres, Inc., and of First National Pictures, Inc., are 100 per cent sold on exploitation. Moreover, they are practical exploitation men and showmen as well as producers. Editor's Note.

MENTIONING the subject of "The Greatest Exploitation Stunt Ever Pulled," reminds me of a story. A truthful newspaper man out in Missouri, who was jobless, sold himself to a branch exchange as an expert on exploitation and was sent to the late Champ Clark's town of Bowling Green to handle a picture. He looked up the exhibitor and introduced himself.

"What do you know about exploitation?" asked the exhibitor.

"Nothing," was the reply. "What do you know?"

"Nothin', suh," drawled the exhibitor; "but I'm blamed glad to meet you. Now we can get right down to hard tacks and exploit this here picture as it should be done."

And they did. They ran wild, but they woke up the town and brought big crowds to the box-office. Which is another proof that exploitation pays, even when engineered by tyros.

Historical Stunts

When we think of big exploitation stunts we involuntarily turn back the pages of history. First we have Noah, who built the Ark Theatre and had to "paper" the house liberally until he got standing room. His patrons were duly grateful for the show he provided.

Another great stunt was the wooden horse used at the Siege of Troy. The most blase Broadway exploitation man wouldn't think of pulling that.

Alexander the Great, meeting the after an army, much stronger than his of get and knowing that the Persians The red cats, gave each of his a the front rank a cat. The

Persians, seeing the sacred animals, would not attack the enemy, but turned and fled. There was an exploitation stunt that averted a cat-astrophe, so to speak. The Colossus of Rhodes was fine exploitation. We won't go into details about Joan of Arc, but she certainly made good.

Lobbyology

Play Both Ends

SHOWMANSHIP requires the ability to step out of yourself—to see things through the other fellow's eyes.

The "other fellow" is represented by the people of your community.

Learn to serve your city. Become a recognized force in public service. Boost your city as well as your theatre. That's playing both ends.

Here is one big reason for Irving Lesser's success. He plays the Showman's end as well as the Producers.

In modern times we find that exploitation is confined chiefly to politics and motion pictures. When we try to figure out the greatest stunt in the latter industry we find ourselves confronted with so many brilliant coups that we become perplexed.

My Own 'Baby'

APPLYING the personal equation. I believe that one of the greatest exploitation stunts was the Eastern tour of Baby Peggy. Here was something dignified, mapped out with great care by Sol Lesser. Having been eminently successful with Jackie Coogan, he signed a contract by which

he agreed to develop Baby Peggy as a great star. Baby Peggy had never been East.

Now, before knowing what her first picture as a Principal star would be, Sol Lesser decided to have her visit New York with her parents. The expense involved in this trip was anything but small. There was no way of computing the returns to be had. There never is a method of computing returns from exploitation.

At any rate, after Mr. and Mrs. Montgomery had said they would take the child East, Mr. Lesser provided a special car for them, detailed Harry Wilson to handle the trip, and the party started out. Before the train reached Chicago they received wires asking them to have Baby Peggy appear at department stores and other places there. Then came requests from New York.

Triumphal Tour

THE result was that by the time Baby Peggy reached this city the interest in her journey was so great that crowds met her at Grand Central Station. News reel and newspaper photographers snapped her. The newspapers carried big stories about her.

She was invited to the office of the Daily News where Mr. Paine, the managing editor, had her photograph taken as a "reporter" sitting at the typewriter. Then the Boston

Post wired in and invited her to go to Boston as its guest. She went there and was given the freedom of the city by the Mayor.

On her return trip she was again invited to stop off in Chicago. Invitations were received from 150 other cities. What had started from Los Angeles as a simple Eastern journey developed into a huge triumphal tour.

We take no credit for this. It was the personality of Baby Peggy herself that did it. And I consider it one of the greatest exploitation stunts ever pulled.

In this case a simple appearing stunt caught the popular fancy from coast to coast—and went big.

SEATTLE SPECIALIST STAGES STUNTS

*Breaks Into Paying Publicity Via
Searchlight and Newspaper*

SEATTLE was treated to two snappy exploitation stunts by Vic Gauntlett, the Blue Mouse Theatre "tell 'em" specialist, whose publicity pulls right from the pay envelopes.

For the run of "The Great White Way" he did some very appropriate sky advertising with a powerful searchlight from the roof of the theatre every night. It had the same effect as a big fire downtown. Young and old followed the great white way till they trailed it to the theatre. Lots of them bought seats—if they got there before the S. R. O. sign. Moral: You can catch moths with any old light, but when you want a crowded house use a searchlight. Have you a little searchlight in your town?

Having thus shown everybody how to reach his theatre, Victorious Vic immediately spread himself on publicising "Nellie, the Beautiful Cloak Model," who had hung her cloak in his house for a week. There was no scandal, even though he bragged about it in all the newspapers. He mesmerized the editor of an evening sheet into giving up a third of the front page. Or is it simply that even an editor is human if you show him a zippy story? Vic did.

The story issued a challenge to Seattle's screen-loving sisters to breeze through a week of thrills such as the star had done in making the picture. A prize of \$25.00 to the winner. Every day the paper featured the "news" story of the terrible dangers faced by Seattle, Nellie, the Cloak Cleopatra. Of course they were a series of mock dangers

written in melodrama, with actual photographs of scenes about town that everyone knew.

* * *

'Babbittville' Realtors

When a flashing 24-sheet stand planted on location, announced to the world, last week, that George F. Babbitt was ready to sell lots in the new town of "Babbittville," and a real-estate office was erected for business, the surrounding country flocked to "Babbittville" to hear the news.

Innocent of any intent other than getting set on location to shoot the real-estate scenes in the Warner production "Babbitt," Harry Beaumont, directing this screen version of Sinclair Lewis' novel, was bewildered at the resulting publicity.

From an adjoining tract came two enterprising agents who, fearing competition, rushed over to inquire who this Babbitt was, what the proposition meant, and "whoinell ever heard of 'Babbittville.'"

Cameraman David Abel, who happened to be leaning in the doorway of the "Babbittville" headquarters, was hard put to it to explain the situation, but when others began to arrive on the scene, he decided to capitalize this unusual opportunity for publicity.

For the benefit of the onlookers, he went through the action of closing a deal for several "Babbittville" lots. Prospective customers came over to Mr. Beaumont, addressing him as "Mr. Babbitt," and sought detailed information.

After a while, as the entire company came on the lot, it was explained that the whole outfit was just one of the scenes that would appear in the motion picture "Babbitt."

GLEE CLUB PUTS PEP IN STYLE SHOW

*Proving That Fashions for Men Are
Popular With Women*

MERCHANTS in Columbia, S. C., were cold on the subject of a ladies' fashion show, but one store which had a men's department offered to go into the proposition if Irvin would stage a men's show instead. So Irvin built his show on the fact that Allan Simpson who plays opposite Gloria Swanson is a fashion-plate for clothes, hats, collars and scarfs.

To make this style show an attraction instead of just an ad for the store, Irvin got the Glee Club Quartette from the University of South Carolina to wear the clothes and sing the songs.

A little boy five years old, who had sung for the Saturday morning matinees, was the hit of the show.

Irvin's doorman, Sam Sammond, famous around Columbia as a burnt cork performer, worked out a little skit with the kid in which both had singing parts.

The department store with which he tied up gave him twenty inches in the papers, paid the quartette fifty dollars, and paid for the rigging up of a few pieces of scenery.

All it cost Irvin was \$2.50, which he gave the little kid who sang.

* * *

'Anna Christie' Fog Horn

A clever way of getting attention centered on your showing of "Anna Christie" is to secure permission from the city authorities to mount a large searchlight and a fog horn on the top of your theatre building or some nearby high place. Play the searchlights over the crowds at night and blow the fog horn. You will get attention.



SCARAMOUCHE EXPLOITATION GOING AHEAD ON THE RIGHT TRACK

No one can say that the exploitation genius of the Majestic Theatre, La Crosse, Wisconsin, was off his trolley when he put across this unique piece of publicity for the Ingram M. Co. attraction. The house was sold out for the engagement of the picture which is based on Raphael Sabatini's novel.

Dance of Youth

"Flaming Youth" danced on a wine cup in front of the Theatorium, Lewiston, Idaho, when the First National picture had its run. The display was simple but unique and effective.

Cut-out figures, about seven feet high, formed the basis for the central idea. A masked compo board front was put over the theatre painted in broad, two color stripes. Black letters were used to announce the attraction.

In the center, suspended from this compo board, the title was spelled out in skeleton letters, while streamers hanging from compo board gave a festive background and carried out the atmosphere of the picture.

A novel little touch was the erection of two cardboard trees on each end of the compo board mask. Stills from the production were set on these, instead of on the customary lobby panels.

* * *

Kidnaped

Manager Bender of the Columbia Theatre tried out a highly successful stunt the other night when he kidnaped his audience at the close of a very late showing of "The Hunchback of Notre Dame."

While the orchestra continued to play, "The Reckless Age" was shown. Regardless of the lateness of the hour, the entire house remained. At the close of the picture, the audience in high good humor, declared it worth missing the last car to get in on the special preview.

Plenty of word-of-mouth advertising followed.

* * *

Let George Do It

The Missouri Theatre, St. Louis, of which H. H. Maloney is manager, advertises "George" in its current program. It seems that "George" is the name of a life-sized image of a diminutive colored person clad in Oriental cos-

EXPLOITATION IDEAS

tume. On "George's" outstretched hands is a handsome box designed to hold the written suggestions of patrons.

The introduction of "George" reads: "George is the name of the colored boy now stationed in the main lobby at the Missouri. We hope George will be a personality. George is made of bronze, and let's hope he has a heart of gold. George is one of the servants of Missouri Theatre patrons. He is at your service constantly. If you have any



PERSONAL APPEARANCE OF 'ENCHANTED COTTAGE'

When the Becham Theatre, Orlando, Florida, played "The Enchanted Cottage," First National's beautiful picture, Manager Burns erected a miniature house and peopled it with liliputians. Quite a stunt.

suggestions of any nature, please leave them with George. If you have a message for the management which you are unable to deliver in person, let George deliver it for you."

And on the back page of the program heading a column appears: "Sure George Will Answer All Questions About the Missouri Theatre, Paramount Pictures, Their Stars and Directors."



THEY LAUGH THEMSELVES SICK

At least that was the intimation when the exploiters effected an ambulance tie-up for the publicizing of the entertaining First National attraction when it appeared at Loew's State Theatre, Los Angeles.

Souvenir Passes

A novel exploitation stunt which will have far reaching results was inaugurated in Los Angeles during the showing of "The Thief of Bagdad" at the Liberty Theatre.

Twenty thousand visitors from all corners of the country were escorted through the Pickford-Fairbanks Studio. They were admitted on passes distributed through the various hotels, and only out-of-towners were eligible.

At the studio the passes were taken up and carefully filed in an elaborate cataloging system. Each pass carried the name of the bearer and the home address. And now when the picture

plays in the visitor's home town, the pass will be sent to him as a souvenir together with a letter calling attention to the local showing.

* * *

Stiff's Stunt

An old stunt of C. B. Stiff's, but one we just learned about from him in connection with "Fool's Highway," is his idea of planting small boys on the trolley cars in Chattanooga to make the trip from one end of the line to the other distributing heralds to all the incoming passengers.

It works out fine for the Tivoli Theatre, and it may work out for you.

* * *

Tie-Up Broadcasted

Ralph Peckham, Hodkinson's Detroit manager, hit on a good one via radio. He has arranged with Station WCX to broadcast the popular song hits "Miami" and "What'll I Do," which have been tied-up with the photoplays of similar names.

Cathleen Carroll, a well-known Middle Western vocalist will sing the songs on specified days for the next six weeks, and everyone who tunes in will know that the attractions are playing—and where.

The answer to "What Shall I Do?" will be "Go to the Show."

A TINY circular proved to have big pulling power in advertising the showing of James Kirkwood and Lila Lee in the Hodkinson release, "Wandering Husbands." The manager of The Kings Theatre, St. Louis, gets the laurel wreath for this little winner.

Here's how simple it was: It was printed in the style of a doctor's prescription blank, size 3½" x 5½", on which was printed:

A Prescription for Women

1. Make yourself pretty.
2. Be a good listener.
3. Never nag.
4. Keep him well fed.

These rules strictly followed, will positively cure all cases of "Wandering Husbands."

DAN CUPID, M. D.

A pretty bit of psychologic pulling power in this very inexpensive circular. It was sent to a selected list of socially prominent married women in St. Louis. The "prescription" sent crowds of patients to the box-office clinic.

* * *

REAMS of publicity were gained for First National's "Secrets" through a well organized campaign for the election of a boy Mayor of New York who was to run the city for a day and incidentally make a trip to Jefferson's home in Monticello.

The idea was linked up with a campaign to purchase the home of the founder of Democracy for a park, and each vote cost a small amount. This "national tie-up" worked wonders. The funds necessary to the park purchase were secured through the many hundreds of thousands of votes cast, and the "Secrets" box office profited amazingly.

The idea of a civic tie-up of this nature is applicable to any town or picture. Try one—and you will have every citizen boosting your attraction.

* * *

LEN Brown, Astor Theatre, St. Paul, Minn., put across Metro-Goldwyn's "Thy Name is Woman" with a smash. Three weeks in advance house magazines, programs and screen told prospective patrons that "The Perfect Lovers Are Coming in the Perfect Picture." Fifty litho window cards carried the message downtown.

A week later stories and teasers appeared, and ten twenty-fours helped out in the business sections. One week in advance two hundred window cards were put out, and five thousand house magazines distributed. A flock of sixes and threes were posted. The lobby was decorated with art-cards, cut-outs, photos, and there were numerous touches of purple bunting.

ADVERTISING AIDS

For opening Len has a special front. A twenty-four sheet was placed on top of canopy, and streamers carrying a line about the "world's perfect lovers" hung from the canopy. All lights were dipped in purple and amber, and all frames were touched up with a dash of blue silk. Did Len do a capacity business? Write and ask him.



A MAN'S SIZED VOLUME

This book paced the thoroughfares of Huntington, West Virginia, during the engagement of the very popular Universal picture at the State Theatre.

ONE thousand bookmarks with "Dorothy Vernon of Haddon Hall" on one side and a list of books pertaining to the Elizabethan period on the other side, and presented to the public library of Missoula, Mont., was one of the forms of bringing this Mary Pickford photoplay feature to the attention of the public when it was shown at the Liberty theatre.

Another method of getting attention for the attraction was an address by a representative of United Artists Corporation to the dramatic department of the State University, where full co-operation of students was had.

* * *

AFTER a preliminary private screening of Universal's "The Hunchback of Notre Dame," for representatives of the press, clergy and leading civic organizations of Burlington, Iowa, the film was locked up for the night.

The Iowa State Trust and Savings Banks put the film in their vaults, all of which resulted in a big story with photographs appearing in the local papers.

It was also arranged with one of the big department stores, John Boesch Co., to run a picture each day in their

ads of one of the players in the picture.

A notice appeared with the picture announcing that the store would give a ticket to the showing of the Hunchback at the Rialto theatre, to all who turned in the actor's name at the service desk of the department store.

* * *

TAKING advantage of the envelopes containing "dope" on the races which are sold at the various tracks for a dollar or more, a herald was made for the series of racing stories known as "Fast Steppers," in which Billy Sullivan of "Leather Pusher" fame is being starred.

The herald was inserted in envelopes resembling those sold at the tracks, and given away at the races. Every one opened them, read, laughed and stuck them in their pockets. They were also distributed, during the racing season, at all of the local sporting events, base ball games, and boxing matches.

Racing fans and other sportsmen are not the only one who will take these mysterious envelopes and read their contents, for the reason that they are printed in such a way as to arouse the curiosity.

* * *

UP Connecticut way the Olympia Theatre has an up-and-coming manager in H. Browning, as shown by the nifty way in which he put over a kid show for the Harold Lloyd feature, "Girl Shy."

He joined forces with the big local newspaper, which printed coupons for the entire preceding week for a preview showing just for the kids on Saturday morning. The coupon announced that it was good for admitting two children if accompanied with a dime. The newspaper spread itself in daily announcements and "news" stories. Parents were besieged by the youngsters for loose pennies. On investigating to find out what all the riot was about they learned that their young hopefuls were clipping coupons in order to invite all the rest of their gang. That trick of making the coupons good for two admissions brought the kids to the theatre in delegations. The Saturday performance was like a political convention—only more enthusiastic.

Pretty work, H. B. Let us have some more. Your brother-exhibitors can do lots worse than follow your lead.

* * *

LAUGH-a-Week" is a nifty phrase to pin to a comedy booking. Again the California Theatre, Los Angeles, shows that it is hitting on high. They just plastered the town with special twenty-four sheets featuring Will Rogers in his Hal Roach two-reel Pathe comedy, "Big Moments from Little Pictures," and packed the house.

FREE



*Box-office boost-
ing tie-ups on
this great picture
SEE FOLLOWING PAGES*



Betty Compson in "MIAMI"

Story by John Lynch
An Alan Crosland
production

Produced by Tilford
Cinema Corp.

Distributed by
HODKINSON

Season 1924-1925
Thirty First-Run Pictures



She Sought Sensation!

'Miami' Hodkinson's Speed-Drama of Life Without Brakes Among the Ultra-Rich in Search of Thrills, Offers Showmen Sensational Tie-Ups With Feminine Wearing Apparel

NATIONAL AND LOCAL Tie-Up CO-OPERATIVE

Every Week a Different Feature. Every Issue a Section of Opportunities

Turn Window Shoppers Into Movie Patrons and You Fear no Competition

Copyrighted 1924 Exhibitors Trade Review

SECTION

Constructive Incentives for EXHIBITORS and Local Merchants

SMASHING WINDOW DISPLAYS EXPLOIT 'MIAMI'

BETTY COMPSON in "Miami" provides your screen with a summer showing that will draw crowds like an ocean breeze on a hot night. It is as cool, zippy and refreshing as a tempting mint-julep. Director Alan Crosland waves a magic wand that will make your audience forget the heat waves in this Hodkinson picture.

It is crowded with sure-fire elements for making your box-office popular on the hottest night. This photoplay

makes folks forget everything—including the thermometer. Read—and be convinced.

Sure Sellers

Here are a few attractions in "Miami" to sell to your patrons: The winter paradise of the ultra-fashionable set as the setting—the exclusive resort that every woman longs to see. Royal palms and cocoanut trees; picturesque islands on coral ledges. The harbor of Miami, alive with palatial yachts, speed boats, airplanes, aquaplanes.

The Flamingo Hotel is shown, the most gorgeous hostelry in the world, featuring Venetian gondolas, afternoon lawn dances. Polo field and club house showing the favorites of fortune and fashion.

Sandy beaches and ocean surf. Wonderful marine shots; lavish sets and beautiful exteriors. These are sure sellers for any theatre.

Ultra-Modern Story

Betty Compsen as *Joan*, a daughter of wealth with a passionate craving for sensation, lives up to her reputation as "a 1924 speedster." Her flirtation with a married man and the resulting compromising situation makes the man she really loves shun her.

She tells him she was only playing with him. To prove it she takes a dare from a swimming party, rips off her evening dress and dives into the pool.

Compromised

On pretense of taking her to a jazz party, the married man lures her to his deserted yacht. The next morning *Tate*, her compromiser, threatens to tell *Grant*, the man she loves, of her escapade if she does not come to him. So she recklessly goes with him to the island which is the base of his bootlegging operations.

Then a hurricane climax. Rum runners operating by sea and air, government coast guards, and a furious fight between the two men for the girl. *Grant* triumphs, and spirits *Joan* away before the scandal becomes public.

Play These Up

Here are the big bits to play up in your publicity. The reckless daring dive on a dare. The fashionable bathing scenes. Riotous jazz parties. The realistic rescue from drowning and a hair-raising surf riding thriller. A fight between bootleggers and coast guards. The trapping of the heroine aboard the villain's yacht, in which the girl matches him in a battle of wits that is "different." A nerve-tingling fight at the finish between *Grant* and *Tate* for possession of *Joan*.

Above all, play up Betty Compsen in all the alluring charm of her vivid red bathing suit. You have a dozen stills showing her in as many captivating poses.

Love Story

Joan's love adventure has a slant that will intrigue the interest of every female. This ultra-modern girl with a craze for sensation, falls in love with a man with old-fashioned ideas about women.

Piqued at his indifference, she starts out deliberately to show him she does not care. Fate draws this man into her escapades. She flouts all the conventions—but she cannot flout her heart yearning for his love. It is the story of a high-speed daughter of today who learns life's lesson that there are bigger and finer things in the world than rioting jazz and sensational escapades.

Hootch-Running

If you can get the women to casually remark to their hubbies that "Miami" gives the inside facts on modern



NATIONAL Tie-Up SECTION

A 'MIAMI' Window Trim That Teems with Life

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Play Dates

Please have the Jantzen Knitting Mills forward their special swimming suit window display material so that I can tie this up with my showing of "Miami."

Name

Theatre

Town State

IF a Jantzen advertising man and a Hodkinson exploitation man had been on the job together before actual production was started on 'Miami,' the result could be no better than the Jantzen Window Display which is available to all exhibitors booking the picture. It fairly reeks with life! It actually breathes the spirit of Miami. And what a tie-up! The Nation's Swimming Suit and the Nation's Summer Resort! Whatever else you do, grab off this greatest of box-office exploitation stunts by signing the attached coupons as soon as you book the picture. It means a lively tie-up with a lively product. More lively patronage for you. More lively sales for the merchant. Ask the merchant about the diving-girl stickers for auto windshields. They'll help you both too.

Jantzen

The Nation's Swimming Suit

MIAMI—The Nation's Summer Resort!



NATIONAL Tie-Up SECTION

bootlegging methods, the male population will come out in force.

A fleet of ten aquaplanes swoop down at a signal, and drop thousands of cases of Scotch in the Atlantic, near the famous winter resort. A fleet of launches and fishing smacks salvage them. Thus the millionaire revelers are provided with liquid energy to keep up their dizzy pace.

Town Tattlers

Nothing in your town talks more convincingly than store windows. We have picked the best window-talkers for your showing of "Miami."

National advertisers spend their publicity money scientifically. When these merchandise leaders came in on this National Tie-Up, they knew they were getting "value received."

Then clip the Coupons. Sweep your city through your theatre doors on this wave of wonder-working windows.

Swimming Suits

The famous Jantzen swimming suits give you a tie-up on "Miami" that fits in 100 per cent with the featured swimming exploits of Betty Compson. Exploit Betty in her swimming poses. That is the big angle to play up, for the entire plot of the photoplay, and a big proportion of the scenes feature the swimming. And the bathing attire of Betty in a wonderful selection of stills will certainly appeal to warm-weather crowds.

Bathing Caps

The I. B. Kleinert Rubber Company of New York are backing up "Miami" with their nationally famous line of bathing accessories, principally caps and shoes for the fair swimmers.

They have prepared for your dealer on this tie-up a special display. It is a window display background screen in full colors. The art work is from the brush of the well known illustrator, T. H. Magee.

There is also ready for your dealer's window a gorgeous poster showing a group of beauties in bathing attire, attached to a box for featuring the mermaids' millinery.

'Miami' Waltz

Chappell-Harms, music publishers, present "On Miami Shore," a waltz dedicated to Betty Compson, with a specially posed bathing picture of the star in a Miami setting.



GORGEOUS bathing scenes as depicted above, make of "Miami," the splendid feature a real record-smashing summer attraction, with Betty Compson in the leading role.

The publishers have ready a complete orchestration of this popular waltz for the musical setting of the picture. They are sending out special letters to leading orchestras everywhere, sending copies of this orchestration.

Perfume

Cheramy, the house of fragrance, swings into line with world famous Capi perfume. "Miami" is a picture of perfume. So here is a dainty Parisian-packed product to catch the favorable attention of all femininity that passes this window.

And that's only the half of it. The other half is the bank-roll half—the men. The stills of Betty and her beauty galaxy will stop 'em in their tracks. They will look at the display, buy Cheramy's bottled love charm for the "sweetie," and see the show that very night.

Hair Nets

Another admirable product appropriately lending itself to exploitation of the Betty Compson picture is the famous Vogue Hair Net. This is the net "with the graduating meshes," a feature that every woman is in a position to appreciate. There is none other like it on the market.

This net is distinctively presented in a folder packing, which permits milady to open and inspect it before purchasing. A sheet of X-ray paper, placed over the center of the net, makes every

mesh of the net visible, and at the same time prevents any two parts of the net from coming in contact.

Talcum Powder

The nationally advertised Rigaud's Talcum, fragrant with Mary Garden perfume, is as

distinctive as the personality of the great singer whose name appears on the dainty glass container.

It is the choice of the smart set, and therefore this dainty product blends perfectly with the atmosphere of "Miami," showing women of fashion disporting themselves at the exclusive winter playground of the rich.

The window display that the Rigaud concern has prepared will make your druggist eager to feature it along with your showing of the picture. Note the article on page 39 explaining the life size cut-out of Betty Compson. Here is a stunning way to feature this talcum powder.

Hosiery

The Gotham Silk Hosiery Company is right behind "Miami" exhibitors with a tie-up on Gotham Gold Stripe Silk Hosiery.

These sheer silky stockings that wear so well link-up most appropriately with the picture. For instance, visualize the cut-out of Betty on page 39, or a still such as appears on page 34, featured in a window display of these most popular articles of feminine adornment.

And Gotham Gold Stripes will make most wonderful prizes for any one of the bathing girl contests you stage in connection with "Miami."



NATIONAL Tie-Up SECTION

MIAMI

WORDS BY **Wm. LE BARON** **WALTZ** MUSIC BY **VICTOR JACOBI**

Dedicated to **Betty Compson**
in the
Alan Crosland
Motion Picture Production
"MIAMI"
Distributed by the *Hodkinson Corporation*

Posed by *Betty Compson*

Chappell-Harms Inc.
185 Madison Ave.
New York City
PRICE 60 CENTS

YOU CAN GET THEM ALL IF YOU GET THEM DANCING AND SINGING THE **MIAMI** **WALTZ**

The Big Musical Number that has Already Made A Tremendous Hit On Broadway . . .

Over the Radio—On the Records Everywhere

Your Patrons Will Soon Be Hearing This Great Musical Tie-Up. Be Sure You Help Them See It By Co-operating With Your Local Music Stores. Get in the Band-wagon by Signing the Coupon Below as Soon as You Book the Picture.

We will be glad to furnish free orchestrations and window display assistance to all exhibitors who book the picture. Any co-operation we can give on your special prologue will also be a pleasure—Chappell-Harms, Inc.

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have Chappell-Harms, Inc., Music Publishers forward their Miami Waltz Orchestrations and Window Display so I can take advantage of this tie-up. I have listed herewith my "Miami" play dates and the number of displays I desire.

Name	
Theatre	
Town	State
'Miami'	No. of Displays
Play Dates	Desired

NATIONAL Tie-Up SECTION

Mermaid Millinery Wakes Father Neptune

It is not so easy for the girls to look all "sweet and pretty" after being buffeted by ocean waves, or disheveled by contact with the waters of bay or river. But Kleinert mermaid-millinery makes the feat feasible.

Kleinert doesn't make just bathing caps and shoes. They put out a brand of swimming hats that are really millinery—and the bathing shoes are just about the last word in attractive utility.

Feature this tie-up with stills and cut-outs of the bathing girls and bathing scenes in "Miami." Tell the girls about the products and about the picture. Every girl in town will just insist on buying from your dealer friend, and be "just crazy" to see "Miami" at your theatre.

'MIAMI' NAMES 'VOGUE' FOR HAIR NETS

Was there ever in all the civilized world a girl who never said: "I have just washed my hair and I can't do a thing with it?" Next time you hear it remember that the snappy retort has been discovered. The answer is: "Why not use a Vogue Hair Net?"

There is an abundance of gorgeous tresses pictured in the stills from "Miami." Feature them in the displays. Use the Betty Compson cut-out to sell your dealer-partner's merchandise and tickets for your show.

Why not tie-up with a hair store and crown Betty with real hair as was done recently on Broadway.

BATHING SUIT TIE-UP A SURE WINNER

There are so many ways to tie-up Jantzen water togs with the beauties of "Miami" and its aquatic Venuses, that it is hard to know just where to start.

Stage a prologue with girls in swimsuits playing "ukes" and harmonizing on the waltz song. Put on a bathing girl-bathing suit contest as elsewhere outlined. Feature a bathing girl orchestra prologue. Get a real-jazzy girl orchestra, dress it up in attractive bathing suits, advertise it—and you will pack the house.

Then why not a Betty Compson-Venus de Milo beauty contest? Let the girls appear in bathing suits on your stage in order that the audience may judge which girl in town has the finest figure. Or get newspaper backing and have the girls photographed by the paper.

Betty Compson Sells Your Show!

Among other accessories that the versatile brains of the Hodkinson publicity outfit have devised is a clever cut-out made from a three sheet.

This is no less than a full length, life sized portrait of beautiful Betty herself clad simply and solely in an alarming and elaborate negligee.

The fetching figure of the fair film favorite in devastating *dishabille* is so posed as to be adaptable to the display



**BETTY
COMPSON**
in an ALAN CROSLAND
PRODUCTION
"MIAMI"
DISTRIBUTED BY HODKINSON

of any type of merchandise featured in the tie-ups.

As is shown in the accompanying illustration, the star's daintily extended digits are poised to clasp any article which the exhibitor and his merchant-partner may choose to display.

Be it a copy of the enchanting melody "Miami," a filmy bit of web-like Vogue hair-net, a daintily *chic* Kleinert wave-hat, one of Jantzen's form-fit swimming togs, the sheer silkiness of famous exquisitely packaged Rigaud's Talcum or Gotham Gold Stripe Hosiery.

'Miami' Waltz Song Is Real Hit

The "Miami" waltz is a really beautiful number. One of those tuneful bits for which so many composers strive and so few attain. It is one of those ideal waltzes which will remind its hearers of sweethearts and summer nights, crescent moons, subtle perfumes and first kisses. Its memory lingers and leaves a longing.

A complete score has been arranged for your orchestra. Feature the music. Have a contest for new song verses. Stage a waltz contest. Get the Chamber of Commerce to back you up in a campaign to procure a song that will put your town on the map as this one has done for the famous Florida resort.

A BIG THREE-WAY MONEY TIE-UP

The finishing touch that completes perfection! Rigaud's Talcum! The talc with the Parisian name exuding the fragrance of Mary Garden perfume.

Here is a product backed by an intensive advertising campaign that makes it known from coast to coast. A window display of the daintily packaged toilet requisite tied-up with stills from "Miami" will mean big business for both you and the merchant.

GOLD STRIPE HOSIERY ATTRACTS ATTENTION

Silk hosiery has a universal appeal, and in Gotham Gold Stripe you are offered a tie-up that will stop traffic before your dealer's window and at your box-office.

There are all sorts of stills that come with "Miami" which offer ideal hosiery tie-ups. And don't think for an instant that the "Miami" beauty galaxy doesn't show hosiery to excellent advantage.

A LUXURY PERFUME GETS 'MIAMI' MONEY

Cheramy, Inc., present you with a class tie-up on their nationally advertised perfume known as Cappi.

Cappi is now sold by over 5,000 dealers. Your local druggist can't go wrong on this one. Thousands of women have named Cappi their favorite. A superb window display goes with this tie-up. A special floor plan is given the dealer for the window dress.



Betty Compson in

M

Reports From Everywhere That Indicate a Box-Office Sensation

"'MIAMI' opened with a bang. Opening day eclipsed only by 'Hunchback of Notre Dame.' 'MIAMI' one of the classiest pictures ever shown in Capitol Theatre. Compson great favorite. As box-office attraction 'MIAMI' is one hundred proof sure-fire. Give us more pictures like 'MIAMI' say all of our patrons. We second the request." —*Charnisky & Stinnett, Capitol Theatre, Dallas, Texas.*

"Opened 'MIAMI' Saturday, May 24th, despite weather conditions and strong opposition had largest receipts in last six weeks. A real audience picture and a credit to Betty and Hodkinson."

—*R. A. MacMullen, Merrill Theatre, Milwaukee, Wis.*

"'MIAMI' just closed big week in spite of three days of cold, rainy weather, which did not keep crowds away from the Kings. Consider 'MIAMI' Compson's best to date and one of the biggest box-office attractions we have had this year."

—*Wm. Goldman, Kings Theatre, St. Louis, Mo.*

"'MIAMI' opened big. Picture well received by audience."

—*Metropolitan Theatre, Los Angeles, Calif.*

"'MIAMI' opened to biggest business of the year yesterday and today against opening two big resorts. Give us more like this one."

—*Ralph Kreutzberger, Mgr., Amer. Theatre Salt Lake City, Utah.*

SET YOUR PLAY DATE NOW

and

CASH IN WITH THIS MONEY-GETTER

"Miami" waltz dedicated to
Betty Compson



A tie-up with every music
store in your town

Seeing is Believing ~ Prints at all Exchanges

I AM I

Story by JOHN LYNCH
an Alan Crosland Production

Produced by TILFORD CINEMA CORPORATION
with a cast of exceptional merit including

LAWFORD DAVIDSON
HEDDA HOPPER
J. BARNEY SHERRY
LUCY FOX
BENJAMIN F. FINNEY, JR.

Distributed by
HODKINSON

Foreign Distributor
WM. VOGEL
Distributing Corporation ~

Season 1924-1925 ~
30 first-run pictures



NATIONAL Tie-Up SECTION



The Very Same Millinery The Mermaids Wear In 'Miami'

KLEINERT'S MILLINERY FOR MERMAIDS—known from coast to coast—is exactly what you will see on all the bathing beauties in Miami. Can you imagine Betty Compson selecting anything but the most practical and stylish headgear for bathing? Hardly. And we can't think of any better reason for your making doubly sure that this window display tie-up possibility is yours for keeps when you play Miss Compson's latest Hodgkinson feature, "Miami," at your theatre. Simply sign the coupon and let us ship our superlative displays so that you can hook up with our dealers in the best business windows of your community.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,

45 West 45th St., New York City.

Please have the Kleinert Rubber Company forward their special window displays so I can take advantage of this national tie-up with my showing of "Miami."

Name

Theatre

Town State

"Miami" How Many
Play Dates Desired

Kleinert's
REG. U.S. PAT. OFF.

At the time rubber was discovered, swimming was not a pastime popular with ladies—now the fascinating rubber millinery designed for the mermaids lures more and more of them every season. You can get them at the box-office through the dealer's window with this national tie-up.



NATIONAL Tie-Up SECTION

DON'T MISS BATHING GIRL STUNTS

Here Is Your Chance to Pack Them In On the Hottest Nights

BETTY COMPSON and the other beautiful girls featured in the Hodkinson speed-play "Miami" give exhibitors every chance in the world to stage some bathing girl stunts that will set the town by the ears—and eyes.

There is nothing more appealing to either men or women than beautiful forms clad in the raiment assumed for a dip. And there are girls in your community—bathing girls—who will make old Father Neptune have young ideas.

Stage a bathing suit contest. It will crowd the house. Arrange with your local merchant to offer prizes of swimming suits to the most beautiful girl arrayed in the most beautiful costume. Advertise the contest in the papers, and you will play to S R O—and not much of that.

Betty Compson in her red bathing suit will attract attention anywhere, and a cut-out showing the beauty prepared for a dip in the briny, accompanied by a card telling of your bathing girl contest, will bring entries galore.

Another one is a bathing girl jazz orchestra. Get a feminine orchestra and dress them in the latest vogue of swimming suits. Feature them as a prologue, and they will pack the house.



BETTY COMPSON is a sight for sore eyes in Hodkinson's "Miami." Here she is all fixed up for hot weather, easy to look at, and enjoying the radio while she "looks 'em over" from her yacht.



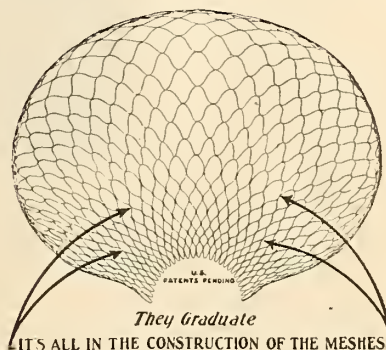
Tie-Up Your Window Display With This Thought:

The Girls in 'Miami' Wear VogueNests—There's a Reason

M IAMI BREEZES are very little different from the breezes this Summer all over the country. After a dip at the beach or in the lake of your own community! After a drive in your car for an outing! Up in the woods! Anywhere! And just as the girls in Miami know the essential hair net for style and durability, the girls of your own community know that the VOGUE HAIR NET is the one best bet of them all.

Think, then, of the exploitation possibilities at your very door by tying up a window display of Vogue Hair Nets with your showing of Betty Compson's latest breezy photoplay, "MIAMI." Such a co-operative bit of showmanship and merchandising means just two big things: more patrons at your theatre and more sales for your friend merchant, who is our dealer. Get in on this possibility right now. If you haven't booked the picture get in touch with your nearest Hodkinson exchange and settle that part—the play dates. Then get in touch with us by signing the attached coupon and mailing it immediately.

SEIDNER &
HITZIGRAPH, INC.,
1146 Broadway, New York.



Clip This Coupon

EXHIBITORS TRADE REVIEW.

45 West 45th St., New York City.

Please have Seidner & Hitzigraph, Inc., forward their special window display material so that I can take advantage of this national tie-up on "Miami." I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

Name

Theatre

Town State

"Miami" Play Dates

No. of Display Sets Desired.....

NATIONAL Tie-Up SECTION

Rigaud's



*Fragrant with Parfum
Mary Garden*

WHO IN THE LAND does not know of the fragrance and superlative qualities of MARY GARDEN Face Powder and Rouge. The beautiful girls shown in a majority of the still photos from the picture MIAMI all represent the fragrant and vibrancy of youth that makes this tie-up so worth while from a co-operative exploitation viewpoint. The window displays are beautiful. Our dealers will be glad to join with every exhibitor who books the picture in tying the Rigaud message with your message of Miami. It means you are appealing to every feminine fan in your community. Every woman who prides herself in appearance. And what woman does not? Simply sign the coupon below when you book the photoplay and the co-operative ball will start rolling in your direction.



Geo. Borgfeldt & Co.
16th Street and Irving Place, New York

Parfumerie Rigaud

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

I want to tie up with Rigaud's Mary Garden Face Powder and Rouge on my showing of Miss Betty Compson's photoplay, "Miami." Please start the ball rolling without obligation or cost to me.

I am going to play "Miami".....

On (dates)

Name

Theatre

Town State

Number of displays I would like to arrange.....

NATIONAL Tie-Up SECTION

Play Bathing Fad for 'Miami' Money

EVERY community has some spot where folks throng in the summer time to frisk about a bit on the shore and have a plunge into the cooling depths of ocean, bay, river—or perhaps just plain swimming pool.

There is in every town some place to go for a dip. And, of course, at that place there is a bathing pavilion, more or less a picnic ground, and the usual number of concessionaires.

Remember that "Miami," the picture that will eventually play your theatre, is essentially a bathing picture. It is a "shore" picture—picture featuring bathing beauties de luxe—with no other than Betty Compson, herself, topping the list.

EXHIBITORS TRADE REVIEW, with these things in mind, has provided you with a set of National Tie-Ups absolutely *apropos* to the picture. With them you can tie-up with every beach resort in your neighborhood.

Get together with your tie-up dealers. They will lend every co-operation. They will all be able to exploit their merchandise—not only in town, but at the shore. And don't think for an instant that cut-outs and stills from this production displayed at bathing places will fail to pack 'em in at the theatre when they return to town in the evening.

The proprietors of the bathing pavilion or swimming pool will be more than happy to co-operate with you. Let them have some of the stills and you can fix it so that their merchandise will sell better and they will be able to sell more hosiery, bathing caps, etc., than for many a long day.

Then by way of reciprocity there is no reason why they should not have a little ticket agency selling tickets for "Miami." Folks will buy them and stop to see the show on the way home.

Your Lobby Can Sell Bathing Fans

Don't overlook the chance to use your lobby to the utmost on "Miami." It is essentially a summer attraction, and you can make your lobby most attractive and inviting on the hottest night. The stills of Betty Compson alone, in her alluring bathing attire shown in illustrations, will draw 'em inside.

You could rig the front of your box-office like the ticket window of a bathing pavilion. Feature signs like these: "Come on In. The 'Miami' Water Is Fine. See the Most Beautiful Bathing Girl of Them All—Betty Compson."

Place a box in your lobby for votes

DO I PASS?

IN this eye-arresting scene we see Betty Compson in "Miami," the Hodkinson feature with the bathing girl allure, presenting herself to her indulgent father for his approval. If father did not think that she would pass in this alluring bathing attire then we have no respect for his opinion. This is only one of many entrancing scenes in this attraction. Betty is the bathing girl de luxe. She proves it all the way through this screening.



as to the various types of bathing girls. You can work up a list that will get every bathing fan enthusiastic. Here are some suggestions for the contest:

1. Who Is the Most Popular Bathing Girl?
2. Who Is the Prettiest Bathing Girl?
3. Who Is the Best Girl Swimmer?
4. Who Is the Best Male Swimmer?

Prizes can be donated by the tie-up merchants. The prizes can be placed on exhibit in your lobby. The awards will be made on Saturday evening. You will pack them in on this one.



GET IN THE SWIM!

HERE is just one of the many stills showing how you can easily attract the interest of summer girls and men in the beach picture de luxe—Hodkinson's "Miami."

Headline Yourself With Bathing Carnival

A Bathing Carnival would be a corking piece of publicity to put over on your showing of "Miami." It could be worked in co-operation with business interests in your city who would benefit from it as much as would your theatre.

Try to interest your local newspaper. You can sell him the idea in this way: If he took the project up with some nearby summer resort, he could get the various amusement places to come across with advertising that would reimburse the paper for its part in the plan.

A certain day could be set aside—a Saturday afternoon, preferably. Various events could be arranged, and a real live program worked up.

Beach games, music, a parade, bathing beauty contest, and carnival events in the evening, along with dancing.

It would be a real novelty which would prove of real financial advantage to every business interest that got behind the event.

Get your Board of Trade interested. Have the merchants in the National Tie-Ups offer prizes for the various featured events.

Have them advertise it in their window displays. Announce it from your theatre at every performance.

Here is a chance for the tie-up dealers to work a split-a-page ad that will be a winner. An announcement of the Bathing Carnival would occupy the center of the full-page smash. Their announcements of their window displays and your ad of "Miami" would certainly prove a piece of publicity that would bring big returns to everyone concerned. And at a nominal cost.

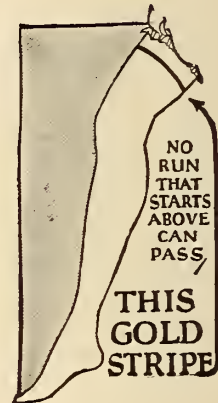
NATIONAL Tie-Up SECTION

GOTHAM **GOLD STRIPE** REG. U.S. PAT. OFF. SILK STOCKINGS

*Are As Popular With the Ladies
As the Breezes of 'MIAMI'*



WHEN you play "Miami" at your theatre you are going to be blessed with plenty of exploitation ammunition that surely should spell a packed house for you. Especially during the warmer months. Because the very atmosphere of Miami is irresistible. But, if you overlook the possibilities of a window display tie-up with Gotham Silk Hosiery for Women, you are overlooking one of the surest and strongest attention arresters that goes with the picture's possibilities. Every woman is always alert to the new shades and styles of Gotham Stockings. And especially the new lower prices.



FATHER AND SON BOTH LIKE TO HELP MOTHER AND SISTER SHOP WHEN
THEY START LOOKING FOR GOTHAM STOCKINGS. THAT MEANS
YOU ATTRACT THE ATTENTION OF EVERYONE

SAY IT WITH A GOTHAM WINDOW

GOTHAM **GOLD STRIPE** REG. U.S. PAT. OFF. SILK STOCKINGS

Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have Gotham Silk Hosiery Co.
forward their special window display
material so that I can take advantage
of this national tie-up with "Miami."
I have listed herewith my play dates
and the number of play sets I can use.

Name
Theatre
Town State
"Miami" No of Displays
Play Dates Desired

NATIONAL Tie-Up SECTION

PLAY THESE UP FOR 'MIAMI' MONEY

*Betty Compson Gives You a Chance
to Feature Bathing Girls*

A FEW exhibitors may be sufficiently fortunate to have a real tank in which the girls may dive. But if not, why not try this one: Behind a scrim have several bathing tents erected. They will just be large enough to allow the girls room to turn around. Their figures will be silhouetted as they disrobe and don the apparel of the bath. Then as the lights go up have them grouped about a ladder leading to a spring board, with one balanced on the board in the attitude assumed preparatory to making a headlong dive.

Bathing Girl Prologue

There are a variety of pretty and effective stunts that will suggest themselves to you by way of featuring pretty girls in bathing suits, and don't ever forget that there is no more alluring subject in the world.

Another prologue idea would be to have a group of girls and good looking chaps gather around the stage-beach clad in swimming garments and singing the song "Miami." A tuneful ballad that will send your audience out humming the refrain.

Play the bathing girls and you will be able to laugh at hot weather. Your audience will come to your theatre in preference to any summer resort within miles of your lobby.

Cut-Out Feature

The tie-up with Jantzen, "The Nation's Swimming Suit," gives you the advantage of the all-summer advertising of this manufacturer appearing in every issue of Saturday Evening Post.

You can secure from this advertiser a high grade colored cut-out showing a beautiful girl garbed in a red suit featured in a diving pose. It is a corker. It catches the eye, and holds it.

Attach some of these to your marquee or suspended on strings across the lobby entrance. Swinging to and fro, they will prove a knockout. This attractive cut-out is known as the windshield sticker, as it was originally planned to use it on autos. Place some of these on motor cars around town, and with the posters swinging from your theatre front, you have a tie-up that brings the publicity right to your box-office.

We are trying to emphasize the possibilities for publicity you can gain from playing up Betty Compson as the Bathing Girl, as any exploitation on this line is your best bet.

Work every stunt possible with bathing resorts.

CAPPI WINDOW DISPLAY

TIED UP WITH

'MIAMI'

MEANS YOU ARE SURE
TO SELL MORE SEATS
WHEN YOU PLAY BETTY
COMPSON'S LATEST FILM

CAPPI PERFUMES and the general line of Cappi Products, including Cappi Toilet Water, Cappi Bath Salt, Cappi Tale, etc., mean as much to the woman aspiring to health and beauty as anything which can possibly attract her attention. And if you doubt that every girl in Miss Compson's latest photoplay, "Miami," is anything short of healthy and beautiful, just look over the still photos. By using them in a tie-up with the Cappi window displays, you are insuring yourself with a capacity audience. Every woman is a real prospect. To her the Cappi Window is irresistible. Don't delay. Don't hesitate. Just as soon as you book the film, sign the attached coupon and mail it to the EXHIBITORS TRADE REVIEW and the display will be shipped direct to you.



CHERAMY, Inc.

102 West 72nd St.,
New York

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Clip This Coupon

Please have Cheramy, Inc., forward their special window display material so that I can take advantage of this national tie-up with "Miami." I have listed herewith my play dates and the number of display sets I can use in my exploitation campaign.

Name

Theatre

Town State

"Miami" No. of Displays
Play Dates Desired

A GREAT PICTURE PLUS GREAT EXPLOITATION,

Don't Ask Us If It Is a Money Maker-Ask Them

Rivoli, New York (first run full week). Loew Circuit, New York, N. Y.; Strand, Hartford, Conn.; Tivoli, Jersey City, N. J.; Newark, Newark, N. J.; Capitol, Passaic, N. J.; U. S. Photoplay, Paterson, N. J.; Princess, Waterbury, Conn.; Fox Liberty, Elizabeth, N. J.; Star, Newburgh, N. Y.; American, Troy, N. Y.; Loews, New Rochelle, N. Y.; Palace, Cedar Rapids, Ia.; Rialto, Allentown, Pa.; Bijou, Atlantic City, N. J.; Capitol, Reading, Pa.; Grand, Pittsburgh, Pa.; Virginia, Wheeling, W. Va.; Kings, St. Louis, Mo.; Grand, Alton, Ill.; Strand, Springfield, Ill.; Strand, Evansville, Ind.; American, Salt Lake, Utah; Granada, San Francisco, Calif.; Lyrics, Stockton, Calif.; Columbia, Washington, D. C.; Colonial, Hagerstown, Md.; Amusu, Winston Salem, N. C.; Imperial, Newport News, Va.; Narva, Norfolk, Va.; Bijou, Richmond, Va.; Metropolitan, Los Angeles, Calif.; Pantages, Minneapolis, Minn.; Palace, Memphis, Tenn.; Crown, Mobile, Ala.; Howard, Atlanta, Ga.; Empire, Montgomery, Ala.; New Arcade, Jacksonville, Fla.; Fairfax, Miami, Fla.; Imperial, Asheville, N. C.; Imperial, Charlotte, N. C.; Imperial, Colubbia, S. C.; Victory, Tampa, Fla.; Modjeska, Augusta, Ga.; Grand, Columbus, Ga.; Rialto, Macon, Ga.; Lucas, Savannah, Ga.; Tivoli, Chattanooga, Tenn.; Riveria, Knoxville, Tenn.; Fenway, Boston, Mass.; Crown, New London, Conn.; Breed, Norwich, Conn.; Rialto, Fall River, Mass.; Strand, Haverhill, Mass.; Strand, Malden, Mass.; Fellsway, Medford, Mass.; Gordon's Olympia, New Bedford, Mass.; Central, Somerville, Mass.; Poli Palace, Springfield, Mass.; Star, Taunton, Mass.; Poli Plaza, Worcester, Mass.; Colonial, Newport, R. I.; Imperial, Pawtucket, R. I.; Rialto, Providence, R. I.; Rialto, Woonsocket, R. I.; Community, Newton, Mass.; Rialto, Bloomington, Ill.; Le Claire, Moline, Ill.; Palace, Fort Wayne, Ind.; Temple, Hammond, Ind.; Orpheum Palace, South Bend, Ind.; Burke, Kenosha, Wis.; Strand, Madison, Wis.; Merrill, Milwaukee, Wis.; New Majestic, Austin, Texas; Palace, Fort Worth, Texas; Queen, Galveston, Texas; Capitol, Dallas, Texas; Joie, Fort Smith, Ark.; Capitol, Little Rock, Ark.; Palace, Muskogee, Okla.; Criterion, Oklahoma City, Okla.; Rialto, Oklahoma City, Okla.; Queen, Houston, Texas; Empire, San Antonio, Texas; Hippodrome, Waco, Texas; Strand, Wichita Falls, Texas; Victory, Denver, Colo.; Rialto, Colorado Springs, Colo.; Rialto, Pueblo, Colo.; Regent, Grand Rapids, Mich.; Mecca Palace, Saginaw, Mich.; Miller, Wichita, Kansas; Hippodrome, Joplin, Mo.; Landers, Springfield, Mo.; Rialto, Tulsa, Okla.; Capitol, Cincinnati, Ohio.

Betty Compson

in

"MIAMI"

Story by

JOHN LYNCH

An ALAN CROSLAND Production
Produced by

TILFORD CINEMA CORPORATION

Distributed by

HODKINSON



NATIONAL Tie-Up SECTION



Here's How National Tie-Ups Work

THESE illustrations give positive eye-proof of the pulling power of National Tie-Ups for Metro-Goldwyn's picture, "A Boy of Flanders." Every time you book a feature listed in this extraordinary Exhibitor Service, you present yourself with a free exploitation campaign. That means your receive standardized national window displays on one-half dozen or more products that are household words in every American home. You can literally corral the classiest windows on your Main Street for the run of your picture. Only through Exhibitors Trade Review is this gigantic publicity available to theatre owners. Read the full page announcement in this issue, giving complete listing of tie-ups. Over fifty merchandise leaders. All yours. Check your choice. Send them in to the Review. Any kind of window you want. From hose to hats. Clip current coupons.



Fifty Tie-Ups Shout For You!

The Biggest Boost Ever Given to Showmen—National Tie-Ups

THE present tie-up, Hodkinson's "Miami," featuring Betty Compson, is No. 8 in the smashing series of National Tie-Ups we are presenting to Exhibitors.

Now the Service is admitted by leaders of the industry to be the biggest constructive campaign for helping theatre owners that has ever been launched and successfully carried out.

When you run a National Tie-Up feature, the word "Booking" takes on a new meaning. The ready-made tie-ups you get with the picture put the OK in Booking.

It means box-office insurance. A gilt-edged bond that goes with your film rental. No guess work. No "ifs," "ands" or "buts."

Look what you get! A great photoplay bursting forth upon your city, heralded by the combined publicity of a powerful aggregation of national advertisers known from one end of the continent to the other.

Winning Combination

The biggest men in the motion picture business admit publicly that the National Tie-Up section of EXHIBITORS TRADE REVIEW offers the grandest box office boomer ever handed to Showmen. A delectable exploitation feast served on a silver platter of publicity! And its all free—gratis—and for nothing. Not a nickel needed!

And likewise the national organization of merchants display advertisers tells store dealers in its publication that National Tie-Ups is their one best bet for window display publicity.

So there you are! That makes it unanimous. The powers that rule both motion pictures and merchandising publicity state openly that National Tie-Ups mean Dollar Success for Showmen and Dealers.

"One for All—All for One." Exhibitor and dealer work hand in hand. That's the spirit of National Tie-Ups. And you can't beat that combination.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

Some Partners

And what do the manufacturers of nationally advertised products think? There's only one answer. Glance down the honor roll of manufacturers who have become your business partners.

You'll find the complete list elsewhere in this issue. That tells the story. Look at the names. You know them as well as your own. And millions of citizens of the U. S. A. greet these products as old, beloved friends. Substantial staple products manufactured by solid reputable concerns and advertised nationally by the best publicity brains procurable with a monstrous bank roll.

Can you fool million dollar advertisers like these? They have made a science of spending their money where it will get cash returns. They are not gamblers. They are shrewd financiers. They are with us. They are right behind you and your National Tie-Up picture. Are you with them?

Check the List

The best windows in your city are all set to shout for your theatre.

The work has all been done for you. The scientific advertising machinery of million-dollar organizations is waiting for you to press the little button which will electrify it into action in your behalf. And the little button which ignites the vital spark is merely the coupon which you clip and mail in. The minute you do that things begin to happen. And your bank balance grows. Everything is ready to flood your neighborhood with exploitation such as was never before dreamed of.

BOX OFFICE REVIEWS

HUMAN APPEAL IN 'THE TURMOIL'

Screen Adaptation of Booth Tarkington Novel Offers All Necessary Elements for Box Office Success

THE TURMOIL. Universal-Jewel Photoplay. Author, Booth Tarkington. Director, Hobart Henley. Length, 6,741 Feet.

CAST AND SYNOPSIS

Bibbs Sheridan	George Hackthorne
James Sheridan, Sr.	Emmett Corrigan
Mary Vertrees	Eleanor Boardman
Mrs. Vertrees	Kitty Bradbury
Jim Sheridan, Jr.	Theodore Von Eltz
Roscoe Sheridan	Edward Hearn
Sybil Sheridan	Eileen Percy
Edith Sheridan	Pauline Garon
Mrs. Sheridan	Victory Bateman

James Sheridan, Senior, industrial magnate, insists that his three sons, Jim, Roscoe and Bibbs, follow the commercial trail he has mapped out for them. Two are willing, but Bibbs, who has literary ambitions, breaks under the strain. Recovering, he resumes his toil. Jim, engaged to Mary Vertrees, is drowned by the bursting of a dam. Roscoe's martial relations become badly involved. Bibbs is in love with Mary. After many domestic disasters, Sheridan, Senior, realizes that he has made a mistake. He devotes himself to Bibbs and brings about a marriage between him and the girl he loves.

By GEORGE T. PARDY

YET another Universal-Jewel goes over the top with a bound and scores a palpable hit! There's unadulterated good stuff in "The Turmoil," all of which bears the genuine "human nature" brand, domestic drama so true to life that it is certain to awaken sympathetic throbs in the hearts of the on-lookers.

Presented by a cast of sterling value, well directed and handsomely photographed, this latest adaptation of a Booth Tarkington novel possesses all the elements of mass appeal and registers as a sure-fire box office asset for any theatre.

It's one of those rare examples of a film which drives home a useful moral with tremendous force without any sacrifice of entertaining power. The self-made, successful father whose mind is centered on money-making and the endeavor to shape his children's destinies in a similar mold to that which has developed him as an industrial king, stands out in the story, a living monument of iron-willed selfishness, so real that you feel that he is no mere flight of fancy, but a type like'y to be encountered anywhere, at any time.

The same atmosphere of realism envelops the other characters. They are everyday folk whose everyday joys and sorrows find an answering echo in your own emotions. And herein lies the true dramatic strength of this production—its clear-cut reflection of actual life as shown by the mirror of the screen.

Director Hobart Henley has dealt with the manifold troubles of the Sheridan family as only a master craftsman could. He had wonderful material to work with, both as regards players and literary treasure, but all praise be to his skill, just the same, for we all know that have the touch of a blundering director can create with the finest output of the best author's brain.

One of the most poignant situations is that in which the family mourn the death of Jim Sheridan through the breaking of the dam, and here Mr. Henley's excellent judgment is keenly manifested, for a sense of agonizing grief is suggested and projected without any unnecessary bal'hooning or picturizing of physical suffering.

That bursting dam scene, by the way, is wonderfully well handled, putting over a soul-stirring thrill, when one little leak leads to another, and finally a dark, menacing wall of water sweeps everything before it to destruction.

Those who retain grateful memories of the superb work done by George Hackthorne in "The Merry-Go-Round," may well look forward with eagerness to this actor's splendid portrayal of Bibbs Sheridan, a performance notable for its artistic polish and pathetic appeal. Emmett Corrigan has never appeared to better advantage than in his wonderfully impressive impersonation of the grim, dominating Sheridan senior. Eleanor Boardman registers as a wistfully appealing heroine, Eileen Percy shines as the irritating Sybil, and Pauline Garon plays the youngest daughter with sparkling vivacity. Space does not permit of further detail, but it may truthfully be said that every member of this remarkably fine cast contributes heavily to the feature's success.

The fame of Booth Tarkington as a "best-seller" of guaranteed drawing power naturally suggests tie-ups on a big scale with book stores. Play up the principals in exploiting the film, but remember that each member of the company is well known to the fans and deserves mention.

You can emphasize the fact that "The Turmoil" is particularly well suited to the "family circle." Don't forget the big thrill scene furnished by the breaking of the dam, and refer to this production as worthy successor to "The Flirt," another Universal picture directed by Hobart Henley which proved a great money-maker.

* * *

JUST AN AVERAGE FILM

'Broadway or Bust's' Drawing Power Lies Solely in Star's Popularity

BROADWAY OR BUST. Universal Photoplay. Authors, Edward Sedgwick and Raymond Schrock. Director, Edward Sedgwick. Length, 5,272 Feet.

CAST AND SYNOPSIS

Dave Hollis	Hoot Gibson
Virginia Redding	Ruth Dwyer
Jeff Peters	King Zany
Count Dardanella	Fred Malatesta
Freddie	Stanhope Wheatcroft
Mrs. Dean Smythe	Gertrude Astor

Left a fortune, Virginia Redding jilts Dave Hollis and goes to New York, where she breaks into society. Dave sells his ranch for a million, due to the discovery of radium. He and his pal Peters arrive in New York, engage a suite in a fashionable hotel for their horses and become the sensation of the hour. They meet Virginia, who is abducted by Count Dardanella, rescued by Dave and weds her old sweetheart.

By GEORGE T. PARDY

A COMEDY drama of no particular originality either as regards plot or handling, "Broadway or Bust" does not measure up to the standard of the best Hoot Gibson releases. As a program attraction it will probably "get by" in houses where the star reigns as favorite, for Hoot works with an energetic devotion worthy of a better cause and managers to squeeze a lot of fun out of a story overloaded with hokum trimmings.

The leading man only appears in his usual cowboy regalia for a few opening shots, then he and his pal are seen parading around New York clad in painful'v new and ornate garments of pronounced "hick" variety, with gallant steeds occupying a swell hotel suite.

The hero's ignorance of city customs and social ethics result in his getting into all

sorts of queer mix-ups, and when he is "taken in hand" by the society leader who has his former sweetheart in tow, matters become still more complicated.

There's a strong bur'esque flavor to the whole picture, which cannot be viewed seriously from any angle. Its action is a bit deliberate at times but speeds up considerably as the last reel slides into a melodramatic finish, with Dave Hollis rescuing his girl from a beastly foreign Count, who has abducted her.

One of the most amusing incidents is the stabling of the horses in a hotel apartment and their introduction to the fashionable lady who lures Dave aboard her yacht as a guest.

Hoot Gibson's work as the greenhorn visitor to the city of bright lights is excellent, in fact his versatile performance is the one thing of guaranteed merit in the film. Ruth Dwyer fills the heroine role acceptably, Gertrude Astor plays Mrs. Dean Smythe tolerably well and the support is adequate.

The photography shows some good Western stuff at the start, the New York shots are skillfully filmed and clear lighting effects achieved. The subtitles are terse, witty and a big help in developing the course of events.

The title is attractive and ought to prove useful in your exploitation campaign. Play up Hoot Gibson, he is your best bet so far as advertising the pictures goes. But refrain from boosting "Broadway or Bust" as one of his best screen contributions, if you want to preserve a reputation as a just judge of entertainment values.

* * *

GILBERT IN STRONG ROLE

'Lone Chance' Presents Fox Film as Hero of Many Trials

THE LONE CHANCE. Fox Photoplay. Author, Fred Jackson. Director, Howard Mitchell. Length, 4,385 Feet.

CAST AND SYNOPSIS

Jack Saunders	John Gilbert
Margaret West	Evelyn Brent
Lew Brody	John Miljan
Governor	Edward Tilton
Warden	Frank Beal
Burke	Harry Todd

Margaret West, Governor's daughter, kills a man who persecutes her. Jack Saunders, penniless inventor, is persuaded by politician Burke in return for a promise of money, to plead guilty to the killing, accept a jail sentence and trust to the Governor for an early pardon. He does so, but the pardon is denied. Saunders breaks jail and goes to the Governor's house, where Margaret is being forced into a marriage with Burke. Saunderson's appearance results in Margaret clearing his name. She is exonerated for the slaying and weds Saunders.

By GEORGE T. PARDY

FAR-FETCHED as its plot is, the chances are strongly in favor of "The Lone Chance" making an enviable box office record in localities where melodramas of the improbable but exciting brand are joyously received.

You may not feel convinced that a man would be likely to take a chance on a long penitentiary sentence as the hero does in this case. But the picture is so well produced and the circumstances transpiring as a result of Jack Saunderson's risky gamble with Fate so realistically portrayed, that you become willing to believe it for five reels anyway, and watch for the climax with unabated interest.

Certainly Director Howard Mitchell hasn't missed a single opportunity to make the thrills stand out and palpitate furiously.

BOX OFFICE REVIEWS (Continued)

Take Saunder's escape from the "pen," for instance, the ruse by which he throws the prison into temporary darkness and his headlong dive from a wall into the deep waters; there's a situation as gingery and hair-raising as they make 'em. And the scene in which he interrupts the execution of the plan to marry Margaret to Burke is packed with dynamic incident and well developed suspense.

Sympathy for the heroine grows in volume as the story proceeds and a pleasing bit of romance is woven into the finish, when it transpires that she is the girl in quest of whom Jack Saunders hiked to the city in the first place.

John Gilbert's earnest and energetic acting invests the character of Jack Saunders with natural color and warmth, the role calls for considerable emotional ability as well as physical dash and resourcefulness, and Mr. Gilbert is fully equal to these demands. Evelyn Brent is an attractive and appealing heroine and the support thoroughly efficient.

The photography includes many charming exterior views, the interiors are well filmed, deep sets being utilized with great effect in the prison scenes, and good lighting prevails.

Contests might be arranged whereby free tickets could be given for the contestants naming the greatest number of instances in history where "A Lone Chance" has saved a country or turned a tide from defeat to victory in battle. For instance, Paul Revere's Ride. The taxicab reinforcements at the Marne, and Washington's crossing of the Delaware.

Exploit this as a straight melodrama, the kind of thing which keeps an audience guessing and gasping from start to finish, alive with pungent thrills and diffusing romantic heart interest. Play up John Gilbert generously and mention Evelyn Brent, as the latter has appeared in a variety of important roles and has a fan-following.

* * *

GOOD ATTRACTION FOR HOT WEATHER

*Elinor Glyn's Satirical Domestic Story
Translated Into Farce Comedy
of Likely Box Office
Possibilities*

*HOW TO EDUCATE A WIFE. Warner
Brothers Photoplay. Author, Elinor Glyn.
Director, Monta Bell. Length, 6,800 Feet.*

CAST AND SYNOPSIS

Mabel Todd	Marie Prevost
Ernest Todd	Monte Blue
Henry Bancks	Claude Gillingwater
Mrs. Bancks	Vera Lewis
Betty Breese	Betty Francisco
Billy Breese	Creighton Hale
Robert Benson	Edward Earle
Katinka	Nellie Baker

Ernest Todd's business schemes all go wrong. His friend, Billy Breese, advises him to enlist the charms of his wife, Mabel, as a means of winning customers. Ernest disagrees with this idea. He quarrels with Mabel when she accepts a customer's attentions and they separate. Later they meet and pretend to be reconciled in order to assure the signing of a big policy. A series of wild misadventures result, but in the end the deal is made and the Todds are reunited.

By GEORGE T. PARDY

A FARCE comedy in which the spirit of satirical humor is developed to the 'steenth degree, "How to Educate a Wife" trips along at a merry pace, mingles jazz and modern business methods with amusing domestic complications; providing light, agreeable entertainment of the kind likely to swell box office receipts wherever it is shown.

The story differs from previous successful

Elinor Glyn screen adaptations in that it treats the sex problem from a frolicsome instead of a serious angle, and we are inclined to think it a change for the better. Certainly one could hardly desire more suitable entertainment for the warm weather period, when patrons naturally prefer the gay to the tragic or partially gloomy trend in pictures.

This film doesn't provide any material for heavy thinkers to perspire over, but the most confirmed grouch can hardly fail to respond to its vivaciously sparkling mirth, colorful, "peppy" action and realistic appeal.

The martial troubles of the Todds begin in the opening reel at a convivial party run in the most approved modern style, where flappers "flap" joyously, jazzing tactics reign supreme and wife Mabel incurs hubby's displeasure by promising to dine with Henry Bancks. Though the latter is a good prospect for a big insurance policy, such being the business Ernest Todd is trying to build up, Ernest doesn't approve of Mabel's first-aid vamping methods.

So they separate and the husband has an awful time endeavoring to "keep house" by himself. His experiences in this venture are funny enough to make a stone dog grin in sympathy, and "get over" all the more convincingly because they seem like a slice out of real life.

The fake reconciliation between the Todds, when they entertain Bancks at their home with temporarily disastrous results, is a sure-fire laugh episode which leads up to a crashing climax, with the trio engulfed in a lake, as their auto escapes control. But the Todds triumph, for Bancks is so badly scared that he insists on signing the policy at once and the warring couple formulate a peace party.

All of which is excellent fooling, never strung out to a tiresome extent and splendidly handled by director and players. From an artistic standpoint the feature ranks high, the settings are elaborate, interiors and exteriors beautifully photographed and fine lighting effects attained.

Marie Prevost and Monte Blue carry off the main dramatic honors. Miss Prevost plays the role of Mabel Todd with her usual keen sense of comedy values and wears a variety of handsome gowns with distinctive grace. Monte Blue has never done better work than his impersonation of the well-meaning but bewildered Ernest, whose attempts to make his energetic, coquettish spouse conform to sedate standards of behavior fail so lamentably.

The support is worthy of the principals, Claude Gillingwater furnishing a side-splitting character sketch of Henry Bancks, Creighton Hale scoring a hit as Billy Breese; and other members of the carefully selected cast giving smooth, well balanced performances.

The title is a winner and should be played up to the limit in exploiting the picture. Elinor Glyn has an immense following among lovers of colorful fiction and her name will draw them in. Marie Prevost and Monte Blue must be given plenty of publicity, as both are extremely popular with the movie fans.

Start an essay contest among the flappers of your town on "How to Educate a Wife." Tie-up with bread companies, using display cards bearing "Educate your wife to use Bread." Tie-ups can be easily arranged with beauty parlors and electrical household equipment.

Claude Gillingwater, Creighton Hale, Vera Lewis and Betty Francisco are also worth while advertising. Boost the story as one of the merriest domestic complication farce comedies of the screen, your patrons will agree with this verdict.

TITLE TELLS THE STORY

*'High Speed' Fast Comedy-Drama and
Good Program Attraction*

HIGH SPEED. Universal Photoplay. Author, Fred Jackson. Director, Herbert Blache. Length, 4,927 Feet.

CAST AND SYNOPSIS

Hi Moreland	Herbert Rawlinson
Marjory Holbrook	Carmelita Geraghty
Dick Farrell	Bert Roach
Daniel Holbrook	Otto Hoffmann
Rev. Percy Humphries	Percy Challenger
Burglar	Jule Cowles
Susanna	Cleo Bartlett
Taxi Driver	J. Buckley Russell

Hi-Speed Moreland, noted athlete, loves Marjory Holbrook, daughter of a banker who wants her to wed wealthy Dick Farrell. Holbrook and Farrell lure Moreland into a glove fight with a professional posing as an amateur, but Moreland wins. Moreland and Marjory flee in an auto, pursued by Farrell and her dad. Both cars are pinched for speeding. Marjory frees Moreland with money borrowed from her unsuspecting dad. After many adventures, including a mock marriage performed by a burglar, the lovers are united.

By GEORGE T. PARDY

A BRISK comedy-drama which registers as an excellent program attraction, "High Speed" makes good on its title, keeping the wheels of action whirling merrily from start to finish. It is enjoyable entertainment preeminently suited to the hot weather period, offering a plot of light construction, punctuated with snappy farcical situations, a bit of romantic seasoning, some well defined thrills and a pleasing climax.

The maintaining of suspense in a story where the comedy element predominates is no easy task, it is much to the credit of Director Herbert Blache that he manages to keep the spectators constantly guessing as to what comes next. The continuity is smooth and photography artistic, there are many pretty exterior views, with neat long shots; well filmed interiors and attractive closeups of the principals.

An effective melodramatic episode is that in which Moreland, entering an amateur boxing tourney, is tricked into opposing a professional pug. This is a well staged ring fight, all the more convincing because the hero has a tough time trying to hold his own in the opening rounds. Of course, he scores a victory, but not until he has been made receiver general for what the Irish term—"the length and breadth of a fine licking." Other "peppy" scenes are the flight of the lovers in an auto, the pursuit, arrest for speeding, and their final escape. Marjory's borrowing of a sum of money from her papa, with which she frees Moreland, the old man fancying that she intends to liberate the other suitor, is a comical twist, and the mock marriage celebrated by a burglar posing as a clergyman lends additional zest to the proceedings.

Herbert Rawlinson shows to uncommonly good advantage in his portrayal of Hi-Moreland. He works with unabated zeal and energy, makes an equally vivid impression as scrapper and lover and gets all the comedy values out of his role, which is peculiarly well adapted to the Rawlinson personality. The support is adequate, Carmelita Geraghty figuring as a vivacious, alluring heroine, Jules Cowles contributing an effective character sketch of the disguised burglar, and Otto Hoffman winning favor as the disgruntled father.

Exploit this as a breezy comedy-drama, alive with fast action, smart farcical touches, romance and melodramatic punches. Herbert Rawlinson can be played up as appearing in one of the best roles of his career and tie-ups with auto dealers should be easily arranged on the strength of the pursuit scene.



The Big Little Feature



'GRANDPA'S GIRL'

Educational

2 Reels

Kathleen Clifford in this Christie comedy is responsible for a very clever picture. In most of the picture she takes the part of a boy and does it with great success.

In the opening scenes she is a girl and desires to be expelled from school in order to accompany her grandfather to Europe. She is successful in being expelled but is disowned by her grandfather. He advertises for a grandson and she dresses in boy's clothes and applies. She is accepted and carries out the part in wonderful style. She accompanies her grandparent to a cabaret where he is finally ejected owing to his frisky temperament. Her identity eventually becomes known and all is forgiven.

This is an exceptionally good comedy. Miss Clifford is a knockout in her male attire. She is called upon to fight a pugilist and through some clever manouvering she manages to send him to the mat for the count. She can handle the boxing gloves in a clever fashion and has a wallop that spells oblivion.

This is an unusual comedy and one that has everything that goes to make up entertainment. It starts off with a rush and continues at top speed to the finish. You can book it safely. Give it good advertising and it will please your audience.

GET YOUR SHARE!

IF you haven't already planned for an all short subject program you are permitting other exhibitors to get the jump on you. More and more progressive showmen are giving their patrons a good varied program of short subjects and reports all indicate that the programs are popular.

The writer dropped in to see pictures in two of New York's largest picture theatres last week. On each bill was an exceptionally good short comedy. The features were quite ordinary. During the showing of the comedies the patrons laughed heartily. At the finish of the comedies there was snickering for several minutes and a buzz of comment. At the conclusion of the features there was no comment. The shorts had registered stronger than the feature.

What is true of New York in this respect is true of every town in the country and if metropolitan audiences comment favorably on short subjects there is every reason to believe that audiences everywhere will register the same.

Give your patrons a treat with an all short subject program. It is surely worth a trial.

'DON'T PARK THERE'

Pathe

2 Reels

If you think you have trouble finding parking space, wait until you see Will Rogers trying to find standing room for his flivver. He starts from his home in Kansas and travels all over the country looking for a space. The picture is a scream and one that will appeal to anyone who owns a car.

He starts out with a brand new flivver and by the time he goes through two reels there is little left of the faithful machine. It has lost its fenders and windshield and top. Will is not easily discouraged and in his inimitable way gets many laughs.

One of the funniest incidents is his attempt to keep ahead of the fire engine. It is a thrilling scene. Then again when he ties up traffic in Los Angeles and finally deserts the car and starts out afoot.

This is one of Rogers' best comedies. It hits home and everyone will appreciate the many incidents that happen in the life of every motorist. Every auto traffic regulation is broken and the summonses come so fast they finally hide the car completely.

The subtitles are especially humorous and bring many good laughs. The direction is good and the story human. You will be surprised at the amount of fun that can be centered on a flivver.

You can safely book this one and play it up strong.

* * *

'THE FAREWELL'

Educational

1 Reel

Robert C. Bruce presents some wonderful mountain scenes in this subject. It deals with a man who has been in the woods for years and is finally called back to the city to accept a desk job. The scenes show what he will miss most when he is confined to an office.

There are many beautiful shots in this picture. The mountain woods and lakes are wonderful and the photography perfect. There are cloud effects and mountain streams to give action.

This is a good subject and will fit in any program.

* * *

PATHE RELEASES

Will Rogers in "Don't Park There," and Harry Langdon in "His New Mamma" head Pathe's program of releases for June 22. "Young Oldfield," a single-reel Hal Roach comedy featuring Charles Chase, a one-reel Will Nigh Miniature drama, "Her Memory," and "Desert Trails," the fifth chapter of the Patheserial "The Fortieth Door" are also prominent numbers.



When doctors disagree it's tough on the patient. Earl Mohan and Billy Engle in Pathe's "Before Taking" demonstrate a number of things that should not be done. Looks like a bad case of symptoms.

'IN A DROP OF WATER'

Educational

1 Reel

This is one of the microscopic series by Louis Tolhurst and is probably one of the most interesting to date since it deals with a commodity that is used daily by every man, woman and child in the universe. It is a wonderful argument against prohibition.

The water chosen for the experiment is taken from a stagnant pond and placed under a powerful microscope. The number of animalisms is almost unbelievable. Creatures that look like animals from the dark ages are shown and their movements in the slimy ooze are creepy.

The experimenter places a drop of water and the microscope is brought into play and it shows masses of animals swimming around in this small area. To them it is an ocean. Their movements are not in the least restricted by the area.

A glass tube, the thickness of a needle, is used as the playground for millions of small creatures. Under the microscope they are shown moving with great freedom. The creatures are invisible to the naked eye yet under the microscope they are shown in their habitats and their life is carried on in much the same manner as the large animals that we know.

After seeing this subject one is almost inclined to swear off drinking water. It is a very interesting subject and should be shown in connection with health campaigns. Don't fail to get this one.

* * *

'HIS NEW MAMMA'

Pathe

2 Reels

Harry Langdon is a scream in this Sennett comedy. He gets a laugh when he first appears on the screen as a poor country boy on Christmas Eve. His old father comes home in a limousine with a prospective new mamma for Harry. Harry approves of her from the start which doesn't make a hit with father.

Harry is finally driven from home on a cold windy night and beats his way to California, where he becomes a taxi driver. He is called upon to take Mack Sennett's bathing beauties to the sea shore and there he finds his new mamma vamping a wealthy veteran.

Harry learns that the new mamma has cleaned his father of every thing but the snow-shovel and ran away. Harry breaks up the proposed marriage of the vampire and the wealthy party and wins the hand of his sweetie.

This picture is a howl from start to finish. Langdon with his pathetic expression is in a role that fits him admirably and he is ably supported by Madeline Hurlock, Alice Day and the bathing beauties.

You can't afford to miss this one. Mack Sennett has injected everything that goes to make for clean fun.



If Jack Dempsey loses his heavyweight crown he can get a job as cameraman. He is shown cranking a scene in Universal studio. The champ in his spare time from making pictures is learning all he can about the picture business. He is engaged in making a series of fight pictures for Universal.

'YOUNG OLDFIELD'

Pathe

1 Reel

There is speed in this picture. It centers about an auto race in which Barney Oldfield, himself, is a contestant. Charles Chase is a poor drug clerk who has ambitions to drive a high powered car in the cross country event.

The mortgage is due on Charles' home and his mother in her rush to pay off the mortgage forgets the cash and phones Charles to rush it before noon. Charles hurries toward the house but stops to watch a mechanic fix a racing car. Charles climbs aboard and the car starts suddenly.

The daring driver takes to the railroad tracks and beats an express train through a tunnel and finally crashes through the wall of the house.



Monty Banks in Associated Exhibitors "Racing Luck" leads a lively life. He is called upon to do everything from auto racing to ball room dancing.

'THE CHASE'

Educational

2 Reels

This is no doubt the best subject on skiing that has been seen in this country. Daredevil jumping and gliding down almost perpendicular cliffs gives a thrill that comes only when there is real danger.

The subject deals with a skiing contest in which the winner is challenged to act as fox in a chase. He is given a half hour start and the chasers must catch him before sundown. The challenge is accepted and the fox starts on his way. He is an excellent ski artist and some of his escapades are hair-raising. He seems to stop at nothing to keep ahead of the pack and by sheer courage and ability he defeats it.

The picture was taken in the Alps in Switzerland and aside from the thrilling chase, the scenery in itself would make a good subject. The rugged mountains offer unlimited possibilities for the ski jumpers and the canyons present chasms that seem almost bottomless.

In one particular scene the pack is seen close upon the heels of the fox who makes a long glide and jumps across a chasm that makes one gasp. It is nothing for the jumpers to clear the roofs of cabins and glide down the mountain sides with speed that seems almost impossible.

This is an unusual picture and one that should make any audience sit up and take notice. We venture to say this subject will find a good reception with any house.

The picture is well named in "The Chase" and it is no doubt one of the best chase pictures ever put out. This picture depends entirely on the daring of the ski artists, although the scenery is wonderful. The picture is exceptionally well done and we think you will like it.

The Exhibitors Round Table

Exhibitors' Ball

Many exhibitors of the section were present at the ball given a few nights ago at the Hotel Ten Eyck in Albany by members of the recently organized association of film salesmen. Something over 400 persons attended the dance. Among those from out of town were James V. Chest of Canajoharie; Myer Schine and Charles Sesonke, of Gloversville; William Smalley of Cooperstown; Mr. and Mrs. William Shirley, H. J. Farrell, William Farley, Michael Friedman, George Devore and A. De Wolf Veillier, of Schenectady. Many of the exhibitors left by sleeper for the convention in Boston.

* * *

Court Decision

When the Industrial Motion Picture Company launched a popularity competition in Regina, Sask., and claimed to be supported by both the Fox Film Corporation and Pathe, the Retail Merchants Association of Canada advised the merchants of Regina not to cooperate with the so-called "Industrial Motion Picture Company." The result was that the latter sued the Retail Merchants Association, claiming \$20,000 damages. The Saskatchewan Court of Appeal has just disposed of the case in favor of the defendant, the action being dismissed.

* * *

Birmingham Theatre Opens

Birmingham, Alabama, witnessed the auspicious opening May 26 of their greatest theatre, the Temple, which has been leased jointly by R. G. Allen, formerly of Raleigh, North Carolina, and Joe Steed, well known Birmingham showman. Approximately twenty-five hundred people attended the opening performance many of them the leading citizens of the city, as well as other film and theatre men from all over the South who are friends of both of the new operators. Allen was formerly owner and manager of the Superba Theatre, Raleigh, N. C., where he made a name for himself as a hard-hitting forward showman. Mr. Steed for a number of years operated theatres in Ensley and Fairfax, Alabama.

* * *

Remodel Theatre

Plans have been drawn up for the enlargement of the Amendola Theatre on Pine Street, Niagara Falls, which is owned by Frank Amendola and managed by his son, John A. Property in the rear of the house has been acquired. A new stage and 500 more seats will be installed. When remodeling is complete the Amendola will have a seating capacity of 1500.

* * *

To Open New Theatre

Eugene A. Pfeil, manager of the Circle Theatre, Buffalo, is reported to be interested in the establishment of a motion picture theatre in a town close to Buffalo. Gene says he will announce details in a few days. Associated with him in the venture will be Lionel Edel, former manager of the Criterion and brother of the late Harold Edel, former manager of the Strand on Broadway, New York.

* * *

Exhibitors Fined

Police are continuing to grab managers in Buffalo for permitting children under 16 and unaccompanied to enter theatres. Two more exhibitors were arrested last week and assessed 25 iron men when arraigned in adult's part of children court.

Lease K. C. Theatre

The Empress Theatre, Kansas City, which has played both motion pictures and legitimate productions in the last two years, has been leased for five years by the Mutual Burlesque Association of New York. I. H. Herk, who came to Kansas City in connection with the lease, said a local manager would be named soon. The lease was announced as carrying a rental of \$20,000 for the first year and \$22,500 annually thereafter.



WILLIAM A. CALIHAN, of the Regorson Corporation, has charge of the Eastman, Regent and Piccadilly theatres in Rochester, N. Y., which is a big one man order for any exhibitor to handle.

Theatre Sued for \$10,500

The Paramount-Empress motion picture theatre of Salt Lake City has been sued for \$10,500 damages for injuries alleged to have been sustained when a patron named Jacobsen is stated to have been pushed through a lobby exit door by a crowd jammed in the entrance to the theatre. Negligence on the part of the management is alleged. The man says as soon as he was pushed through the door he was thrown down a flight of steps and severely injured.

* * *

Charges Dropped

Embezzlement charges were dropped as a result of a recent interpretation that theatres are the agents of their patrons and not of the government in matters of tax payment. C. S. Walden, assistant district attorney at Kansas City, said the government probably would file suit for the taxes.

* * *

Theatre Damaged

Fire did considerable damage on Saturday, May 31, to the Palace Theatre, operated by the Bordonaro Brothers in Olean, N. Y. The flames started in the basement of a hardware store next to the house. Damage is estimated at \$75,000.

* * *

Theatre Burns

The Casino Theatre of Gunnison, Utah, has sustained a loss of more than \$10,000 by fire. Defective wiring was the cause.

Exchange Notes

E. J. Smith, district manager for F. B. O., with headquarters in Buffalo, has taken a summer home at Wanakah, home of one of the finest golf courses in the state. E. J. is a great golf fan.

* * *

Vincent McCabe, for the past year manager of the Buffalo Goldwyn office, is leaving the Queen City of the Lakes, to take over the management of an office in another city for Metro-Goldwyn-Mayer. Henry W. Kahn is now in charge of the Buffalo exchange of M-G-M.

* * *

Sam A. Galanty, for three years with Hodkinson in Washington, has been appointed manager of the Buffalo Hodkinson exchange, succeeding Bob Wagner, who has been appointed a special representative for the same company.

* * *

The Fox exchange in Buffalo was represented at the New York Fox convention by Clayton P. Sheehan, district manager; G. K. Rudolph, branch manager and J. Emerson Dickmon, salesman. Mr. Sheehan has just returned from an extensive business trip in Europe in the interest of the Fox organization. On Thursday evening, June 12, Mr. Sheehan will be the guest at a big welcome home banquet given in his honor by the Film Board of Trade in the Hotel Statler.

* * *

L. B. Rozelle, formerly with Vitagraph in Buffalo, as a salesman, is now a member of the Renown sales staff in the same city.

* * *

Ernie Williams, who is in charge of the advertising and accessory department at the Buffalo Paramount exchange, is going to be married in July to Miss Marie Gomesky of Lockport.

* * *

Fred M. Zimmerman, manager of the F. B. O. office in Buffalo, who also owns the Avondale in North Tonawanda, has organized a local ball team in the town which he has named the Avondales. Fred's house is getting a lot of publicity from the team.

* * *

Manager Guy F. Navarre, of Seattle Fox branch, has resigned his post here. It is understood that he will leave shortly for the East, although he has not yet announced his plans. He is not going East for a vacation, at any rate!

Fox's new manager here is John J. Sullivan, who is well remembered in Seattle from the time six years ago when he joined the local Fox office as salesman.

* * *

Manager Carl Stern, of Metro, has been missed from Film Row, but will be back again shortly. He underwent a minor operation at a local hospital.

* * *

Two Seattle Hodkinson changes are noted. R. C. Hill, manager has resigned. His successor has not yet been appointed by Division Manager Weir who is now in Seattle. Claude Odom, Seattle salesman covering the Portland territory, is now representing Selznick in the same territory.

Summer Theatre Schedules

Summer policies are now prevailing in the three cities of Albany, Schenectady and Troy. In Albany, the Mark Strand theatre will support its orchestra throughout the entire summer in sharp contrast to the Lincoln and Troy theatres in Troy. At the Lincoln, the orchestra has been discharged and only an organ will be used during the hot months, while at the Troy, the orchestra will be heard only during the evenings and Saturday afternoon.

At the Troy and Lincoln theatres, split weeks will prevail throughout the summer. These two houses were competitors until a few weeks ago. As such, each used its larger pictures during the winter months.

In Schenectady, the closing of the Barclay leaves the Strand, State and Albany, all under the same management, in control of the situation, at least in the downtown section. Straight weeks will prevail at the Strand and States theatres, while the Albany will split its weeks.

* * *

Women Shrewd Buyers

Women exhibitors are proving good buyers of pictures. There are now six women who may frequently be seen along Albany's Film Row. While there are no bargain days at any of the exchanges, women are showing themselves to be as shrewd sharpers for pictures as they are for gowns. Mrs. G. Harry Brown, of the New Theatre at Old Forge, buys for her house, as does also Mrs. Walton, of Lake Placid. Mrs. A. E. Milligan has long been a shopper from Schuylerville, while Miss Margaret Sullivan selects the pictures for her house in Watervliet and Mrs. McGraw of the Gem in Little Falls, does likewise. Mrs. Elmer Crowninshield, of Troy, is also a buyer.

* * *

Orchestra Leader to Return East

T. Colby Shaw, former conductor of the orchestra at the Mark Strand theatre in Albany, N. Y., who resigned about a year ago, and has since been living in Venice, California, will return East about June 15, for a short time.

Plastigrams Please

"Plastigrams," Educational's third dimension movie, is literally "knocking 'em dead" in Seattle and the Northwest. It is unquestionably the greatest single reel attraction ever offered in this territory, and as such, is appreciated by fans, who are forming such lines, that it will be necessary to hold the picture a second week in Seattle. It is holding a place far above the feature in importance, and is heaping up all kinds of newspaper publicity. At the Portland Liberty, a second week was also necessary, while reports from all over the territory report audiences going wild over it. In Seattle, the capacity crowds, gasp, sigh and shriek, "Look out!" almost as one voice, registering thrills during the entire showing.

* * *

Firemen Help Realism

Actors often "steal a show"; but it is not so frequently that a Fire Department walks off with the honors properly belonging to the screen hero, as the Seattle Fire Laddies did last week; just as Hoot Gibson was on his way to fame and glory in "Hook and Ladder" on the screen of the Columbian, Columbia City, Seattle. The film caught on fire, filling the house with smoke. The flesh and blood firefighters made short work of the blaze. Evidently these fire films are too hot to handle.

* * *

Lieberman in St. Johns

J. Lieberman is back in St. John, N. B., as manager of the local Universal exchange, having formerly been well-known in the territory as local Fox manager. For some months past he was with Preferred at Buffalo, N. Y. J. Cathrow, former Universal manager at St. John, has been transferred to the Calgary Universal office to succeed A. E. Rolston, who has resigned.

* * *

Majestic Opening

The new Majestic Theatre, J. C. Chatmas, will open at Marlin, Texas, in the near future. The Majestic will be fireproof and strictly up-to-date and the last word, as far as size is concerned. New machines and modern equipment will be installed, including cooling and hot air heating systems.

Lester E. Matt will erect a six story theatre and office building in Flint, Mich.

* * *

Kenin and Shapiro will build a new \$150,000 theatre in Philadelphia.

* * *

Round Table Briefs

These exhibitors were film buyers in Kansas City last week: E. S. Balderstrom, Pratt, Kas.; Mrs. Charles Barron, Wichita, Kas.; G. B. Wooldridge, Tournay theatre, McPherson, Kas.; V. C. Rose, Harmon theatre, Milan, Mo.; T. H. Lauch, Opera House, Mound City, Kas.; H. Summers, Unionville, Mo.; H. Smith, Mainstreet theatre, Chanute, Kas., and Mr. and Mr. H. Christian, Excelsior Springs.

* * *

Among the exchange representatives in Kansas City last week were: J. D. Clark, Paramount division sales manager; Phil Reisman and Michael Lewis, special sales representatives of Paramount; Oswald Brooks, Pathe serial sales manager, and A. F. Hye, Omaha Film Board of Trade attorney.

* * *

The Vitagraph theatre is the name of the new airdome at Watson, Mo., which was opened last Friday. The Benken theatre at Pleasanton, Mo., has been purchased by L. A. Peck.

* * *

The Pathe exchange at Kansas City has had ten home office officials as visitors in the last few weeks, which, at least, implies activity about the office.

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E. M. Fay has started the remodeling of Fay's Theatre in Rochester. The lobby of the house was slightly damaged by fire several weeks ago. Business is continuing as usual.

* * *

Al Beckerich, manager of Loew's State, Buffalo, has started to book a number of productions especially suitable for summertime presentation, the first of which is "Miami," the Hodkinson-Betty Compson release which goes into the State the week of June 15.

* * *

William Benton, who runs the Congress in Saratoga, will erect a new house seating 1500 in Plattsburg.

* * *

L. L. Connor, of the Victor in Cambridge, N. Y., took over the Pember, in Granville, on June 1.

* * *

Samuel Suckno, owner of the Albany, in Albany, N. Y., will go into first runs on September 1.

* * *

The Pathe-Crescent baseball team is the personification of moody silence this week. In what, for charity's sake, might be called a contest, the First National team was victorious, 28 to 11, base runners having become too weak to waddle.

* * *

Louis Amacher has been appointed manager of Goldwyn's Portland office succeeding A. A. Schayer, resigned. Mr. Amacher is well known throughout the territory as a diligent worker.

* * *

F. H. Morman is remodeling an old theatre house at England, Ark., and will equip with balcony, 350 seats, Gardiner screen and Powers Projectors.



Gene Sarazen and Jack Hutchinson are showing Buster Keaton, Metro star, a few tricks in golf. Buster is evidently giving the professionals a handicap by using infant size clubs. Buster is Sherlocking.

The Truth About "MEN"!

REX AMUSEMENT CO.

REX THEATRE
Phone 1697-R

PLAZA THEATRE
Phone 1228

Wheeling, W. Va.
May 24 1924

Mr. M. Hughes, Mgr.,
Paramount Film Corp.,
Forbes Street,
Pittsburgh, Pa.

My dear Mr. Hughes:-

I wish to thank you for sending me the print of Pola Negri in "Men" for a private screening last Sunday, May 18th. I also wish to add that you have a wonderful production in that picture; it reflects wonderfully upon you and your wonderful company, Paramount Pictures.

I can truthfully say that compared with all of your pictures of last year, "Men", in my estimation excels them all, and believe me that is saying a whole lot.

The direction is great; Pola so unusual walks away with the honors; the supporting cast "did their stuff" in regular "star" fashion; the photography as well as the story is marvelous, and the settings help to set off what I believe is Paramount's outstanding picture of the year.

Words fail me in describing this wonderful picture. To say that it is marvelous is putting it mildly.

"Men" plays my theatre next week and I am getting back of it with a big advertising campaign; and I am positively sure that it will meet with instant success.

Wishing Paramount the best of success and hoping that pictures of the "Men" type are numerous in the future, I remain

Very truly yours
George K. Leppos
George K. Leppos

GPZ/JGS

ADOLPH ZUKOR AND JESSE L. LASKY
PRESENT

Pola NEGRI

IN

"MEN"

A DIMITRI BUCHOWETZKI
PRODUCTION

STORY BY DIMITRI BUCHOWETZKI
SCREEN PLAY BY PAUL BERN

a
Paramount
Picture

Even Congress Agrees With The Critics:

"At a private screening of 'Men' at my home, nine Members of Congress pronounced it one of the greatest pictures ever produced.

"Pola Negri's brilliant talents run the gauntlet of every emotion from intense hatred and anger to the most affectionate love making.

"The finish of a number of climaxes is always in doubt and the picture is intensely gripping, sustaining the interest throughout this great picture.

"I do not hesitate to predict a long and popular run for this picture throughout the country."

FRED A. BRITTEN,
Member of Congress.

"'Men' is intensely dramatic, magnificently directed and superbly acted."

—MOTION PICTURE WORLD

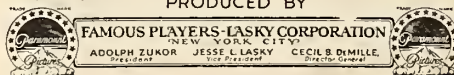
"'Men' is a superb and dynamic new screen conception which gives Pola Negri the greatest role of her American career."

—WASHINGTON HERALD

"The emotional power that Pola Negri, the great continental screen star, displayed in 'Passion' is actually eclipsed by the Pola Negri who flashed before audiences yesterday afternoon in 'Men.'"

—WASHINGTON POST

PRODUCED BY



Tried and Proved Pictures



YOU can laugh at hot weather with Laura La Plante, who is featured with Reginald Denny in the Tried and Proved Universal Jewel picture, "Sporting Youth."

SWEET Mary Philbin, the Universal Star, who scored one of the industry's biggest hits in the Tried and Proved picture "Merry-Go-Round."



Sleeping Beauties and Sleepy Showmen

*Wide Awake Exhibitors May Laugh at Hot Weather by Booking
Tried and Proved Pictures That Put the OK in BoOKings*

MANY exhibitors are not fully awake to the tremendous pulling power of motion pictures adapted from famous novels.

With their release a photoplay edition of the novel appears. These volumes are popularly priced at seventy-five cents.

What happens? The mass of the people buy the book. It is on sale in drug stores as well as in department and book stores.

The picture may not have yet been screened in your town. Yet people have heard and read about it, and they procure a copy of the novel.

Publishers figure that each book averages five readers. So you may speculate on the enormous circulation these popular stories have.

The point is that the photoplay edition of a novel that has been filmed is steadily read by thousands long after many exhibitors have almost forgotten the picture was produced.

Even though the picture played your city months ago, there are hundreds of people who have since read the book and are all primed to see the show.

A ready made audience is right in your town waiting for these Tried and

Proved pictures any time you book them.

There is underground exploitation going on right under your nose. Folks are reading these books in your neighborhood right now, and wishing for an opportunity to visualize the romance which thrills them in print.

Exhibitors familiar with the great picture production are liable to lose sight of these novel-plays. Not so with the great reading public. They continue to read the books long after the picture has been displaced by current releases.

There are dollars waiting for you in each of these Tried and Proved pictures. Sleeping dollars. Wake them up and put them to work for you.

THESE screen offerings are now available at moderate figures. You take no chance. You can't lose. It is no gamble. It is a sure thing if ever there was one.

Ask your bookdealer. Get figures on how photoplay editions sell. Write to the publishers, Grosset and Dunlap, and they will tell you a remarkable tale.

We know six friends who recently

loaned one another a photoplay edition of "If Winter Comes." None of them had seen the picture. Now they will travel miles to see it. They say so.

THE trouble is that lots of showmen have not *tried* these Tried and Proved pictures to *prove* the value of these sleeping beauties. Books are staple products. So why not sell staples. Americans always buy goods with the trade-mark of popularity.

Another point is that in these novel-plays you have a fine quality of screen stars. Screen stars hold their followings. Some claim that ninety percent of the pulling power of pictures rests in the featured name of the star. Don't overlook the great magnitism of a pictured personality.

Give your patrons Tried and Proved novel-pictures and Tried and Proved stars, and your bank balance will laugh at the hot weather sea serpent.

When you book Tried and Proved pictures, spell the word boOKing. They are the pictures that put the OK in booking. They are your box-office insurance. You can dig dollars from these sleeping beauties.

In the Tried and Proved Hall of Fame

Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed

March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compton a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compton an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of

the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaneness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.



Tried and Proved Box Office POWER

How many pictures have box office POWER? How many have that irresistible "something" that carries them crashing through all opposition to crowded houses and profitable business? Only when a picture is tried and proved do you know for certain that it has box office POWER!

Below is a group of pictures that are tried and proved "money-getters." They have measured up to every demand that exhibitors have made of them. They have real box office POWER! That's why you can book them with the assurance that they are going to go "over the top" for you—and clean up!

The ABYSMAL BRUTE

Reginald Denny and a great cast in Jack London's famous story of adventurous romance.

MERRY GO ROUND

The Year's Surprise Sensation, with Norman Kerry, Mary Philbin and George Hackathorne. Directed by Rupert Julian.

DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action starring Priscilla Dean, with Wallace Beery and Matt Moore. Directed by Tod Browning.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Directed by Harry Garson.

THE ACQUITTAL

The Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

The DARLING of NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

WHITE TIGER

A Thrilling Drama of International Crookdom starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

A LADY of QUALITY

The Screen's Most Beautiful Love Story, starring Virginia Valii, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

SPORTING YOUTH

The Great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set, directed by Harry Pollard.

FOOLS HIGHWAY

Mary Philbin's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O'Malley, Kate Price, Charles Murray and others.

THE STORM DAUGHTER

Dynamic, tempestuous, Priscilla Dean starring in this great sea story. The splendid supporting cast includes Tom Santschi, Bert Roach, J. Farrell MacDonald and others. Directed by Geo. Archambaud.

THE LAW FORBIDS

A gripping domestic drama of the lights and loves of Broadway versus the strength of home ties with a powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

UNIVERSAL JEWELS

Presented
by

CARL LAEMMLE

TRIED AND PROVED PICTURES

'The Old Homestead'

Back Home Story Released by Paramount

BRIEF: The village vamp induces the town weakling who works in the general store to steal for her. Suspicion falls on Reuben, son of Uncle Joshua and he flees from town. The store keeper who holds a mortgage puts the house under the hammer because the mortgage can't be paid. Just at this time, a hurricane ascends on the village and works havoc. After the storm clears, Reuben is seen to have returned from his wanderings bringing with him Rose, the vamp, whom he found stranded in Boston. Lem, the weakling, confesses to the theft. Reuben is acclaimed innocent, the holder of the mortgage relents, and a reunion takes place with everybody home again and happy.

IN the hurricane scene James Cruze has attained a real "thrill." The homely, true to type characters have so worked their way

into the hearts of the spectators that when the storm comes which threatens to wipe out everyone and everything, the audience sits tense, hoping against hope that the home folks won't be destroyed.

The picture has something in it that hits a responsive chord which is the fundamental reason why the picture was such a success in New York where it played on Broadway for two weeks, and in all the smaller cities and towns where it immediately became popular and did tremendous business for the exhibitors.

The appeal of the picture carries its own advertising propaganda. By that we mean, that you should let the scenes and titles from the picture, used on lobby, window cards and display boards, talk for themselves. They carry a simple message that will surely get across to everyone.

But there are means of exploitation that are valuable and wise. For instance there is the tie-up with the local insurance agency. In a window with a small model "Old Homestead" they could have posters picturing the storm which almost destroyed the village. Then a conspicuous sign would convey the message: "Have you insured the old homestead against fire, theft, and destruction? If you haven't our advice to you is to go to the..... Theatre this evening and see what may happen to anyone's home at any time. Then call us or drop in first thing in the morning and we will be glad to write you a policy."

* * *

'She Loves and Lies'

Serio-Comedy Released by Selznick

BRIEF: Young Marie Callender is left a fortune on condition she marry the man of her choice. This person is a young man very much in need of immediate funds. Disguised as an old woman she extracts his promise to marry her in return for which she gives him the necessary sum of money. She gradually grows younger till she finally reveals herself as a young girl, having ascertained from her husband that he loves her only.

NORMA TALMADGE was made for comedy parts, and probably one of her best is "She Loves and Lies" released June 16, 1923. The three different roles which her impersonations call for allow splendid opportunity for this very popular star to show what she can do. And she does it so satisfactorily that she puts the film over with a bang. Which is precisely the reason why bookings are still plentiful and every wise exhibitor who hasn't yet shown it, is anxious to do so.

Fine clothes, brilliant scenes, rollicking comedy and soft romance are some of the answers to why it has achieved the popularity it has. Assisted by Conway Tearle, Norma Talmadge has made a real wholesome comedy out of this bit. This sort of thing you can take mothers, children, sisters and sweethearts to. Houses with a family patronage will find they have the sort of thing that just hits the spot.

All you need to put it over is some real snappy exploitation. In the first place Norma Talmadge's name should be made as prominent as possible because she is a real drawing card. The lobby can be arranged to create the necessary urge by the use of cut-outs of the two stars and stills showing scenes from the picture.

There are fine possibilities for several tie-ups with beauty shops on hairgoods and cosmetics where the dominating theme would be the effect of make-up to bring out or disguise a woman's charms.

The scenes in which the actress appears in her elaborate clothes will also make excellent material for women's shop tie-ups. All sorts of interesting displays can be arranged with stills of Miss Talmadge serving as background and fitting catchlines for tie-ups.

'The Flame of Life'

A Coal Mine Tragedy Released by Universal

BRIEF: An ignorant but noble worker in the coal mines, saves the life of the overseer in a mine disaster which almost consumes her, too, and succeeds in winning the admiration and love of the man.

USING the title, "The Flame of Life" as a catch line you can effect a number of successful exploitation stunts. Arrange with the city or town officials to allow you to place on every traffic sign or at each street crossing a sign which reads: "Drive carefully. 'The Flame of Life' is a privilege bestowed upon pedestrians as well as autoists."

If any charity organization is launching a campaign at this time, make a deal to buy a certain amount of their tickets if they will allow this line to be printed with their advertising material: "'The Flame of Life' is due to all. Give and give 'till it hurts."

Or this unusual scheme might net you good results. Costume a man in uniform with the words, "meter tester" on his cap and coat. Let him go from door to door. When the doorbell is answered have him ask how the gas is working. Then he will hand the person an envelope in which is contained a facsimile gas bill on which is printed: "This is not a gas bill. It is an announcement that 'The Flame of Life' opens at the..... Theatre (date). This stunt is sure to get the housewives talking.

A good way to attract the eye is to arrange to burn four or five street torches such as are used for political campaigns, on the block on which your theatre is located. These flares are visible from a great distance and will bring a large number of the curious to your door.

* * *

'The Law and The Woman'

Murder Mystery Released by Paramount

BRIEF: A newly married man who has told his wife all about his past relations with a professional vamp, is held for the murder of his ward who claimed to be married to the woman. The vamp has been responsible for his conviction and he is to be executed. His wife's faith in him never waivers and finally on the day of the execution she obtains his exoneration by means of a confession from the vamp, who is the real murderess.

A FINE, big court trial is the big feature of the entire picture. All evidence leads to it, and from it, which is the reason why you should single it out and harp on it and in the process clean up some real fine returns as has been done by numerous other showmen.

In the first place make use of Betty Compson's popularity among movie fans and stress the fine caliber of the rest of the cast to the limit.

There is a fine collection of large lobby photos which, if used with the gilt frames, which are available, will make a very attractive lobby effect.

Letters and postcards carrying the message that the picture is to appear soon at your theatre may be had at the exchanges and should prove valuable for use in connection with your mailing list. Or they might just be distributed a handbills or heralds and in that way they will get wide circulation in the neighborhood.

Titles taken from the picture may well be utilized as catchlines on printed posters which you can place in-store windows or nail on billboards and the like. If you think something a bit more elaborate would appeal arrange to have a scene from the picture appear on the poster and have the different catchlines as captions.

The title suggests newspaper feature stories in the form of debates relative to woman's place in the government, her ability as a law-maker, the advisability of having women on the jury, and other such pertinent subjects.

TRIED and PROVED

*It Puts the OK
in BoOKing*

"DAUGHTERS OF TODAY"

With An All Star Cast

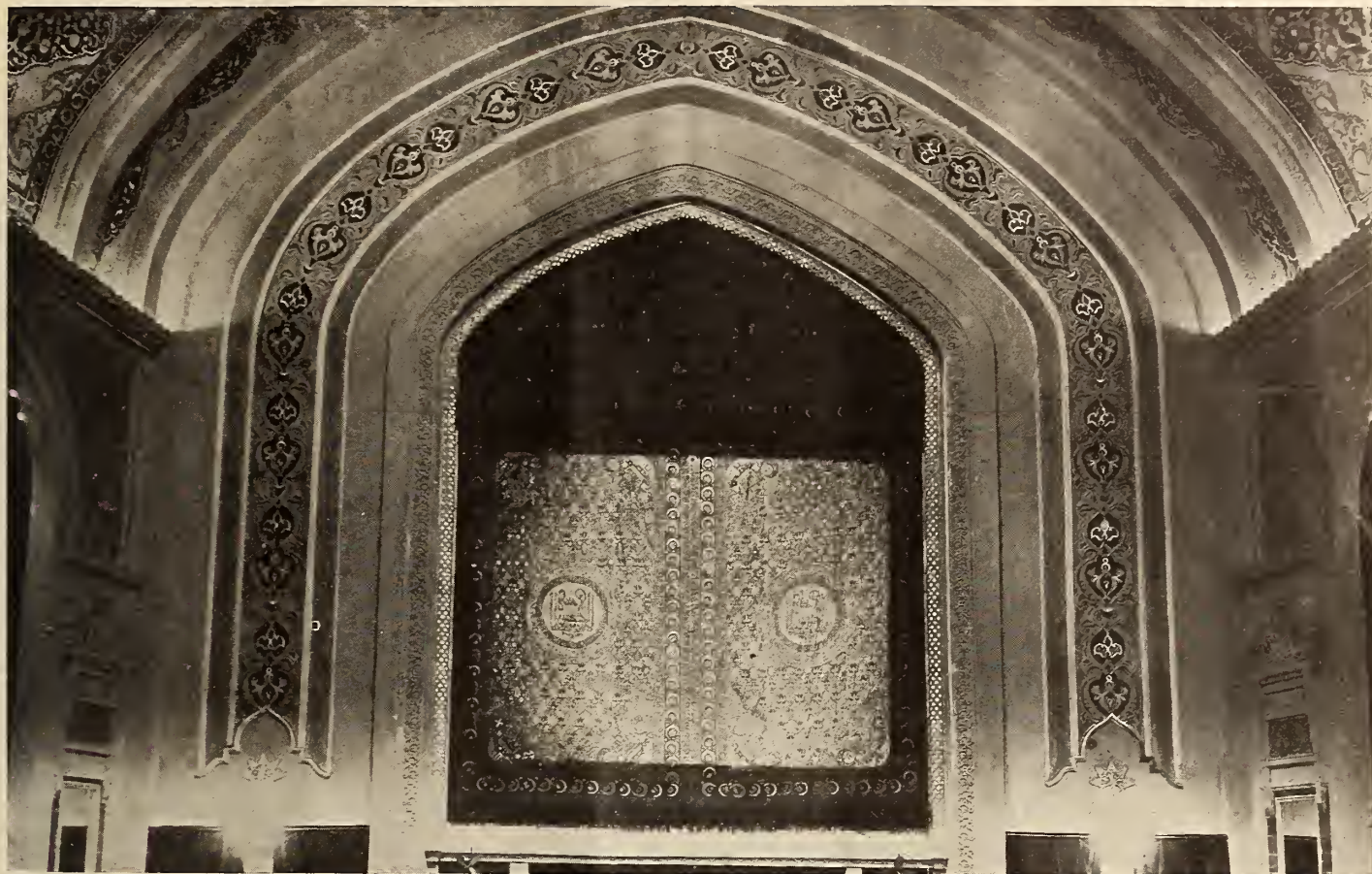
*Yesterday's Sons and
Today's Daughters—
Everyone in Town
Will Agree*

IT'S A KNOCKOUT!

SELZNICK
DISTRIBUTING
CORPORATION

*"The prints are in
FINE CONDITION"*

THE MODERN THEATRE



THE CINEMA ALHAMBRA, LOCATED IN CONSTANTINOPLE, TURKEY.

Turkish Architectural Triumph

Ancient City of Constantinople Looms Large as Exponent of the Modern Theatre Beautiful With Oriental Picture Palace

ONE is liable to think of Turkey as a country of more or less unenlightenment so far as the construction of modern motion picture theatres is concerned. But before classifying the Turkish exhibitor as a sort of curiosity pause to consider the Cinema Alhambra, which is doing an S. R. O. business in Constantinople, Turkey.

Messrs. Kyriakidis and Ivraakis are the architects, and they have built a theatre which compares favorably with any we have in this country—or for that matter with any which exists elsewhere in the world.

The interior of the gorgeous playhouse is quite in keeping with its magnificent exterior. The massive chandelier and wall lamps are all of brass. The wall decorations from the main floor to the balcony cornice are of tile, blue being the dominant color. This color is continued in cold water paint on the arched ceiling.

The projection room above the balcony is especially noteworthy. It is in the form of a mosque, arched, with a

crescent decoration on top. There are many handsome panels along the walls. They are executed in oil and add to the exotic charm of the oriental interior.

The screen is covered with beautiful rugs as shown in the illustration.

FROM roof to floor the Cinema Alhambra is an architectural triumph of beauty and utility in theatre construction, and it is doubtful if there is a motion picture playhouse anywhere which excels it in attractiveness.

The floors are laid in colored tiles, and the aisles are carpeted with gorgeous oriental rugs. These harmonize exactly with the color scheme of the interior and add a further air of luxury.

The roof is paneled, and the panels are decorated with designs following the rug motif.

The exterior of the theatre is a representative piece of oriental architecture. It features the stately columns, arches and decorations which are always associated with this type of art.

The playhouse is aptly named after the famous Alhambra. The original Alhambra is a fortress-palace, or alcazar, which still beautifies Spain, and recalls to the world the day when Moorish influence predominated in the land of the Dons.

The famous Moorish palace was erected at Granada, Spain, between 1248 and 1384. The fanciful form of its design and ornamentation created such an impression upon architecture generally that since then any exhibition of Saracenic or Arabesque building has been referred to as "Alhambresque."

IT is indeed interesting to find a truly modern theatre patterned after this ancient edifice, and located in one of the age-old cities of the world.

Experts in the science of sound control were engaged, and the building has been made as nearly perfect in respect to acoustics as any edifice in the world.

Keeping 'em Cool

An authoritative article on mechanically operated gyrating fans, their advantages and how to operate them to best advantage

THE increasing use of oscillating fans in the last few years can be traced to two causes—first, the desirable intermittent breeze produced, which more nearly duplicates a natural breeze than any other type; and second, the perfection of a durable and efficient mechanical device with which to make the oscillator practical.

The oscillator as first designed, was air-operated, depending entirely upon its own air delivery for the actuation of the oscillating device, which usually consisted of a paddle or vane mounted in front of the blades, and arranged to swing from side to side at each reversal of the motion. This type of action was short lived, principally because an outside air current might cause the oscillating vane or paddle to center itself before the blades, thus equalizing reaction of the delivered air on the paddle, with the result that oscillation ceased until the outside air current was stopped and the oscillating device adjusted.

A mechanical drive from the rotating armature was the logical design, as this form of drive is positive under all conditions and has thus superseded the older air-operated device.

HOWEVER, there are a number of applications, such as large lobbies, stores and hotels, where it is not feasible to use oscillating fans in either desk or bracket position, and for such places the large-diameter, slow-speed paddle blade or ceiling fan has been used.

However, the air distribution from the paddle blade ceiling fans, whether they are mounted on a ceiling, counter or floor column, is not ideal, because the air is delivered directly downward over an area not larger in diameter than one and one-half times that of the fan.

The breeze outside of this area depends on re-direction by "splashing" on tables or counters or the floor within the delivered area. Although this re-direction creates considerable ventilation, it is unfortunately not greatly appreciated, since it is not as readily perceptible as is the breeze from a bracket fan. If one should come directly under a paddle blade fan the breeze would be readily felt, but in a short time the steady breeze becomes unpleasant and one generally moves away from it.

For such applications the gyrating fan is ideal. The gyrating fan consists

essentially of two desk or bracket fans mounted on a fixture which revolves around a central axis. These fans can be hung from the ceiling, or if the design or construction of the ceiling makes this form of mounting undesirable, they can be mounted on columns or stands placed on the floor or on a counter.

With two 12-inch fans used on the gyrator the delivery zone will be a circle 22 feet in diameter. Air is delivered, of course, beyond this, but at 11 feet from the fan the breeze can be felt by the hand. The strength of the breeze at any point up to 11 feet can be regulated by tilting the fans up or down on the fixture. By pointing them straight out, the breeze will be projected just over a person's head and will ventilate a large area.

THESE adjustments are impossible with the paddle-blade ceiling fan. Then, too, the breeze from the gyrator is not steady, but is intermittent over its delivery area, and thus operates similarly to the oscillating bracket fan.

In a large enclosure, such as a hotel dining-room or storeroom, a gyrating fan placed in the center of the room, or centrally between columns, will give better satisfaction than the same or a larger number of bracket oscillating fans placed on the sides of each column.

The development of the mechanically-driven gyrator has paralleled that of the mechanically-oscillated desk and bracket fan. The air-operated gyrating fan is affected by exterior air currents in a manner similar to the air-operated oscillating fan. However, with the gyrating fan, in addition to having the gyration stopped, the rate of gyration may be increased by the exterior air currents. For these reasons the air-operated gyrator also is being superseded by the mechanically-operated gyrator.

The reaction of the fan blades on the air-operated gyrator forms the gyrating drive, and as this reaction tends to drive the rotating fixture with an ever-increasing speed, a centrifugal device operating on a friction brake is provided to hold down the gyrating speed to normal value. This device is important, as an increase in gyrating speed cuts down the penetration of the air stream and decreases the quantity of air delivered. The best operating speed of the gyrator is between six and eight r. p. m., as at this speed the air puffs

from the two revolving fans duplicate that of the oscillating desk and bracket fans. Unfortunately centrifugal devices operate very poorly at such low speeds, and for this reason the user of an air-operated gyrator tries to adjust the friction of the brake, on which the centrifugal device acts, with the result that he usually succeeds either in stopping the gyrating motion entirely, or in decreasing the friction until the fans overspeed. Due to the change in the coefficient of friction with increased wear, it is impossible to maintain a constant friction in the friction device, and no permanent adjustment is therefore possible. These fans are, therefore, just as uncertain in operation as air-operated oscillating bracket fans, and the development of the mechanically-operated gyrating fans was the logical result.

In the mechanically-driven gyrator, the drive is effected from one of the motors through a worm on the armature shaft which operates a worm gear. A small grooved pulley is mounted on the other end of the shaft carrying the worm gear, and a steel spring belt connects this pulley with a large stationary pulley on the gyrating fixture. An idler pulley is provided to guide the belt onto the driving pulley. The range of adjustment of the bodies is from horizontal to 30 degrees below, 20 degrees being recommended as the best for average conditions.

THE action of the spring belt with the fan body at various angles is very peculiar. With the bodies horizontal there is no reactive force exerted by the fan blade which tends to rotate the gyrating fixture. However, the speed of gyration is slightly lower than the actual ratio between the two pulleys. This peculiar operation is explained not by slipping, but by the stretching of the belt.

The tight or "pull" side of the belt is stretched as it leaves the driven pulley, and it thus travels slightly faster on this side than on the slack side, where the turns of the belt are close together. This stretching allows a half turn lag, and the rate of gyration is thus only 6.5 r. p. m. with the bodies in this position.

With the fans tilted at the maximum angle the reaction of the blades tends to revolve the fixture faster than the motor speed permits, and the motor, therefore, does not drive the fixture, but retards the gyrating speed to normal.

Projection Hints

By WESLEY TROUT

How to Clean Your Projection Machine

I HAVE found that a great many of the projectionists overlook the fact that a projection machine should be given a bath or a good washing in kerosene every two or three weeks if the machine is to be run ten hours or more a day. This can be done very easily in two simple ways by most any projectionist or exhibitor, the best one being for you to take off the top magazine of the projector, remove the slide and projection lens, take the head off the stand and after you have stopped up the oil holes to the intermittent case, put the entire head down into a bucket or a large pan containing kerosene.

Now after you leave the head in the bucket or pan for about ten or twenty minutes, you then turn the crank of the machine very slowly for about twenty minutes, as this method will work the kerosene into the bearing and the gears of the machine and wash them out very good and clean, this will remove all the old oil, dirt that has become gummed, etc.

After this has been done the projectionist should be sure and wipe the entire head off dry as possible, in fact every bit of the oil and kerosene must be wiped off the entire head. Use a soft rag in wiping the machine head and parts and take your time and do the job good as you will secure much better results from your machine if you keep it clean.

Another Way to Clean

Here is still another way that the projectionist can easily clean his machine. Sometimes it is not convenient for the projectionist or exhibitors to take the head off the stand of the machine to clean same, so he can very easily clean his machine by taking a large size squirt can, such as the projectionist uses in oiling his machine, or a better plan is to use a large gasoline blow torch, if you happen to have one on hand, and take same and flood the projection machine head, the gears, the bearings with kerosene while you run the projector at a slow speed.

You want to be sure and place a large shallow pan under the projector head while doing this, to catch the oil and kerosene as it runs off the projector head, so you can easily prevent oil from getting all over the projection room floor. You will find that either of these ways will clean your projection machine head very thoroughly and will greatly add to the life of the wearing parts of your machine, thereby saving you in purchasing new parts

all the time for your projector. Grease and dust that collects on the gears and other wearing parts of your projector forms a paste that will wear out the parts and the gears of your machine very rapidly. Keep your machine clean and it will give you better results and wear much longer. If you happen to have the open type of machine you should place a cloth over the entire head every night before closing and in this way you will prevent a lot of dust from collecting on the machine head.

Cleaning the Sprockets

One of the most important parts of any projector is the intermittent movement and the sprockets. In order to secure a steady picture you must keep the intermittent sprocket free from all dirt. The face of the sprocket must be cleaned every day. The least bit of dirt on this sprocket will cause your picture to jump on the screen. Use a small tooth brush with a little gasoline on same and clean the face your sprockets every day regularly.

About Projection Lens

Every day take a soft rag and clean your projection lenses and the condensers. By keeping the condensers clean you will secure a better light and by keeping the projection lens clean you will secure more light and a sharper picture on your screen. Clean your condensers and projection lenses every day before starting your show and you will note that you will get much better results. It only takes a few minutes. Be sure and never touch the surface of your lenses with your hands. Take the entire projection lens apart once a month. Reject any lens that has any discolor. What ever you do never get any oil on the lenses or the condensers.

A test light should be in every projection room, and be sure that you have plenty of fuses on hand at all times.

About Theatres— New and Old

The American Theatre, Bridgeport, W. Va., opened recently in the location formerly occupied by the new Home Theatre. Business reported to be good.

* * *

Considerable interest is being displayed over the race for supremacy in the construction of the two houses going up in Olympia, Wash. The larger of the two, the Zabel, Bowman and Wilson house, will be equipped for road shows and pictures, while the Moore Amusement Company, house will maintain a straight picture policy. Ground was broken the same day for both houses.

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Fire partially destroyed the motion picture theatre at Granbury, Texas.

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The Classic Theatre, Elwood, Ind., recently sold at a auction to Cail Heinheimer, will be reopened soon.

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The Liberty Theatre, Bennington, Okla., has been leased by J. M. Etichson.

* * *

The Opollo Theatre, West Seattle, Wash., has been purchased by A. M. Dunlop.

* * *

The new Conway Theatre was opened at Conway, Ark., last week to pleased capacity business. Modern in the last detail is an accurate description of the Conway. It has orchestral pipe organ, 900 opera chairs, cooling and ventilating systems, handsome lobby and attractive mammoth electric sign. A novelty in admission prices is being tried out, 35 cents to everybody, and at any time.

* * *

The Star Theatre, Sulphur, Okla., reopened after being very completely remodeled into a first run motion picture theatre.

* * *

H. M. French, well known Carolina exhibitor, has leased the old Anderson, S. C., Opera House for a period of twenty years and will play road shows and pictures. Mr. Anderson now operates the Garden Theatres at Anderson, Bennettsville, and Rockingham, and the Star at Rockingham. The respective managers of the houses are C. L. Henry, J. C. Wells, Mrs. E. C. Huggins and E. A. Bailey.



HOT WEATHER PROLOGUE IN SUNNY SOUTH

When the Imperial Theatre, in Asheville, N. C., played Metro's "Fashion Row," featuring Mae Murray, a mutually advantageous tie-up was effected with leading shops.

BIG CHAIN THEATRE FOR TRAVERSE CITY

Fitzpatrick and McElroy of Chicago, owners of one of the largest chain of motion picture theatres in the United States, have just opened another theatre in Traverse City, Michigan.

The Lyric Theatre, as the new house was christened, was opened on Thursday evening, December 20. It is an absolutely fireproof structure of brick and stone with a seating capacity of 1200, arranged in auditorium and spacious mezzanine. The Lyric is ultra modern in every respect and embodies all the latest ideas in theatre construction.

In design it follows the architecture of the Selwyn and Harris Theatres of Chicago, which are recognized as two of the most artistic playhouses in the country. The lobby is paneled in natural wood. A dark walnut is used and the soft shadings of the walnut set off to advantage the turquoise blue velvet hangings bordered with gold.

The walls of the auditorium are in old ivory and the rich blue of the velvet hangings, with here and there a tint of gold, is repeated in the touches of color which enliven the soft tones of the ivory.

The handsome luxuriousness of the auditorium culminates in the stage which is entirely draped in silks and velvets. Here again the three colors of ivory, blue and gold were interwoven in a most beautiful effect.

A \$25,000 Kimball organ will furnish the musical accompaniment of the pictures. All the latest lighting effects have been installed, relief lighting and dimmer banks. Two Powers projection machines have been placed in the booth.

The seats were furnished by the firm of Heywood Brothers and Wakefield.

Harry C. Miller, who has had many years experience in operating motion picture theatres and was for some time manager of the Moir houses in Chicago, has been engaged as manager of the Traverse City house.

The majority of the Fitzpatrick and McElroy theatres are located in Michigan, with additional ones in Illinois and Indiana and Wisconsin. This firm has also under construction an imposing theatre in Harvey, Illinois, which will be opened about February first, and a building covering a block in Chicago devoted to a theatre, office and stores, which will be ready the first of the year.

* * *

ATLANTA TO HAVE MILLION DOLLAR THEATRE

Plans which were promulgated several months ago for a magnificent new million dollar theatre for Atlanta, Ga., to be operated jointly by Famous Players Lasky Corporation and the B. F. Keith interests seem near final culmination this week with the leaving of Louis Cohen, of F-P for New York where final conferences will be held with the Keith interests. The proposed site is on Peachtree street adjoining and behind the new Henry Grady hotel now being erected and plans for the new theatre have been drawn by G. Lloyd Preacher & Company calling for the utilization of a large vacant lot in the rear of the new hotel. It is understood that the theatre will be built up to twelve stories in height, adjoining the hotel and the upper floors utilized as a part of the hotel building for guest rooms. It is also understood that entrance to the new theatre will be through an arcade which will lead through the lobby of the hotel.

The new theatre, it is understood, will have a seating capacity of something like three thousand and that it will afford Atlanta the regular big time Keith vaudeville, in addition to picture programs.

GROUND BROKEN FOR NEW SHOWHOUSE

Ground was broken last week for a new \$75,000 theatre in the little town of Winter Haven, Florida, being erected by F. E. Williamson, one of Florida's outstanding and most successful exhibitors. Mr. Williamson already owns and operates the Grand Theatre there also the Avalon Theatre at Avon Park, Florida, and the new house will be second to none in the state of Florida in appointments it is announced. It will be completed about November 1st, and is to be of concrete fireproof construction with one thousand seats on one floor. The Grand is on the opposite side of town from the new theatre location.

* * *

Equipment Installed

The equipment of the handsome new Prince of Wales Theatre, Danforth Avenue, Toronto, Ontario, which was installed by Harry Coleman of the Coleman Electric Company, Ltd., Toronto, includes two Model 1002-F De Luxe Motiograph projection machines, equipped with full pilot light, reel-end alarm and Bausch and Lomb Cinephor lenses, and a General Electric Two-Arc motor generator supplying 50 amperes for direct current. The projection room of this theatre is considered a model for high class suburban houses. The owner of the Prince of Wales is Alderman W. F. Somerville and the manager is Roy O'Connor.

CLASSIFIED AD DEPARTMENT

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Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

FOR SALE

Slightly used latest model Universal Camera, carrying case and tripod. Excellent condition. Bargain. Write for details. C. D. Peterson, Albert Lea, Minn.




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AND

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EASTMAN POSITIVE FILM

With its wide latitude and long scale Eastman Positive Film reproduces every gradation of tone from highest light to deepest shadow that the skill of the photographer has secured in the negative—it carries quality from studio to screen.

Look for “Eastman” and “Kodak” in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE 40th DOOR

with

ALLENE RAY

(From the novel by Mary Hastings Bradley)

Produced by
C. W. PATTON

Directed by
GEORGE B. SEITZ

Nationally Advertised

And advertised where it
will help you!

This is the best serial you ever saw.
And we mean just that.

Quality like this needed special advertising, advertising that would help *your* business.

Pathe is giving "The 40th Door" just that sort of advertising, because it's that sort of a serial,—something to crow about, something to make a noise about.

Just tell your Pathe salesman that you're from Missouri and you want to be shown.

Pathéserial



THE 40TH DOOR

WITH ALLENE RAY
(From the Novel by Mary Hastings Bradley)
In Ten Weekly Chapters



**Was beauty hidden
by the veil?**

It was at a masquerade ball in Cairo.

He, the fine young American, saw her shrinking, afraid of the boisterous attentions of some young men. He interfered. Her big eyes looked up to him in gratitude. What he saw of her fascinated him.

But the lower half of her face was concealed by the Mohammedan veil!

Who was she? ...
hammed ...

THE 40TH DOOR

WITH ALLENE RAY
(From the Novel by Mary Hastings Bradley)
In Ten Weekly Chapters



**Her hiding place was the
tomb of an ancient king!**

Hamid Bey, the cruel and sensual Turk, to whom she had been given as bride by the man she thought to be her father, had relentlessly followed her American rescuer and brought her to the ancient tomb where the explorers had just made a big discovery. The soldiers were at the door. Hastily the young American ...

THE 40TH DOOR

WITH ALLENE RAY
(From the Novel by Mary Hastings Bradley)
In Ten Weekly Chapters



**At the mercy of a
Bedouin robber!**

Aimee and her young American rescuer had escaped from the palace of Hamid Bey. Their pursuers were close at hand. Hidden under the rugs in the tent of a Bedouin robber, they heard their enemies enter and question the Bedouin ...

THE 40TH DOOR

WITH ALLENE RAY
(From the Novel by Mary Hastings Bradley)
In Ten Weekly Chapters



**He invaded the harem to
rescue a French girl doomed
to marriage with a Turk!**

She was young, beautiful, hammed up in a harem as a Mohammedan, there was within her a longing for European freedom, for the right to wed the man of her choice. Yet she was being forced into marriage with a Turk who was ...

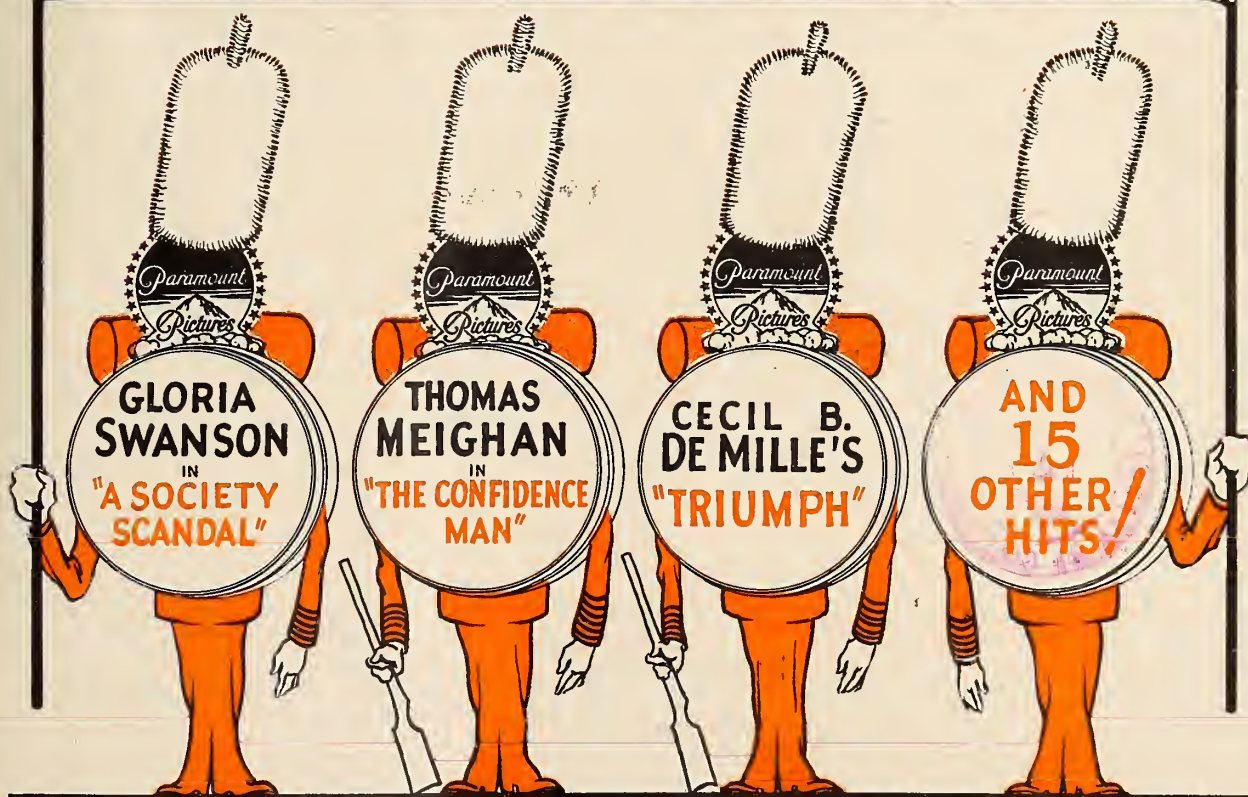
She was seen and loved by a young American. How ...

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

Paramount's **GREAT SPRING LINE-UP**



~ and then **THE FAMOUS FORTY!**

What will Balaban & Katz do?

What will Balaban & Katz do about music in their new "Uptown" Theatre?

They all wanted to know.

The new theatre at Lawrence and Broadway, Northside, Chicago, is to be one of the finest of the Balaban & Katz playhouses—another Chicago and Tivoli—which will seat 6,500, and is designed to be the most beautiful theatre in America.

For such a theatre only the finest of organs, of course.

Balaban & Katz have won their position of leadership through keen business judgment and foresight. Their selection of the organ for their newest amusement palace was confidently looked to as the right answer to the question: "What is the right organ to buy?"

Balaban & Katz chose a **Wurlitzer** Unit Organ.

This will make their fourth Great **Wurlitzer**.

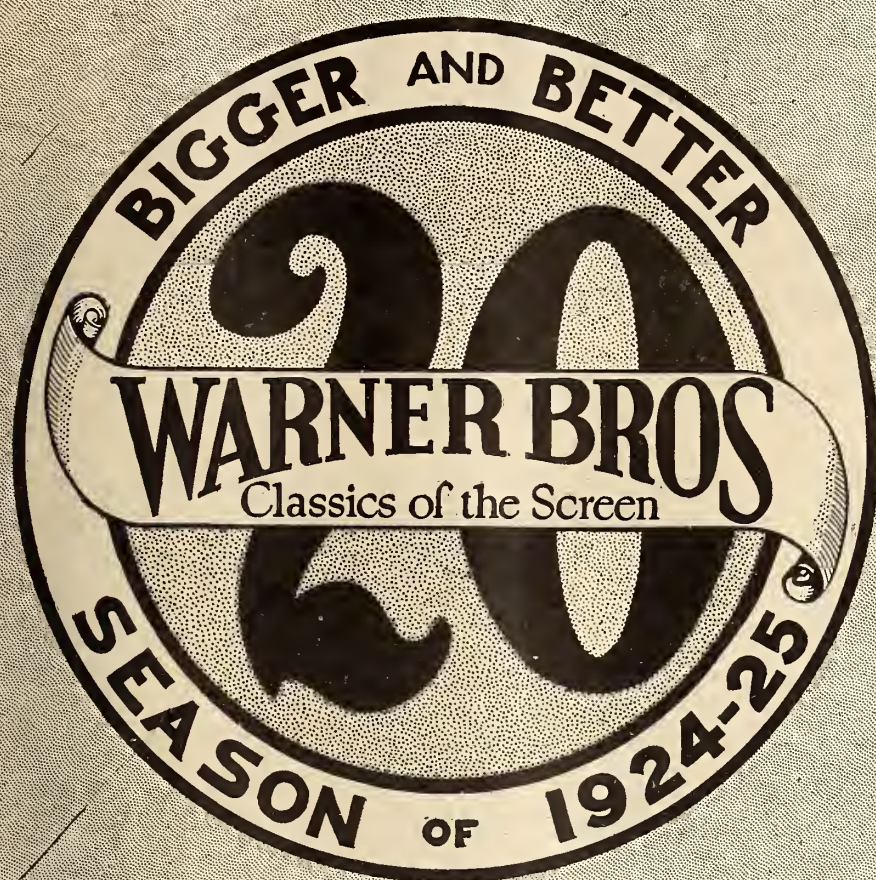
The first was bought for the Tivoli Theatre. The record of the Tivoli **Wurlitzer** sold them their Chicago **Wurlitzer**.

Results from the Tivoli and Chicago **Wurlitzers** sold the Riviera **Wurlitzer**.

The individual and combined showing of the three **Wurlitzer** Organs caused Balaban & Katz to choose their fourth mighty **Wurlitzer** for the new uptown theatre.

There's a **Wurlitzer** branch house near you. For recommendations on your music problem, visit or write the nearest one.

Save TWENTY Dates for the New Warner TWENTY



Reason No. 8 ~

Previously Announced

- 1—Rin-Tin-Tin in "Find Your Man"
- 2—"The Lover of Camille" ("Deburau")
- 3—"The Age of Innocence"
- 4—"Recompense" (Sequel to "Simon Called Peter")
- 5—"The Dark Swan"
- 6—"The Eleventh Virgin"
- 7—"A Lost Lady"

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"Eve's Lover"

By MRS. W. K. CLIFFORD

The publishers of this unusual story offered it to the public as *something strikingly worth while*—the work of an author who publishes a lot more infrequently than the average one, and only when she has something really important to say. "Eve's Lover" is scintillating mental entertainment of the highest order—and its subject matter is particularly understandable in these later days of domestic discontent.

The story is laid in England, picturing the interesting society life of London and the equally interesting contrasting conditions in the English country districts with their quaint customs and picturesque English cottages.

It takes three people to form "The Eternal Triangle." Up to the present moment there is no record that there were more than two in the Garden of Eden. It is conceivable, however, in these days of fundamentalism and modernism that sometime some one may claim that the Mother of the Race had a lover and that it was not an apple that caused the original domestic disagreement. The "Eve" of the Mrs. Clifford story which is being elaborately produced by Warner Bros., is the representative of a great class of modern women—and she had a "lover." Also, she is the faithful representative of a modern class, whose examination under Mrs. Clifford's cleverly constructed microscope cannot fail to both entertain and benefit those who see the photoplay.

There are three characters in the story which are quite out of the ordinary. For these characters Warner Bros. have chosen artists of unusual distinction whose performances in their respective parts are certain to make motion picture history.

Save TWENTY Dates for the new Warner TWENTY

Selco Pictures

offers for immediate booking

"LOVE OF WOMEN"

A picture with a different basic theme.

A story which revolves around an interlocutory decree of divorce.

A forceful drama of life today.



H. Clay Miner
presents

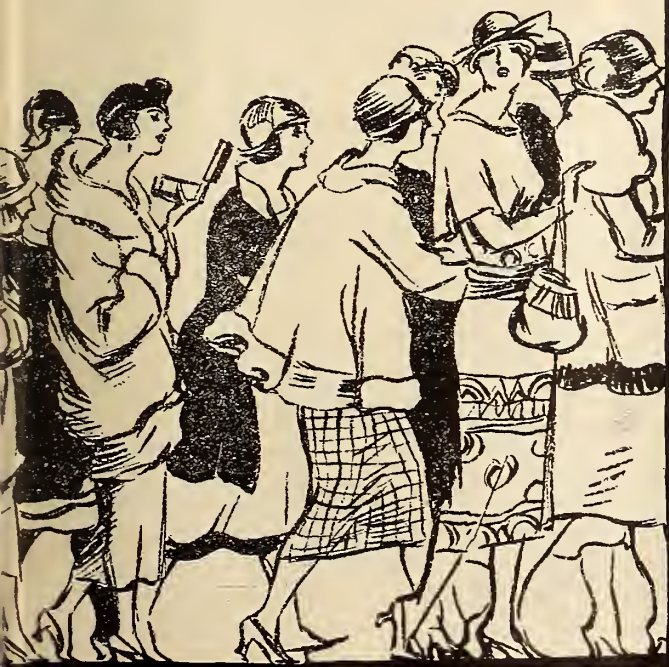
LOVE OF WOMEN

A Whitman Bennett Production
with

**HELENE
CHADWICK**

*Montagu Love
Mary Thurman
Lawford Davidson
Maurice Costello*

**SELZNICK DISTRIBUTING
CORPORATION**



We asked exhibitors
what they wanted —

in Cast
Story
Title and
Entertainment Value

and Here it is all rolled in one!

The Spitfire

Adapted from Frederic Arnold Kummer's
Renowned Novel "Plaster Saints"

A Murray W. Garsson Production



BETTY BLYTHE
Elliott Dexter
Lowell Sherman
Pauline Garon
Robert Warwick
Burr McIntosh
in the
distinguished cast

Encore
Pictures

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Physical Distributor Pathé Exchange, Inc. Arthur S. Kane, President Foreign Representative Sidney Garrett

*If it's a riot
on Broadway, but
a flop on Main Street
it's not a real picture!*

The Exploitation
Picture of the Year

The ChechanCOS

Pronounced Chee-chaw-koz

is both a
Broadway and Main Street
box-office bet

Encore
Pictures

Every tested angle of box-office
appeal has been included, plus a
few others that make it "that
something new under the sun."

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Chicago's Greatest Critic Says:—

"AFTER SIX DAYS"

Has the Ten Commandments Licked!

Read These Striking Excerpts from "Mae Tinee's" Review:

To my way of thinking, "After Six Days" has "The Ten Commandments" licked.

The latter is ornate and effortful. The former is convincing and effortless in that nobody seems striving for effect. It is great and it is simple. The Bible stories we have been taught to believe unfold before our eyes so naturally that while the miracles thrill—they still appear logical.

Chicago *Sunday Tribune*

APRIL 24, 1924

By Mae Tinee

Every Inch the Prophet

The Golden Calf episode is better done than it is in "The Ten Commandments."

Also, it seems to me the parting of the waters has been more satisfactorily accomplished.

And though Theodore Roberts makes a splendid Moses, the Moses of "After Six Days" is far more the prophet conjured up by your imagination, than that of America's beloved veteran actor.

The mob scenes are most impressive. You never for a moment have the sensation of watching the carefully directed efforts of crowds of "extras."

FAMOUS PLAYERS-LASKY APPLICATION FOR INJUNCTION
DENIED BY JUSTICE McCOOK OF SUPREME COURT, WHO
NAMES REFEREE TO HEAR AND DETERMINE.

AFTER SIX DAYS
featuring MOSES and the
TEN COMMANDMENTS



MOSES AND THE
TEN COMMANDMENTS

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LIONEL BARRYMORE SPECIALS

Group of Three

(a) "Meddling Women"

(Completed)

With Sigrid Holmquist and
Dagmar Godowsky

(b) "I Am The Man"

(In Production)

(c) The third Lionel
Barrymore Special
will be adapted
from a famous
stage play.

JO GOR PRODU

Group

(a) "The Paint"

(Comp)

With a cast of eminent

James Kirkwood
Claire Adams, Kathlyn Williams.

(b) "The Tom Boy"

(In Production)

Foreign Rights Controlled by
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"A Tribute
To The
Independent
Market"



CHADWICK PICTU

729 Seventh Avenue, New York City

CTION PROGRAM

HUNT STROMBERG PRODUCTIONS

Group of Three

(a) "The Fire Patrol"

(Completed)

With a remarkably brilliant cast, including
Anna Q. Nilsson, Madge Bellamy,
Helen Jerome Eddy, Johnny Harron,
Charles Murray, Spottiswoode Aiken, Jack
Richardson, Bull Montana & Hank Mann

(b) "Romance of an Actress"

(In Production)

(c) "Sunshine of Paradise Alley"

(To Follow)

*"Each
Production
An
Achievement"*

HN
MAN
CTIONS
of Three

ed Flapper"
leted)

players ~ including

Pauline Garon

Crauford Kent & Johnny Harron.

(c) "The Street Singer"
(To Follow)

To Be Distributed Through
The Independent Market
On A Franchise Basis ~



RES CORPORATION

I. E. Chadwick, President



Johnny Hines



IN THE SPEED SPOOK

JOHNNY HINES

now a bigger box office bet
than ever before in his career,
and a powerful supporting cast
including,

Faire Binney, Edmund Breese,
Frank Losee and Warner
Richmond

In the unusual picture

"The Speed Spook"

By William Wallace Cook

From the story presented in
Top Notch Magazine

Directed by Charles Hines.
Scenario by Ray Harris.

The first of a series of three
Hines pictures to be produced
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PEP!

POLITICS!

Oh! boy!! wait until
you see this one.

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Bill Skirboll, OHIO & KENTUCKY

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"The WISE VIRGIN"

STARRING

**PATSY RUTH
MILLER**

& MATT MOORE

AN ELMER HARRIS
SPECIAL PRODUCTION

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**AN ENERGETIC COMMITTEE HAS ARRANGED FOR
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A Trip to Niagara Falls

A Trip Through Niagara Falls Power Houses

A Trip on Lake Erie, With a Clam Bake at Windsor Beach

A Trip to the Fort Erie Race Track

An Elaborate Banquet and Ball

*A Sight Seeing Trip Through Buffalo Under the Auspices
of the Mayor*

Dinner at the Hotel Clifton, Canada

Lunch at the Wurlitzer Plant, North Tonawanda, N. Y.

**MAKE THIS THE MOST PLEASANT VACATION
YOU HAVE EVER SPENT**

**1925 Equipment and Accessories Will be Exhibited
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Mark the Date

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On June 27th

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*The Directors of the Spectrum Films, Ltd.,
will present for the first time in America an
interesting illustrative program made by the*

Friese-Greene Colour Film Process

*the most wonderful of all colour contributions
to cinematography to date.*

*Producers, exhibitors, theatre owners and
all members of the motion picture profession
are invited to this special trade showing.*

Send your name to:

*Mr. Stuart M. Johnston, Business Manager
Friese-Greene Colour Film Process
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- 1-Best**—Results are crisp, sharp, evenly defined, softly blended.
- 2-Cheapest**—Costs less than one cent per foot!
Any ordinary positive film stock can be used. No alterations to present equipment necessary. 15% less current necessary for projection than in black and white projection.
- 3-Quickest**—Topicals taken in the morning can be shown the same evening on the screen.

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"A very successful box-office attraction"

"With an up-to-the-minute and decidedly thrilling and interesting story which has been admirably directed and acted by an exceptionally capable cast the Thomas H. Ince production, for First National, "Those Who Dance", should thoroughly satisfy the demand for exciting entertainment and prove a very successful box-office attraction as it is the type of a picture that the majority of patrons like."

Moving Picture World
Issue of June 21

Thos. H. Ince
presentation

"THOSE WHO DANCE"

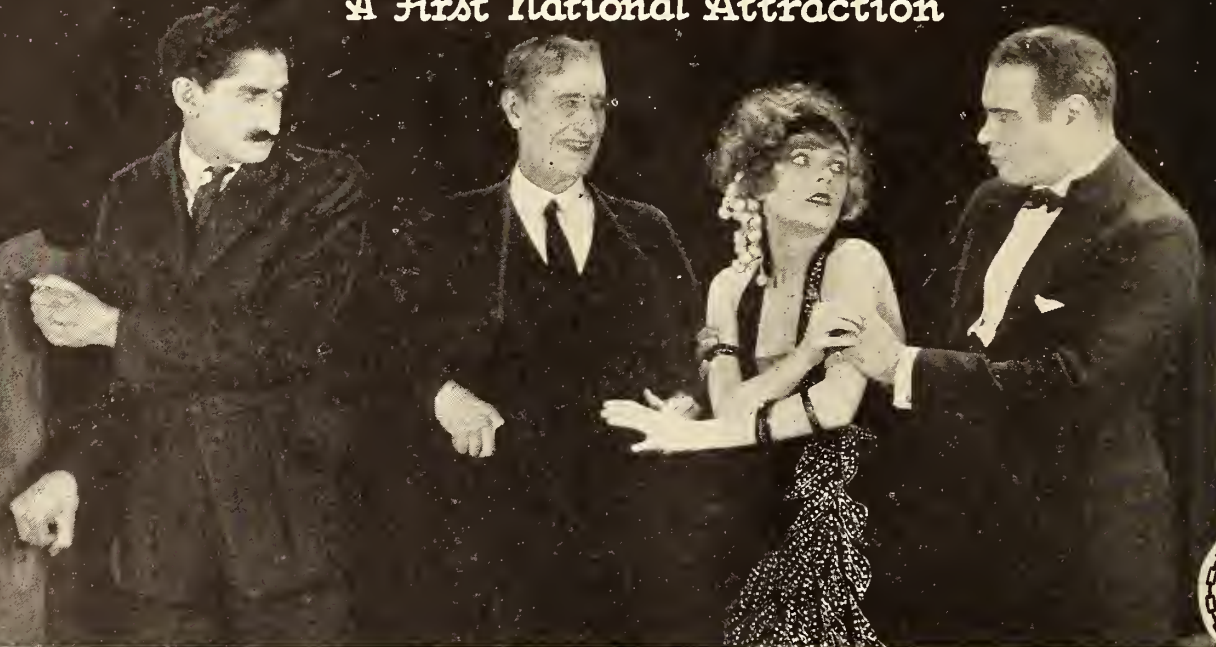
By GEORGE KIBBE TURNER

Adapted by ARTHUR STATTER, Directed by LAMBERT HILLIER

Under the personal supervision of THOMAS H. INCE

With BLANCHE SWEET, BESSIE LOVE
WARNER BAXTER, ROBERT AGNEW
and MATHEW BETZ

A First National Attraction



Book FIRST NATIONAL'S powerful
group for next season - Its biggest yet!

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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EDDY ECKELS, General Manager
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GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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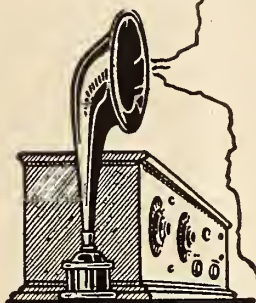
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD.

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th
Street, New York,
is broadcasting slight
slivers of philosophy
about life in general,
words which may mean
much or little depending
upon how they are
taken. Read the col-
umn. There may be a
paragraph for you.

The sad old world's most sorrowful
sight is a corpse with money in its pockets.
Spend your cash to boost your business and
you'll never starve to death.

You can't cash a bet if you keep a
rubber band tight around the bank roll.
Loosen up. There are six winners every
day.

Troubles are little things that come
to the living. Sometimes the breaks
are tough—but who wants to be a
dead one?

Old King Tut came to life after
three thousand years. It's not too
late for you. You can stage a better
show than any mummy.

*First Exhibitor: "I'm doing business in a
better neighborhood now."*

Second Exhibitor: "So am I."

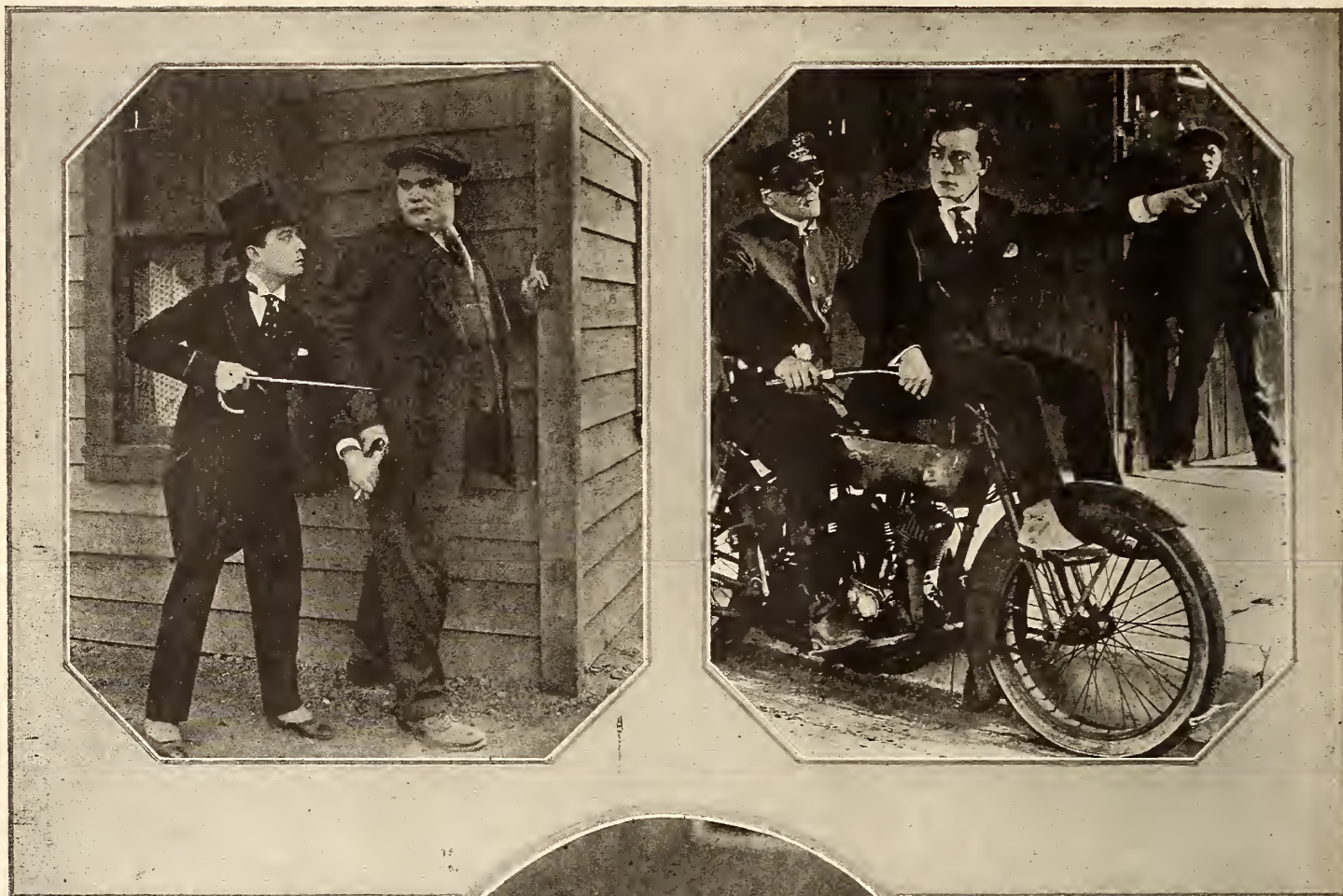
First: "Have you moved, too?"

*Second: "No, I'm still running the thea-
tre on the street you moved from."*

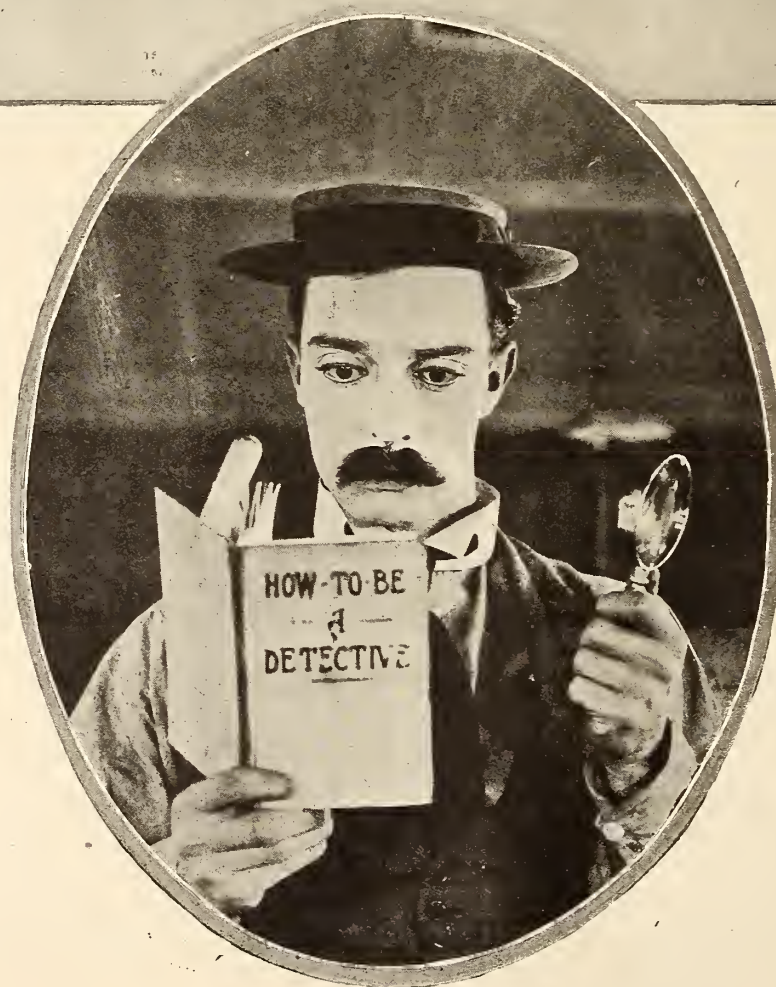
Some chaps we know are al-
ways in debt because they spend
all their spare time going the
rounds trying to borrow enough
to square up.

*If your patrons don't like you, they
won't like your show. Get 'em to call
you by your first name. Many a Show-
man has died on a diet of dignity.*

An Exhib was S. O. L.
Because his shows just wouldn't sell.
But his bank score upward moved
When he played pictures "Tried and
Proved."



SHERLOCK JR., swaps a mean dig for a nasty look. We admire his courage but question his discretion. Buster causes many bubbles of mirth in the Metro comedy.



BUSTER KEATON as Sherlock, Jr., takes the air in the Metro release of that title. One of the many humorous situations to make friends for your house on the big day.

When 'Sherlock, Jr.' Goes Detecting!

It Is Reasonable to Expect That He Will Discover a Way to Fill Your House on Warm Nights.
They Are Sure to Come and Laugh at This Metro Star

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

THE NEWS AT A GLANCE

According to figures just available, United States exported more than 16,000,000 feet of film for Canada for the ten months ending April 30.

Hays organization reelects its board of directors for another year.

Cecil B. De Mille will come East to make his next picture for Paramount.

Frank Keenan, veteran movie actor, will marry Miss Margaret White, a Los Angeles music teacher. The wedding will take place in Honolulu.

William Fox has leased the Central Theatre, on Broadway, where he will run Fox feature productions. It is reported he is seeking another Broadway house.

Jack Dempsey has been signed to make six additional fight pictures for Universal. This will bring the number to eighteen.

According to reports there are 179 theatres in Washington, Oregon, Idaho and Montana, closed, due to poor business.

A royal reception awaits Baby Peggy, Principal's starlet, when she arrives in New York on June 26. She will be escorted to the Strand Theatre by stage and screen celebrities.

Carl Laemmle says Universal is buying theatres to keep from being frozen out in first runs.

After six years of negotiations, Famous Players have secured the screen rights to the late Marie Correll's novel, "The Sorrows of Satan."

Emil Offeman has been awarded \$75,000 in a suit against Robertson-Cole and F. B. O., in Los Angeles. He charged violation of contract.

Frank Alexander, a Waterloo, Iowa exhibitor, was arrested for showing "Three Weeks." He was finally released without any action.

Joe Rock, for many years starred in comedy, will turn producer and make a series of short subjects starring Jimmy Aubrey.

The Strand Theatre, at Sunbury, Pa., adopted a new stunt. They took motion pictures of the graduating class of the high school and it will be preserved by the school.

Reports from Hollywood state that the city is flooded with counts and other persons of high nobility. They all aspire to the movies.

Famous Players earnings for the three months ended March 20, 1924, showed \$803,072.07, after deducting all charges and reserves for Federal taxes.

Four Stanley theatres in Philadelphia have closed. Hot weather is said to be the cause but it is understood slump is partly responsible.

Give Public Service to Your Own Town Officials

President O'Toole Points Out How to Get in Touch with Leaders and Build Good-Will

THIS public service work is simple, easily understood, and applied to the varied elements in your locality. Take the entire local phases into consideration. See your Mayor. He has some kind of program under way all of the time.

There is need for a better park system, more public breathing grounds. You have an abundance of woodland adjacent. Co-operate with him in securing some of this land for city or town park. Help him directly on a committee with other citizens to obtain this land.

It may be that the owner will donate a park site as is done in thousands of instances all over the country and then have the park named after the donor as a memorial. Work up a park campaign with the Mayor and the park committee. Get the newspaper editor interested.

Civic Co-operation

Make slides or a film trailer telling in a few words what is being done and put it on your screens and invite public co-operation. Have the committee get some reels showing park conditions in other cities, which can be secured free from Civic Societies, and run those on your screen to arouse enthusiasm among the public.

Donate your theatre for a mass meeting of citizens outside of show hours, and even if you have to miss a show donate it anyway. It shows commendable public spirit and enterprise which will be appreciated and will help your business and help the community.

Tie Up With Clubs

Get your Rotary or Kiwanis or other civic clubs to join with you and the park committee in this work. Have a Rotary, Kiwanis or other night in the theatre to boost the park project. Let the Mayor make a short talk.

Another brief statement might come from the club president. Then say a word or two yourself from your own stage or in your own theatre programs. Then give some park film and the rest of your regular program.

Carry it on and clinch it with a successful campaign, and if you get a park site donated, have a film taken of the best part of it with the park committee and town people in view, with close-ups of the donor, the Mayor and committee and show it in your theatre and you will crowd it to the doors and be the most popular man in town. You will no longer be Jack Smith, the movie man. You will be Mr. John Smith, Theatre Owner and leader of the people.

Carry out other campaigns in the same way. Our national organization offered complete co-operation through

IN the second installment of his report as chairman of the Public Service Department, submitted to the delegates at the recent convention of the Theatre Owners of America, M. J. O'Toole, now president of the organization, dwelt at length on the benefits to the exhibitor of conducting campaigns in the interest of the local community.

One of the highlights of this section of the report is the letter of appreciation from the Post Office Department telling of the large results following the early mailing campaign conducted by theatres during the Christmas season.

our National Officers to the Order of Elks at their Atlantic City convention to boost through the screens their National Playground Campaign.

Go after this in your locality. If you are a member of the Elks take it up at your local lodge meeting and remind them of the offer of our National Organization.

Creating Contact Point

Call on the Exalted Ruler, or Secretary, or write a letter to the same effect. Co-operate with the Elks in this way. It is a great, big wonderful line of procedure. It is humane, a contribution to the brain, the body and the manhood of the nation by providing adequate and well regulated playgrounds for the children.

Handle it in the same way as you

would the park proposition. The local Elks committee can get you good playground film of model places in other cities and you can run these and make your theatre the central point of contact for all playground activities.

Give a boys' and girls' day in your theatre at popular prices and give them pictures which will interest children and put on also a short playground film and a slide telling them to boost the playgrounds and help the Elks and others get good playgrounds for the town. This will go over with a whoop and a hurra and believe me you theatre owners will not lose any money on it.

If the health authorities have something to say to the people on a small slide or short subject, the police or fire chiefs, some announcement to make on law and order or safety or if the schools are crowded or something is needed in that line get in the middle of it and go the limit with them.

Maintain Program Lines

Always, of course, keep this work well within your house program lines so as not to interfere with it. Watch your public and do that which will find a popular echo. Keep the entertainment feature of your theatre to the front. This other work will be very short on the screen and then only occasionally.

Then take from your National Public Service Department and similar departments of your state or regional organizations such slides and films as will boost national and state work, which of course will always be of vital public interest to your locality.

For instance help your postal service. It is national of course, but is also very local in its application and intimately concerns every person in your city or town. Your national organization made an arrangement with the post office department officials to aid in facilitating the mail service last Christmas.

We sent out slides to many theatres which urged the people to mail early, wrap securely, put on the required postage and help mail deliveries in every way. The way we succeeded will

(Continued on page 57)

Making Big Ones Out of Small

It's the Knack of Doing That Which Has Stamped Eisner of Kansas City as Being One of the Smartest Theatre Men in His Territory and Brought Him Genuine Advance

WHILE new ideas of showmanship are coming and going, while the older theories are proving successes and failures, A. M. Eisner of Kansas City finds remaining to a policy, accumulated by years of experience in all phases of showmanship, is the most profitable. It is the knack of making something big out of something small which has stamped him as being one of the smartest theatre owners in the Kansas City territory. If further proof is desired, ask him any day "how business is."

Besides being manager and proprietor of the Broadmour Theatre, Thirty-fourth and Broadway, Kansas City, Mr. Eisner is president of the Kansas City Motion Picture Theatre Owners' Association.

His experience is by no means a one-sided one, as large first run theatres and the smaller suburban houses are included in the chain of which his career is composed. But let Mr. Eisner tell his story:

Sell Yourself

"I can hardly refrain from laughing in a man's face when he tells me of an exhibitor who has just purchased a rundown house and who intends to get it over big by putting on big pictures alone. No wise exhibitor with many years experience would ever make a statement like that, therefore it is the more unsophisticated showman to whom I have reference.

"Contrary to adverse arguments, exhibitors—most successful exhibitors, at least—are not engaged in the business of 'selling' pictures today. It is an old theory, but one most frequently ignored, that an exhibitor must first 'sell' himself, then his house and last—the picture.

Creating Atmosphere

"Don't misunderstand me, I don't mean to infer that a man can be successful without giving his patrons good pictures. What I desire to emphasize is that we can be giving our patrons good pictures and still be a long distance from what we call success—financially or otherwise.

"When I took over the Broadmour, which had been closed for six months, I was under a double handicap. First,

the neighborhood's 'habit' of going to the theatre had been lost. That had to be restored.

"Second, the theatre had to be 'dressed up' and a new atmosphere provided—an atmosphere which would create steady patrons—not curiosity seekers. It was a tough hill to climb. The Broadmour was located in what might be called an aristocratic neighborhood.

"Prior to the time I took over the house the programs had been of the more dignified and elaborate type. Contrary to the rules of showmanship, the neighborhood refused to turn out for this type of programs and it took



A. M. EISNER

Manager and proprietor of the Broadmour Theatre, Kansas City, who tells how he built up his house and that after it had been closed for six months.

a little courage to flaunt a western thriller before the eyes of a bank president or a member of the board of trade.

"But I tried it—gave them some westerns and more comedies. It worked, but I was only started on a long, rough road. Steady patronage—patronage that braves a rainstorm to see your show—was the kind I sought.

Keeping Them Friends

"The handshaking policy always has been a good one for any exhibitor, provided the commercialism of it is not too self-evident. I wanted real friends, as well as patrons, in my neighborhood, and I made it a point to learn the name

of as many of my patrons as possible.

It is surprising how much weight a little nod of the head and a lifting of the hat will have as a patron and his wife enter your theatre. They don't get that downtown, but they like it—and you like it, too. It's business and pleasure combined.

"My next step was to employ a woman who made a thorough canvass of my neighborhood, in some cases visiting only four or five houses a day. It was her duty to have an intelligent conference with the mother, or wife, and obtain her views on motion pictures, the kind they liked best, the kind they desired most to have their children see, whether it be educational or comedy. There was not the least bit of so-called commercialism in the visits of this woman employed by me.

The Home Touch

"She urged no one to attend the Broadmour Theatre, but merely let them know that the Broadmour wanted to give the neighborhood exactly what the neighborhood wanted—wanted to allow the neighborhood to do the 'buying' of films, so to speak. It is needless to waste time in saying that such a plan was a great success in building up a steady business, a large part of which was juvenile, and, when you get the youngsters at night, you get a healthy percentage of their parents.

"There is not one bone of egotism in me, but I have had the Broadmour only a comparatively few months, and I have yet to have a week of which I have just cause to complain about business. I have noticed this: Each time there is some little improvement made in the house, no matter how small, there will be a surprising number of patrons who 'know' you, who will make some complimentary remark about it.

"I painted my lobby the other day. There was more interest manifested in that than there was in learning the name of the picture to be shown the following night. Why? Simply because those patrons felt as though they owned an interest in the house. They knew their wish was a command in the buying of pictures and they knew it was their money that had made possible the improvements.

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Old Lady Astor Says



SAMUEL ROTHAFEL, director of presentations at the Capitol Theatre, gave a tea at his offices on the afternoon of Thursday, June 12, in celebration of the fourth anniversary of his joining forces with the big house on Broadway. It is no secret that at the time Mr. Rothafel went to the Capitol the theatre as a business proposition was proving somewhat of a disappointment to its owners. That condition long since has changed. The Capitol today is a prize piece of theatre property. Present at the festivity on Thursday were many representative writers on film topics. Edward Bowes, managing director of the house, was one of those who extended congratulations to his associate. Mr. Rothafel was a recipient of many bouquets, floral and verbal.

OLLIE V. TRAGGARDH sailed on June 18 with E. E. Shauer, director of the foreign department of Famous Players, to take up his new duties with John Cecil Graham, managing director of the British distributing organization for Paramount. Mr. Traggardh entered the industry in 1907 as the first exhibitor in Seattle. Five years later he went to Los Angeles as a state rights man, and seven years ago joined Famous Players as salesman. A short time afterward he was promoted to branch manager.

CARRY ROWSON'S display advertising in the English studios should not be permitted to see the photographing of scenes until they have been taken through the works, have visited the planning department, looked over the art directors, draughtsmen, carpenters and other divisions of the studio such as the electrical, title and property departments. Mr. Tearle states the visitor then will have a more adequate idea of the labor entering into the making of a motion picture. Where a guest is first shown the players working before the camera he loses all interest in the other production essentials and is likely to depart with a feeling that it is not an everyday business.

EDWARD HALPERIN, brother of Victor Hugo Halperin, will leave for the west coast shortly to take up with his producer brother plans for fall operations under the Halperin banner. It is the intention of the organization to make pictures on both sides of the country.

PETE SMITH of Los Angeles and the United States at large has been joined by Harry D. Wilson, president of the West Coast Advertising Men's Organization. The two will conduct an independent publicity service of international scope. Representatives will be established in other centers and a publicity plan new in moving picture exploitation circles will be developed. Both men are widely experienced in the work which they will undertake and are most favorably known in the trade at large.

HARRY C. EAGLES has been transferred by Claud Saunders, Paramount's exploitation director, from San Francisco to Seattle and Portland, and Oscar Kantner has been appointed representative at San Francisco.

PAULINE FREDERICK, who is one of the featured players in "Three Women," under production by Warner Brothers, is working before the camera in the daytime when not playing the speaking stage with the Morosco Stock Company.

GOVERNOR AL SMITH will welcome the visiting delegates to the Democratic National Convention through the Phonofilm. The Governor visited the studio of Dr. DeForest on Tuesday and talked to the camera. A print of the picture will be sent to the Smithsonian Institution in Washington to be filed.

DOUGLAS FAIRBANKS and Mary Pickford will not make a tour around the world as originally planned. Robert Fairbanks, brother of the producer, is back from Europe and brings the news that the party was delayed in London and Paris so long that to undertake now a trip to Russia and Japan seriously would interfere with fall production plans. It is expected that within a month or two the players will be back in New York on their way to Los Angeles.

CARL LAEMMLE will start on his annual trip abroad on July 2 or 9, according to present plans. The Universal chief has definitely decided on visits to England, France, Germany and Czecho-Slovakia, and if the weather be not too warm to the larger cities in Spain and Italy. His itinerary calls for his return about October 10.

MARSHALL NEILAN arrived in New York last week very enthusiastic over "Tess of the D'Urbervilles." He is quoted as saying it will be his best yet. That is a remark that is not infrequent among directors, but it is possible Mr. Neilan may be right, for surely it is a great story, one which it is easy to believe under the hand of Mr. Neilan will make a great picture.

HARRY ROWSON'S display advertising in the English business papers announcing his release of Douglas McLean pictures is attracting attention. Mr. Rowson, being an Englishman, is conservative in his statements. He makes no rash claims for his product, but he does have a way of conveying to his exhibitor readers the importance of what he has to say. England has been referred to as the greatest shop-keeping nation in the world. In America we are sometimes inclined to take exception to the over-conservatism of her advertising methods. Nevertheless her merchants succeed, which is a fact that is important in making comparisons between the exploitation methods of the two countries.

LASKA WINTER gives a striking portrayal of Rosie in "The Marriage Cheat." Her role is that of a half white, half Hawaiian girl in love with a missionary. Although the other principals in the cast are Percy Marmont, Leatrice Joy and Adolphe Menjou, Miss Winter's characterization is of such unusual force that she makes it stand out. To do that in that company is no small achievement.

LOUIS B. MAYER, vice-president of Metro-Goldwyn-Mayer, is in New York. Mr. Mayer, who is in charge of productions for the company, stated on his arrival that Pauline Frederick, Conrad Nagel, Mae Busch and Huntley Gordon have been signed to play in "Mrs. Paramor," which will be Robert G. Vignola's first production for the organization. Mr. Mayer has assigned Alice Terry and Conway Tearle to the leading roles in "The Great Divide," which Reginald Barker will direct for Metro-Goldwyn. The exteriors will be photographed in the exact locale described by the author of the play. This is the second time the subject has been made for the screen.

Will Buffalo Convention Reunite M. P. T. O. Organizations?

IN Buffalo from July 7 to 11, the Motion Picture Theatre Owners of New York State is holding its annual convention, in conjunction with which will be held an equipment and mechanical accessories show of the widest scope.

The fact that this meeting falls at a time when the attention of the exhibitors throughout the country has been focused upon the all important need of proper organization by recent developments in the producing and distributing ends of the business, and that it comes close upon the heels of important group conventions in various cities, makes of this Buffalo meeting an occasion which can be turned to the benefit of the exhibition end of the industry in general and every exhibitor in particular.

To this end, we extend a cordial invitation to President Michael J. O'Toole, Sydney S. Cohen, Peter Woodhull and other officials of the M. P. T. O. A., President W. A. Steffes, H. B. Varner, H. M. Richey, H. A. Cole, Jake Wells and other members of the Allied States Organization and every organization leader and individual exhibitor to attend this convention in Buffalo.

The time has come when the exhibitors, each and every one, must weld themselves into a solid, tightly bound, financially unhampered organization which will at once act as an instrument to fight producer-distributor domination of the motion picture industry and at the same time, by its very strength be a formidable obstacle to future actions tending to cripple and weaken the independent exhibitor.

This is too well known to require further elaboration, but it cannot be too well known that, in its present state, broken up into numerous unallied groups, exhibitor organization, no matter how fine its intentions, is in no position to cope with the situation now confronting it and with the many ramifications of this dangerous situation which will confront it in the future.

If the leaders of the two larger exhibitor organizations, Mr. O'Toole, of the M. P. T. O. A. and Mr. Steffes, of the Allied States, the leaders of the state and regional groups and each individual theatre owner are as convinced as I am of the necessity of one firmly welded organization, if they are will-

William Brandt, president of New York M. P. T. O., invites leaders of each faction of Theatre Owners to Buffalo to settle difficulties and reunite for common cause. This is the first concrete effort to close the breach between the M. P. T. O. A. and Allied Organizations.

ing to work together for the common good, they should take advantage of this meeting in Buffalo, come together and, once for all, lay all differences aside and try to build the foundation for real exhibitor co-operation.

There cannot be a worthwhile exhibitor organization without proper financing, and there can be no proper financing unless exhibitors everywhere are lined up in one solid fighting front.

THE M. P. T. O. of New York State is completely independent. It stands by itself. Therefore, its convention can well be considered a neutral occasion, a Hague at which no party to a meeting will be at the slightest disadvantage.

Personally, I can give every assurance that this open invitation to exhibitors and exhibitor leaders is free from any vestige of "politics" on my part.

This will be my last term as president of the M. P. T. O. of New York State. My time has been freely given to exhibitor organizations in the past, but my own private business now requires my complete attention.

As an individual exhibitor with a large investment, however, I can not help but recognize the growing menace to the independent theatre owner from within and without the industry.

* * *

City of Buffalo Will Welcome Visitors

Buffalo exhibitors are enthusiastic over the wonderful co-operation being shown by Mayor Frank X. Schwab in aiding the committee plan a great reception for the delegates to the annual convention of the Motion Picture The-

atre Owners of New York State, Inc., which will be held in Buffalo at the Hotel Statler July 7 to 11. Mayor Schwab has set back the annual review of the police and fire departments so that it will be staged during the convention instead of late in June as originally planned.

In the course of the next few days his honor will send out a personal letter to every exhibitor in the state asking him to attend the convention. He has also consented to several stunts which he will personally announce when he makes the opening address, scheduled for Tuesday morn-

ing, July, 8, at 10:30 o'clock. Mayor Schwab has always been a friend of the theatre. In speaking before the Film Board banquet in Buffalo last Thursday night in honor of one of the members, the Mayor said the motion picture industry is doing great educative work, that the picture houses were aiding in giving real entertainment to the masses and that the good things being done by the industry far outdistanced the few bad things.

J. H. Michael, chairman of the executive committee of the state organization and general chairman of the convention committee, has the assurance of one of the prominent upstate members of the state legislature that a bill will be introduced during the next session providing for the admission of minors to theatres with proper regulation.

This legislator will attend the convention and speak on this vitally important matter. Mr. Michael also has received word from Congressman Clarence MacGregor that he is making an effort to have Herbert Hoover, secretary of Commerce, and other prominent national figures attend the convention. Senator James W. Wadsworth is expected to be one of the speakers.

PROMINENT exhibitors are already subscribing liberally to the fund for the entertainment of delegates. Exhibitors throughout the state are asked to use a line in their newspaper ads beginning at once, calling attention to the Convention of the M. P. T. O. of N. Y. in Buffalo, July 7-11. It is announced that the combined theatres of Buffalo will furnish the music for the banquet and dinner dance to be held one evening in the Hotel Statler.

Associated Busy

East and West Coast Studios
Rushing Large Programs

FOLLOWING the recent report of Assistant General Manager A. D. Marr, in charge of production, of the production activities in the East and on the West Coast for the Associated Exhibitors program of 1924-5, comes the announcement of the complete line-up of casts and directors on the first series for the fall campaign.

In addition to the "Lawful Cheater," Marr announces that the full cast for the Howard Estabrook production "The Price of a Party," which is being directed by Charles Giblyn. In it will appear Hope Hampton, Harrison Ford, Edmund Carewe, Mary Astor and Dagmar Godowski.

The Arthur F. Beck production which is being made at the West Coast studios, under the working title "The Great Chicago Fire," will appear Frank Mayo, Mabel Ballin, Harry Morey, Wanda Hawley, Tom Santschi, Arline Pretty, Wally Van and Eric Mayne.

In the Wm. K. Howard production being adapted from the Saturday Evening Post story "Where Is the Tropic of Capricorn," under the personal direction of Mr. Howard, the following cast has been engaged: Owen Moore, Mary Carr, Ralph Lewis, Marguerite de la Motte, George Nichols, Eddie Gribben, Francis McDonald and Betty Francisco.

The next Douglas MacLean picture, "Never Say Die," which has been completed and already delivered at the Associated Exhibitors New York office, has Lillian Rich, Hallam Ceeley, Wade Beteler and Helen Ferguson in the cast. This is from Willie Collier's famous Broadway success.

* * *

BUFFALO EXHIBITORS DECIDE SCALE

At a meeting of more than 40 Buffalo exhibitors in the Lafayette Square Theatre, Friday afternoon, June 13, the question of action on the repeal of the Federal tax was discussed and the following plan was decided upon:

In cases where the tax had been absorbed in the general admission scale prices will remain as they were. In cases where the tax had been added to the general admission prices will be reduced.

This move means that houses which have been charging 25 cents admission which price includes the tax and which was split 22 cents and 3 cents, will remain at 25 cents. The same with theatres that have had 35 cent admission prices, split 31 and 4, will remain at 35.



LEW CODY has evidently struck a sour note judging from Lewis Stone's attitude. These actors are appearing in First National's "Husbands and Lovers," a version of modern marriage.

JULY NAMED FOR ALDER SALES DRIVE

The month of July has been designated by the Selznick Distributing Company as Lester Adler's Month, in honor of the New York branch manager of the organization, and has been made the occasion of a special sales drive by the New York force, headed by Adler.

Elaborate plans to "put over" the sales campaign to a total which will hang up a new record have been perfected, and exhibitors in the territory have signified their willingness to cooperate both by booking Selznick pictures and by playing them during July, so that the success of the month seems assured.

In addition to the personal efforts of the sales force and Selznick officials, an unusual direct-mail campaign is being carried out.

This is the first time that Adler has permitted his name to be used in connection with a sales drive, after many years in the industry.

* * *

NEW TITLES

"Don't Deceive Your Children" is the new title decided on by Metro-Goldwyn for the screen version of Rachel Crothers' play, "Mary the Third" which will be released this Fall.

New Trade Name

Hodkinson Will Be Known as
Producers Distributing Corp.

OUT of the chrysalis of the W. W. Hodkinson Corporation has emerged The Producers Distributing Corporation, completely and thoroughly reorganized under the group of new officials that assumed charge of the company on January first of this year.

The corporate name of the organization was officially changed to The Producers Distributing Corporation at a meeting of the board of directors held in the company's offices this week after the reading of a summarizing report declaring that the reorganization of its forces was now complete.

In less than six months of the most intensive work, the personnel, the character, and the product of the company has undergone an entire change, and the progress that has been made in securing new producers, directors and stars, as reported in the trade press has aroused the keenest interest of the exhibitors and created a wide, general feeling of sincere confidence in the aims and ambitions of the company and the men now at its head.

Confident that there was a distinct place in the industry for a really independent distributing organization, President F. C. Munroe backed by his aides Raymond Pawley, treasurer, and John C. Flinn and Paul C. Mooney in the vice-presidential chairs has gone ahead with a dynamic energy that secured the product of the best of the independent producers.

* * *

EXHIBITORS APPROVE OF F.N. SALE POLICY

First National's plan of booking its four big specials in motion picture houses for extended runs at increased admissions, instead of "roadshowing" them in "legitimate" theatres, has met with tremendous favor on the part of the big exhibitors of the country. Many contracts have been closed on the three specials now ready for showing—"Secrets," "Abraham Lincoln" and "The Sea Hawk."

The special sales staff, under the supervision of A. W. Smith, Jr., has accomplished a work that assures the pictures the finest treatment at the hands of exhibitors. They realize the value of the specials and will do their part to get the biggest possible audiences to see them.

Contracts for the showings have been made on a basis to give the distributing company rentals commensurate with the box office value of the pictures. The exhibitors have shown themselves very anxious to get this product.

Ohio Exhibitors Waging Battle Against Blue Laws

THE eleven exhibitors in Canton, a community of 100,000 souls, carried a five-column advertisement in a Sunday newspaper of that city calling on the residents to indicate their wishes as to Sunday showings of motion pictures.

"Youngstown, Akron, Cleveland, Cincinnati, Columbus, and Dayton and other cities of our size all are still enjoying amusement on Sunday with their theatres open," declares the announcement.

The advertisement points out that Akron escaped being a "blue town" the preceding Tuesday when the City Council, by a vote of 6 to 5, turned down an amended ordinance which would have closed all business and amusement places on Sunday.

It is pointed out that the Methodist General Assembly, in session recently at Springfield, Mass., tabled by a vote of 460 to 295 a minority report forbidding theatre attendance on Sundays and specifying dancing and immoral theatre performances.

"Are four men enough to close all theatres?" asks the exhibitors, naming the four residents. "These are the four men who swore out the affidavits for the arrest of the eleven theatre owners of Canton."

"Do these four men represent 100,000 people of Canton? We believe that

the majority of Canton people want the theatres open on Sunday. If the theatre managers are convinced that the majority of the people of Canton do not want the theatres open on Sunday they will be glad to close them.

"Canton theatres will be open today. We believe that the 'blue law' is not popular and should not apply to theatres—as efforts have been made at all times by local theatres to present new, clean and wholesome amusement to Canton people. We believe that shows of the type presented in Canton do good and cause no harm whatsoever."

The advertisement is signed by R. C. Steuve, chairman of the Canton Theatre Managers' Association.

Exhibitors Aroused

The exhibitors of Ohio are taking steps to combat the action of the Lord's Day Alliance, which organization they have reason to believe has representatives now in the state preparing to take advantage of the recent decision of the Ohio Supreme Court under which any citizen making a complaint can close any motion picture theatre on Sundays, even though no admission fee be charged.

It is believed that even the larger cities are in danger of attack by the blue law advocates.

Censor Psychology

Patrons to Get Thrill by Believing Picture Uncensored

THAT is considered as an open admission of the detracting element a censor's seal has on any picture, was made by Miss Gertrude Sawtell, chairman of the Kansas State Board of Motion Pictures Review, in Kansas City, this week.

The Kansas censor board has decided to adopt a policy of tacking the censorship tag on the end of the picture, instead of at the beginning, which will "make patrons think they are seeing some of the uncensored scenes which people of other states are seeing."

"The tag at the opening of the picture makes movie patrons think they will not see some of the scenes that patrons in some other states see," Miss Sawtell is quoted in the Kansas City Star as saying. "Under the new regulations patrons will get all the 'thrill' of watching an uncensored picture and won't know until it is all over that the censors have viewed it."

"Miss Sawtell did not intend to convey the meaning which her statement actually brings out," said one prominent Kansas City exhibitor, "but it merely is further proof that even the censors themselves realize what a futile, impossible occupation they are in. Why not give children asthetics to paddle them—then expect them to awaken and realize they have been punished for something?"



WARNER BROTHERS' ORGANIZATION CELEBRATE AT FEAST

Scan the picture and you will see lots of familiar faces—actors, directors, producers—and others big in our industry, gathered at the festive board.

Rowson Busy

MacLean's Pictures Are Given Big Publicity in England

HARRY ROWSON, London cinema magnate, opened his Great Britain campaign for Douglas MacLean last week with a walloping announcement in all English cinema journals, under the caption "My Visit to America—Some News for British Exhibitors."

Both the fast traveling comedian and Associated Exhibitors were more than pleased with the enthusiasm displayed by Mr. Rowson, who is president of Ideal Films, Ltd., since his recent New York visit, at which time he planked down \$100,000 as an advance payment for the English rights to "Going Up," "The Yankee Consul" and other MacLean comedies.

"I consider Harry Rowson one of the shrewdest English buyers," said Arthur S. Kane, president of Associated Exhibitors, as he glanced at the pile of publicity just arrived from London.

"Of course, it is a pleasure to know that he regards Douglas MacLean as the coming comedy star in Great Britain, but there is still more pleasure in noting the wise and conservative method Mr. Rowson employs to tell his exhibitors about 'three coming treats' and 'the new humor' they are to get when MacLean's new pictures are released.

Mr. Kane was especially glad to read in the Rowson announcement a profound appreciation of what Douglas MacLean has been accomplishing.



E. F. SUPPLE, publicity manager for Pathe, who has just returned from a trip to the Coast where he organized a national campaign for Charles Ray.



Claude Friese-Greene, English inventor of a new color process that is said to be commercially useful.

SPECTRUM FILM HAS FIRST SHOWING HERE

A special trade showing of the Friese-Greene Color Film was held at Wurlitzer Hall, New York City, on June 13. The process was invented by Claude Friese-Greene, an Englishman who claims one of the chief points of the process is its inexpensive treatment.

The pictures shown at the review were scenes, flowers, and soldiers marching. The color effect is exceptionally well done but there was a lack of clearness. The light seemed to have difficulty in filtering through the film.

It was noticeable that all action scenes were set at a slow pace. In the parades the marchers were in slow time. The shots which were in clear sunlight and under favorable conditions were excellent.

Just how successful this color method would be in taking motion pictures of stories remains to be seen.

For scenes and average color work the method seems very adaptable and may find its ways into the newsreels. Its low cost will no doubt have a big appeal.

* * *

K. C. CONTINUES FIGHT

Kansas City exhibitors are not dismayed by the decision rendered recently in favor of the music publishers in the tax question. At a meeting held June 11, it was decided that the exhibitors continue to refuse to pay the tax, believing firmly that victory awaits them in the higher courts.

Action for Pathe

Producers Hard at Work to Complete Program

FACED by an unusually heavy release schedule for the coming season, Pathe's allied producers on the West Coast are working overtime. Even holidays and the customary "half-day Saturday" schedule have been dispensed with on some of the Pathe lots to meet the exactions of the release program for the coming season. This is the word brought back by Publicity Manager E. F. Supple upon his recent return from the West Coast producing centers.

The first of the Charles Ray series of productions to be presented by Thomas Ince for release by Pathe is now well under way at the Ince Studios in Culver City. Thomas Ince is quoted by Mr. Supple as predicting that the new Ray feature, titled "Dynamite Smith," will prove the "greatest thing Charles Ray has ever done in the course of his screen career."

A national publicity campaign was organized by Mr. Supple for the Charles Ray features, which involves a string of prominent newspapers spreading from Coast to Coast.

On the Harold Lloyd lot at the Hollywood Studios rapid progress is being made on the new Harold Lloyd comedy, and at both the Hal Roach and the Mack Sennett studios, production work is proceeding at a fast pace, according to Mr. Supple. Hal Roach has just completed another feature-length production co-featuring Glenn Tryon and Blanche Mahaffey.

* * *

P.-D. CORPORATION PUTS OVER BIG DEAL

W. F. Seymour, eastern division manager of the Producers' Distributing Corporation and G. A. Falkner, Washington branch manager, have closed a contract whereby "Hold Your Breath" will be shown at the New Tivoli Theatre in Washington and the entire Crandall Circuit.

Included in the big deal for the Crandall Circuit is "The Lightning Rider," "Not One to Spare" and "What Shall I Do."

* * *

'RACING LUCK' BOOKED

Associated Exhibitors are reporting many important bookings on "Racing Luck," the feature comedy in which Monty Banks appears. The picture recently played a highly successful engagement at the Circle Theatre, Indianapolis, where it played a week's stand and is now engaged to play an engagement at Palace Theatre, Washington.

First National to Make All Pictures in East Soon

IN a frank talk on motion picture production Richard A. Rowland, general manager of First National Pictures, Inc., with large producing interests in Los Angeles and Hollywood, came out flatfootedly against California as a field for photoplay making and made the positive declaration that First National will in the future do its producing in the East beginning this fall.

Addressing the regular weekly meeting of the Associated Motion Picture Advertisers at the Cafe Boulevard, New York, Mr. Rowland said: "I don't believe in California. The viewpoint is distorted. Out there they think that good motion pictures can't be made anywhere else. But we are not deceived. First National is coming to New York.

"We're not going to get rooted in California. We're going to get rooted in New York. New York is the greatest story locale in the world and has every advantage to offer. Besides I consider it impractical to have production and the general office of the company separated by 3,000 miles, so we are going to bring our production to the Atlantic Coast."

"Production of motion pictures," said Mr. Rowland, "is as simple as A, B, C, as soon as any producer learns the fundamentals. It's just as mathematical as putting up a building. It's easy. In fact, it's so easy its almost pathetic. And yet there are a lot of producers and directors out in California who are continually beclouding the production of pictures in an air of mystery.

"We've got to overcome these clouds of mystery, because there isn't any mystery about it. The trouble with many of these directors is that they get lost in their own fog. They need someone to steer them, someone to coach them. They go blindly ahead producing from their own viewpoint, failing to appreciate a showman's angle,—failing to take proper advantage of dramatic situations, not making closeups or long shots when they should be made. It takes someone of unusual experience—a trained newspaperman who has a showman's angle, for example—to guide them."

In the case of "The Sea Hawk," Mr. Rowland pointed out, he had more faith in it as screen material than its director, Mr. Lloyd. "When I gave the story to Mr. Lloyd," said the speaker, "he read it and then, coming to me, shook his head and said he didn't think he could produce it for a cost of less than

\$350,000. But I had complete faith in 'The Sea Hawk' and told him we would allow him \$450,000 for production expenses, knowing at the time that if he could do it for \$600,000 he would be doing mighty well.

"I saw Lloyd when he had reached the \$450,000 expenditure mark and he was terribly worried. He said that he thought that, by curtailing a lot of the work called for in the script, he could finish the job for about \$75,000 more. I told him to stop worrying and go ahead and shoot the story as it was outlined. I was more confident in the production than he. The cost went up to \$750,000, the construction of four ancient ships requiring an expenditure of \$250,000 alone. Today 'The Sea Hawk' is an acknowledged success—a hit beyond Mr. Lloyd's wildest expectations."

* * *

SAM WOOD TO PRODUCE AS FREE LANCE

Sam Wood, the noted producer, is going to step from the production of pictures for organizations on contract and produce pictures independently. This announcement was made by the producer this week. Wood is now producing "The Female," starring Betty

Compson, at the Lasky studios, Hollywood.

Wood has many excellent stories available for the screen and is ready to produce these personally or to enter into arrangements with a producing organization to make the pictures independently for release.

Wood is establishing a somewhat new plane in the directing line. The producer claims directors are given too limited a time to turn out suitable pictures. No time limit should be placed on a production, according to Wood. The scenario writer is given weeks in which to prepare a story and as a rule, when the director receives the script, a release date for the product has been set.

In addition to owning several important stories that will soon be filmed under his direction, Wood controls some options on excellent books that will make splendid screen products.

* * *

CAUSE FOR JOY AMONG CONNECTICUT M. P. T. O.

State Tax Commissioner William H. Blodgett brought cheering news to the Motion Picture Theatre Owners of Connecticut at the State meeting in Hotel Garde, New Haven, on June 17, when he told them that the repeal of the Admission Tax on Theatres by Congress on admissions up to and including fifty cents automatically set aside the state tax of five per cent on tickets up to the same admission price.



ON leaving Los Angeles for a trip abroad, Blanche Sweet was presented with a life-preserver, but Conway Tearle is trying to take it from her. Marshall Neilan is doing the protector act while Colleen Moore is an innocent bystander. The argument was finally amicably settled and everyone was happy.

Schulberg to Make Nine Pictures For Coming Season

B. P. SCHULBERG announces the formation of B. P. Schulberg Productions, Inc., to make nine special Preferred Pictures for release during the coming season. Associated with Mr. Schulberg in this new organization is J. G. Bachmann, who will be in charge of the New York office at 1650 Broadway.

The first group of features to be filmed and released will comprise the nine stories from well-known books and plays originally planned by Preferred Pictures. While the new concern is a company entirely distinct from the older organization, Mr. Schulberg has purchased the rights to the entire list of important literary properties held by Preferred and will deliver to exhibitors the nine features, which include several of the more significant stories planned for future production.

Mr. Schulberg has concluded a two months' stay in New York where he and Mr. Bachmann completed financing arrangements for the new company. He is back in Los Angeles to give his personal supervision to the production of future Preferred Pictures, which will be filmed at the Schulberg Studios, 3800 Mission Road.

The first of these, "The Breath of Scandal," by Edwin Balmer, is already under way.

The remaining stories to be included in Mr. Schulberg's first nine productions are: "The Boomerang," the David Belasco stage success by Winchell Smith and Victor Mapes; "The Triflers," a novel of New York society by Frederick Orin Bartlett; "White Man," by George Agnew Chamberlain; "Faint Perfume," by Zona Gale, listed among last year's best selling novels.

"When a Woman Reaches Forty," by Royal A. Baker, motion picture censor for Detroit; "My Lady's Lips," an original screen story by Olga Printzlau; "Frivolity," another screen original; "The Mansion of Aching Hearts," suggested by the song by Harry Von Tilzer and Arthur J. Lamp.

Gasnier to Direct

In addition to directing "The Breath of Scandal," Gasnier will make several of the other productions. Mr. Schulberg will announce soon the affiliation of another well known director. A stock company of popular screen players also will be built up.

Contracts for the distribution of the new product have been signed with the same franchise holders who have handled former Preferred Pictures. Under these recent negotiations the following prominent exchangemen become associated with B. P. Schulberg Productions:

Bobby North, Buffalo and Albany; E. V. Richards, Atlanta, Dallas and New Orleans, Harry Asher, Boston, Portland and New Haven; Harry T. Nolan, Denver; A. H. Blank, Omaha and Des Moines; Al Kahn, Kansas City; Louis Hyman, Los Angeles and San Francisco; J. S. Grauman, Milwaukee; Ben Friedman, Minneapolis; Herman Jans, New Jersey; Sam Zierler, New York; Ben Amsterdam, Philadelphia; George L. Mayne, Salt Lake City; Al Rosenberg, Seattle; Spyros Skouras, St. Louis; and Trio Productions, Washington.

J. J. Allen will represent the product in Canada, and foreign distribution will be handled by Export and Import.

Carolina Meeting

Col. Varner Elected President of State Organization

THE annual meeting of the Motion Picture Theatre Owners of North Carolina came to a close in Morehead City, North Carolina on June 12 following the election of Colonel H. B. Varner, of Lexington, as president, and J. A. Esteridge, of Gastonia, as secretary and treasurer.

This year's meeting was one of the most successful and enthusiastic in the history of the organization. It was well attended by a large number from Piedmont and Western North Carolina, as well as a goodly number from the Eastern part of the state.

Regarding the invitation from President Brandt, of New York M. P. T. O. to send delegates to the Buffalo Convention to meet with the M. P. T. O. A., with a view to combining the theatre owners, it was decided that although the friendliest feeling exists, this body did not feel inclined to send representatives.

Probably one of the most important steps taken at the meeting was the decision to employ an executive secretary at such salary as will enable him to devote all his time to the work of the office.

Among the speakers were Colonel H. A. Cole, president of the Texas M. P. T. O.; De Sales Harrison, Southwestern representative of the Hays organization with headquarters in Atlanta; Claude E. Cady, of the Michigan M. P. T. O.; W. A. Steffes, A. A. Kaplan, and C. K. Weyers, of the Theatre Interinsurance Company, of Philadelphia.

The midwinter session will be held in Charlotte early in December.

Among those attending were: Z. V. Grubb, Spencer; R. J. Madry, Scotland Neck; G. C. Gammon, Leadksville; J. R. Mason, Goldsboro; C. L. Welch, Salisbury; R. H. Phillips, Goldsboro; Paul V. Phillips, Wilson; Colonel H. A. Cole, Marshall, Texas; C. K. Weyr, Philadelphia; W. H. Stallings, Grand Rapids; R. T. Goode, Charlotte; J. U. McCormick, Charlotte; H. S. Stevenson, Henderson; R. P. Rosser, Raleigh; A. T. Moses, Winston-Salem; De Sales Harrison, Atlanta; M. H. Hill, Charlotte; J. S. Estridge, Gastonia; A. F. Beirsdorf, Washington City; P. W. Wells, Wilmington; A. F. Sams, Winston-Salem; W. A. Steffes and A. A. Kaplan of the Northwest; Claude E. Cady, Michigan; R. D. Craver, Charlotte; Jethro Almond, Albemarle; Colonel H. B. Varner, Lexington; J. D. Sink, Lexington; C. A. Turname, Washington; P. L. McCabe, Tarboro and R. T. Wade of Morehead City.



THIS trio of well known picture men will conduct the destinies of the new producing and distributing company to be known as B. P. Schulberg Productions. They are left to right, B. P. Schulberg, Louis Gasnier and J. G. Bachmann. Their schedule calls for nine productions this year from well known stories.

LESSER PLANS CHAIN OF CHILDREN'S THEATRES

In order that the children of the world shall be given the chance to witness films suitable to their minds from an educational, moral, and entertainment standpoint, Sol Lesser, President of Principal Pictures Corporation, has launched a gigantic move for the establishing in every large city in the United States, Canada, and England, of a children's theatre.

The theatres will be devoted entirely to the younger generation and the entertainment selected will cater exclusively to the mind of the child.

* * *

GRACE YAEGER WINS IN 'CHECHAHCOS' CONTEST

Miss Grace Ann Yaeger, one of the featured artists of the San Carlos Opera Company, was the lucky winner of the \$250 radio set given by Associated Exhibitors for the best criticism on "The Chechahcos" during its engagement at the Cameo Theatre. Miss Yaeger resides at 23 West 64th Street, New York City.

Honorary mention was given Therese Joseph Vurnham, 343 Beach 142d Street, Neponset, L. I., and to Arthur Devlin, Plandome, L. I. There were more than 700 criticisms submitted.

* * *

TO CUT ADMISSIONS

As a result of the repeal of the admission tax, about 50 per cent of the larger down town motion picture theatres of Kansas City, which have not been absorbing the tax in their prices, will lower their admission prices. Frank L. Newman will go even lower than that, he said this week, by reducing his prices more than the tax. Admission prices at the others will remain the same, there now being a plan under way to place a portion of the amount saved on taxation into the treasury of the M. P. T. O., Kansas City.

* * *

HELEN HOERLE RESIGNS

Helen Hoerle has resigned as Production Editor of the National Screen Service, and will devote her time to special writing. Dorothy Herzog, recently of the Fox Film Company's Western Press Department, will replace her.

* * *

CHANGE FOR CUMMINGS

Irving Cummings has left Universal and will direct a series of M. C. Levee productions for First National. His first will be an adaptation from the novel "Belonging."



THE youngest bulder in the world. Jackie Coogan, aged nine, breaks ground for a building to be erected in his name with money earned by himself. He is now playing for Metro Pictures.

P. D. CORPORATION SET FOR SALES CONVENTION

A large sales convention of the Producers Distributing Corporation will be held at Chicago for two days, June 27 and 28.

Although the recent conventions at New York and Chicago were notable gatherings, this one will surpass both of them in strength and enthusiasm for, in addition to executives, sales managers and men from the entire country, all the producers making features for release by Producers' Distributing Corporation are planning to attend. Among these are Hunt Stromberg, Frank E. Woods, Al Christie and Elmer Harris.

President F. C. Munroe, Vice-presidents John C. Flinn and Paul C. Mooney and Raymond Pawley, treasurer, will be present.

* * *

STREETER RETURNS

Coolidge Streeter of the Production Department of the Producers' Distributing Corporation has returned from Florida, where he has been for the past six months in connection with the production of "Another Scandal," starring Lois Wilson, and the two Betty Compson starring vehicles, "Miami" and "Ramshackle House."

* * *

ST. JOHN WITH TUXEDO

Al St. John's contract with Fox Sunshine Comedies having expired he has signed to appear in Tuxedo Comedies for Educational release.

'MIKE' SIMMONS WITH FILM DAILY

Michael L. Simmons, formerly Associate Editor of EXHIBITORS TRADE REVIEW, has joined the Editorial staff of Film Daily.

Mr. Simmons studied journalism and literature at Columbia University following which, for a number of years, a wide variety of feature stories and articles appeared under his name in newspapers and magazines.

Readers of the REVIEW remember him for his ideas and articles on motion picture exploitation and also for his occasional contributions of portrait sketches from life.

Mr. Simmons has made a host of friends in the motion picture industry, all of whom wish him success in his new position.

* * *

'BREAD' COMPLETED

Victor Schertzing has completed Metro-Goldwyn-Mayer's screen version of "Bread," from Charles G. Norris' famous book. It will be released in August.

In the cast are Mae Busch, Robert Fraser, Wanda Hawley, Pat O'Malley, Hobart Bosworth, Eugenie Besserer, Myrtle Steadman, Ward Crane and Raymond Lee.

* * *

PENNSY CENSORS BUSY

Statistics just issued for the year 1923 show that the Pennsylvania Board of Motion Picture Censors was extremely active with the scissors last year.

They made 23,000 eliminations, cutting out 116 reels entirely from different pictures and threw out 22 pictures without leaving even the titles.

* * *

LLOYD STARTS 'HUBBY'

Harold Lloyd has started work on his new picture, which will be called "Hubby." Jobyna Ralston appears opposite.

* * *

F-N SIGNS HUNTER

Glenn Hunter has been signed by First National for a picture. He will be co-starred in Mary Robert Rhinehart's "The Altar on the Hill."

* * *

HOPE HE WINS

Mayor Walter Rosenfield, of Rock Island, Ill., and owner of several theatres, has announced himself as candidate for congress.

The Editorial Page

The Pipe of Peace?

WILLIAM BRANDT, president of the Theatre Owners of New York State, has invited officials of the two groups of theatre owners to attend the coming convention in Buffalo. In a statement printed in another column the head of the Empire State exhibitors tells why he has taken this action.

As representative of the national organization he asks the presence of Messrs. O'Toole, the president; Woodhull, the chairman of the board of directors, and Cohen, former president and now a member of the directors.

As members of the Allied States Organization he calls on Messrs. Steffes of Minnesota, Varner of North Carolina, Richey of Michigan, Cole of Texas and Wells of Virginia to come to Buffalo and smoke the pipe of peace.

Prior to the national convention responsible officials gave scant encouragement to those who suggested conciliation. That attitude was not confined to either faction. It was generally held by the few on each side who were in best position to bring about an understanding.

Apart from these, however, opinion was practically unanimous for a single organization.

The large body of exhibitors, the mass, will wish Mr. Brandt success in his undertaking. If the invitations are accepted on both sides the end of the schism may be in sight.

If no favorable answer is returned then very likely the two bodies will continue along their own lines of effort, co-operating occasionally as at present, but gradually drawing together until the differences reach the vanishing point.

* * *

Newspaper Reviews

THE New York newspaper critics were practically unanimous that "The Shooting of Dan McGrew" is "not so much" as a motion picture. They said some very unkind things about the production and its makers. But the great public of New York heeded them not. It poured out its dollars at the Capitol almost in unprecedented fashion for the month of June.

Other cities confirm the New York photoplaygoers' views. The California Theatre in Los Angeles broke a four years' record. Sacramento played to a record business, too, and booked a return. A Denver theatre held the production over for another half week. And so down the line.

What theatre owners want is the reflex of the

box office view. Anything else is nil so far as they are concerned. If they should lean on the opinions of the dozen New York critics in the present instance they would be badly advised.

Incidentally it may be of interest to examine what was said of the picture last April by Exhibitors Trade Review. The article was written and printed following the despised "trade showing," one of those "cold" projection room affairs.

"Bully Film Made from Service Poem," said the main caption. "'Shooting of Dan McGrew' Stunning Melodrama and a Sure Box Office Winner," added the subordinate headline.

As we remarked on this page a few weeks ago, discussing something or other, some reviews are more highly considered than others.

* * *

Ohio To Fight

THE situation in Ohio is such that it should put the exhibitor of that state in a fighting mood.

If we mistake not a casual examination of his feelings at the present time will uncover just that feeling.

The blue law advocates are on the warpath in the Buckeye State. Under a decision of the Supreme Court a motion picture theatre may be closed on a Sunday following a complaint of a citizen, even though the house charge no admission.

In Ohio the Theatre Owners have a referendum committee on Sunday opening. Its chairman is Jack Harwood, whose Jackdempseylike law with unerring accuracy indicates the battling spirit of its owner.

There is a report that, already in Ohio, actively at work are representatives of the Lord's Day Alliance. It is said they have gathered from other states, an invasion indicating a battle for Sunday amusements.

To the theatre owners of the state there comes an opportunity for effective work, and we will be surprised if they do not take advantage of it.

The men of Ohio are unusually well organized. They know and thoroughly understand how to circumvent those who have been known to adopt "ways that are dark and tricks that are vain" when a bill is pending in a legislature or when the people's rights are assailed in other ways.

That the Theatre Owners of Ohio will give a good account of themselves in the coming fight there need be no fear. Also it may be set down that they will provide opportunity for some high-salaried reformers to earn an unusual percentage of their salaries.

LEADERS ALL

Arthur H. Sawyer, Supervising Producer

ADD another to the list of those who have entered the ranks of production through the gateway of the motion picture theatre: Arthur H. Sawyer, of Sawyer & Lubin, who is supervising the subjects of Sawyer-Lubin Productions starring Barbara La Marr for First National distribution.

It was around 1906 when Mr. Sawyer became interested in a number of motion picture houses in Western Massachusetts, in Springfield and Worcester among other cities.

It was the day of the nickel admission and of the subject that was short in fact as well as in name—when single reels were composed of a number of items.

His active interest in the motion picture was a perfectly natural thing on the part of Mr. Sawyer, as for several years he had been connected with the stage as player and writer.

Mr. Sawyer was born in Boston in 1877. His first business experience was with the Burdett Business College in the Massachusetts capital. Here he remained ten years, attaining the position of treasurer.

THE stage attracted him and he succumbed to the lure. For a long time he was in the company of Nance O'Neill, being leading man in "Magda" and "Hedda Gabler" among other plays.

In 1911 a man with whim Mr. Sawyer had been associated on the stage was responsible for bringing Kinemacolor to the United States. A company was organized to operate in this country and Mr. Sawyer was made general manager.

Color on the screen was comparatively new, and Kinemacolor created much attention. One of the handicaps attached to the showing of it was the separate equipment required, but so strong a hold did it attain on the public fancy that at one time over a thousand of the special projection machines were in active use.

The Herald Square Theatre was leased for the showing of Kinemacolor, where "The Coronation of King George" was shown. Mendelssohn Hall was converted to the Kinemacolor



LEADERS ALL—ARTHUR H. SAWYER

BECAUSE his background throughout the larger part of his business career has been such as to give him increasing knowledge as to what the public wants in motion picture entertainment; because he has been an actor on the stage, motion picture theatre manager, distribution executive, owner of exchange chain and producer; and because of his keen insight into story values and dramatic technique.

Theatre. At these two houses in conjunction with a third "The Coronation" and "The Durbar" were shown in New York for nine months, the latter being the first picture ever shown in New York at \$2.50 price.

ONE of the striking incidents in the life of Kinemacolor was the rejection of a contract with Mary Pickford that would have secured the services of that young woman for \$250 a week. The papers were all drawn and ready for signature, but the over-cautious business men could not see the wisdom of contracting to pay a young girl that amount of money.

It is worth recalling that it hardly could have been three years later, following the history-making contract between John Frueler of Mutual and Charles Chaplin whereby the latter was paid \$10,000 a week, that Famous Players made an agreement with Miss Pickford under which her compensation also mounted to five figures a week.

Kinemacolor had prepared a contract that would have brought to the company the services of D. W. Griffith. The figure was substantial, but the point of disagreement was as to the length of service.

Kinemacolor was one of the pioneers in motion picture road showing. Six companies were sent out with "The Coronation" and as many or more with "The Durbar."

It may have been forgotten that Kinemacolor made a version of "The Clansman." The picture was produced in Texas under the direction of William Haddock, but it was never released and was withdrawn from the market prior to the making of the Griffith version of the same story.

Mr. Sawyer following his retirement from Kinemacolor inaugurated the Sawyer Zones, for the distribution nationally of independent pictures. Headquarters were opened at 1600 Broadway, where productions were bought outright or were sold

to state rights buyers on a commission basis.

The company was one of the first to employ colored inserts in advertising in the business publications.

FOLLOWING the temporary eclipse of the independent market Mr. Sawyer, as general manager, joined Herbert Lubin, who had taken the Canadian franchise for Metro Pictures.

Then came the formation of S.-L. Pictures, which is recent history. The latest move of the company is the acquisition of a First National release, the first subject to be made under it being "Sandra," starring Barbara La Marr, to be directed by George Melford.

So it will be conceded it is an unusual background Mr. Sawyer brings to his work of supervising productions for S.-L., among which have been "Quincy Adams Sawyer" and "The Shooting of Dan McGrew."

There were ten years on the inside of a business college followed by a period on the stage as a player. Then in order came the management of motion picture theatres, the direction of a producing and distributing company—for Kinemacolor produced its own pictures—the distribution of independent pictures, and the operation of a chain of exchanges



ON the left is Joe Cobb, known as "Fatty" to "Our Gang" fans who revel in the Pathe comedies. Jackie Condon, another of the kids is on the right.



LITTLE MARY KORNMAN, the juvenile star of Pathe's "Our Gang" comedies, has won the hearts of thousands — both kids and parents, by her charm, appeal, appearance and real talent.



LOWER left is Mickey Danie's who has more freckles than a shad has roe. And each freckle is worth a lot of money to Mickey. The diminutive darkey below is no less than the justly famous Farina.



'Our Gang'—Creators of the Mirth of a Nation!

The Galaxy of Pathe Starlets Who Are Known in Every Household Where the Appeal of Youth and Good Wholesome Comedy Are Appreciated

BOX OFFICE REVIEWS

BABY PEGGY SCORES IN 'FAMILY SECRET'

*Sentimental, Touching Adaptation of
Old Stage Success Proves Capital
Vehicle for Tiny Star*

THE FAMILY SECRET. Universal Jewel Photoplay. Author, Frances Hodgson Burnett. Director, William Seiter. Length, 5,676 Feet.

CAST AND SYNOPSIS

Baby Holmes Baby Peggy Montgomery
Margaret Selfridge Gladys Hulette
Garry Holmes Edward Earle
Simon Selfridge Frank Currier
Fruit Vendor Cesare Gravina
Miss Abigail Lucy Beaumont
Nurse Martha Mattox
Aunt Mandy Elizabeth Mackey
Uncle Rose Martin Turner

Unknown to her father, Margaret Selfridge secretly weds Garry Holmes. A baby is born. Garry, entering the house to see his wife, is arrested as a burglar and serves time. Baby Peggy strays from home and makes friends with her released father. Simon becomes remorseful and tries to find Garry. The latter burglarizes a house which turns out to be his wife's home. He is shot but recovers and is reunited to wife and child.

By GEORGE T. PARDY

THE many admirers of Baby Peggy will be well pleased with their favorite kiddie's work in this Universal Jewel production. Based on the successful stage play by Augustus Thomas, derived from the equally popular story by Frances Hodgson Burnett, the picture gives every indication of proving as a big hit as was scored by its predecessors in the fiction and "legitimate" fields.

Extremely sentimental in trend and decidedly melodramatic, "The Family Secret," known to old-time stage patrons as "Edith's Burglar," possesses such sympathetic lure and abundant human interest that there is no questioning its ability to appeal to the masses.

You may doubt in your heart if a father and infant ever got mixed up in such a complication of events, but the point is—that you'll want to believe it, and enjoy the story accordingly. The feature is suitable for any class of theatre, large or small, and should bring satisfactory box office returns everywhere.

While Baby Peggy is of course the film's main attraction, although she doesn't figure in the proceedings during the early stages, one's attention is firmly gripped and held by the outlining of the troubles of her young parents, whose secret union provokes the hostility of the wife's stern, aristocratic daddy. The emotional current runs swift and smoothly at all times, even continuity is preserved and a touching climax achieved.

Baby Peggy is as cute and bewitching as ever. Her charm lies in the child's delightful freedom from the curse of self importance which proves the undoing of so many juvenile players. She is neither camera-shy, nor camera-conscious, just Baby Peggy—that's all, and quite sufficient too!

The tiny star impresses you as a delightfully lovable, natural kid, sparkling with vivacity, prettily mischievous and alluring. If ever there was a picture over which the women folks and children are sure to wax enthusiastic, "The Family Secret" belongs in that category. But for the matter of that, so will the male contingent of amusement-seekers.

Excellent work is done by other members of the cast, Gladys Hulette being pathetically appealing as the young mother, Edward Earle winning favor in the hero role and Frank

Currier giving a capital characterization of the grim old granddaddy. The photography is of A-1 quality from first to last, interiors and exteriors are beautifully filmed and perfect lighting effects add to the feature's artistic charm.

You can safely exploit this as a human interest picture of rare sympathetic power, with especial appeal for the women folks and young ones. Play up Baby Peggy to the limit, not a single patron will accuse you of exaggeration in that respect, and mention the names of Gladys Hulette and Edward Earle, each of whom enjoys wide-spread popularity.

* * *

INTERESTING WESTERN

*Charles Jones in a Thrilling Story
of Oil and Modern West*

WESTERN LUCK. Fox Photoplay. Story by Robert Lee. Director, George Beranger. Length, 5,020 Feet.

CAST AND SYNOPSIS

Larry Campbell Charles Jones
Betty Grey Beatrice Burnham
James Avert Pat Hartigan
Leam Pearson Tom Lingham
Chuck Campbell J. F. McDonald
Mrs. Pearson Edith Kennick
Leonard Pearson Bruce Gordon

Larry Campbell, as an infant is rescued from a burning house by Chuck Campbell and raised as his own son. Lem Pearson, an Eastern capitalist, is interested in the Campbell ranch as he believes there is oil. James Avert, an unscrupulous real estate dealer, sends word to Pearson that there is no oil on the ranch and tries to gain the land for himself. Larry reaches Pearson in time to stop the deal and save the ranch.

By LEN MORGAN

THIS is a truly Western picture, and although there is an element of love it is principally a man's picture and is full of thrills and daring horsemanship, with touches of good humor. For those who like Western pictures this one will hit the spot.

There is nothing unusual about the story. It is logical and carries a well defined plot and makes an interesting production. The picture has a smoothness that is unusual for a story of this type and manages to keep the interest suspended throughout.

The story is one of the modern West and is not overdone in bad man stuff and gunplay. There is enough shooting to give it the atmosphere, but Director Beranger has used good judgment in handling.

Charles Jones carries the weight of this picture. His daring horsemanship is one of the outstanding features, and in addition to this he is called upon to give and take some hard punches in his numerous fights.

One of the highlights of the picture is Larry's race to catch the transcontinental train, and swings aboard from the saddle. It is a thrilling moment. At another time he leaps into an auto from the saddle and does it with an ease that is surprising.

The rest of the cast is good but they are called upon for little out of the ordinary acting. They are foils for Larry's clever work and each does his part well.

This picture will find favor in theatres where the patrons are partial to the Western type story. It is essentially not a love story. It is he-man stuff and gives thrill upon thrill. It is an excellent Western production and is full of entertainment value.

The lobby can be decorated with cut-outs of Charles Jones. A large cut-out horseshoe may be placed in a prominent position. The Fox press book offers many valuable suggestions for drawing patrons for this picture.

GOOD PROGRAM ATTRACTION

*'The Guilty One' Offers Interesting
Murder Plot With Mystery Angle*

THE GUILTY ONE. Paramount Photoplay. Based on Stage Play by Michael Morton and Peter Traill. Director, Joseph Henaberry. Length, 5,365 Feet.

CAST AND SYNOPSIS

Irene Short Agnes Ayres
Donald Short Edward Burns
Phillip Dupre Stanley Taylor
Seaton Davies Crauford Kent
H. Beverly Graves Cyril Ring
Sam Maynard Thomas Mills
Bess Maynard Catherine Wallace

Irene Short maintains friendship with clubman Davies because she imagines she can aid her husband, an ambitious architect. A scandal sheet prints a suggestive story regarding Irene and Davies. Her brother and husband start off separately for Davies' house. The latter is found murdered. Irene's brother and husband are held for the crime. The young wife solves the mystery and forces a blackmailer to confess his guilt.

By GEORGE T. PARDY

A MURDER mystery melodrama with a fairly ingenious plot, a trifle slow in getting started but increasing in interest as events unfold themselves. "The Guilty One" is not a picture of extraordinary merit, yet likely to give satisfaction to a large proportion of screen followers because of its delving into the byways of crime, always a subject which arouses the curiosity of the average citizen, and the heroine's loyalty to her innocent husband. As a program attraction "The Guilty One" should bring good box office returns.

The best part of the picture and that in which suspense develops to the highest degree, are the scenes in which the net of circumstantial evidence gradually envelops the victimized Donald Short and his brother-in-law. There are many deft touches introduced as the detective questions husband and wife, leading them into a pretty tangle of conflicting answers. Equally clever are the episodes where Irene, employing Sherlock Holmes tactics, picks up a definite clue and forces the guilty blackmailer to confess his complicity in the murder.

The blackmailer in question turns out to be the reporter of a news sheet devoted to the printing of spicy personality items, who wrote the story which hinted at an intrigue between the heroine and the dead man, thereby starting the former's husband and brother off on an unfulfilled mission of vengeance; since Davies had passed out before they reached him.

Agnes Ayres is extremely convincing and good to look upon in the role of Irene Short, her beauty enhanced by the many handsome gowns in which she appears, and her work in the emotional scenes falling to her share is all that could be desired. Eddie Burns plays the part of Irene's husband in capable style. Crauford Kent impresses one as a typical clubman and Cyril Ring portrays the blackmail expert with considerable effort. The support is adequate.

There is much fine photography, including pleasing exteriors and interiors, the long shots are skillfully executed and there are several good closeups of the principals.

Exploit this as a murder melodrama, with a well defined mystery angle, compelling love interest and unexpected climax. Feature Agnes Ayres, tell your patrons about the attractive gowns she wears, as a lure for the feminine contingent, and mention Eddie Burns, Crauford Kent and Cyril Ring in the advertising.

BOX OFFICE REVIEWS (Continued)

GOOD WESTERN THRILLER

'Back Trail' Abounds in Daring Riding Stunts and Colorful Atmosphere

THE BACK TRAIL. Universal Photoplay. Author, Walter Coburn. Director, Clifford Smith. Length, 4,615 Feet.

CAST AND SYNOPSIS

Jeff Prouty	Jack Hoxie
The Tramp	Alton Stone
Ardis Andrews	Eugenia Gilbert
Gentleman Harry	Claude Payton
Jim Lawton	Billy Lester
Judge Talent	William McCail
Shorty	Buck Connors
Curry	Pat Harmon

Jeff Prouty, shell-shocked war veteran, suffers lapse of memory. Gentleman Harry King identifies him as a former bandit. King plots to have Jeff claim land belonging to the latter's adopted sister Ardis. At the ranch Jeff falls in love with Ardis. A wandering tramp, shot in a fight over stolen cattle, confesses before dying that he is the person who committed the crimes for which the hero is blamed. The latter's identity is satisfactorily established and he wins Ardis.

By GEORGE T. PARDY

JACK HOXIE'S latest Western offers everything that admirers of this particular type of picture demand in the way of lively entertainment. The star and his hard-riding, fast-shooting associates work at top speed all the way through the five reels.

It's a regular hurly-burly of lightning action, alive with melodramatic thrills, a liberal seasoning of romance, and sure to score satisfactory box office records in all houses where tales of wild adventure in the open are much in demand.

As regards the plot, it runs pretty familiar lines, including a shell-shocked hero suffering from loss of memory, a scheming villain who covets the heroine's land, cattle rustlers, etc.; but Director Clifford Smith has handled his material so cleverly that whatever the story lacks in originality is more than compensated for by its speed and spectacular appeal.

From a purely scenic standpoint the film stands head and shoulders above the average Western. The mountain backgrounds are strikingly beautiful, frowning cliffs, yawning gulches and wide expanses of wild country greet the eye of the spectator, brought into focus by exquisite long shots, with fine light and shading effects, in fact "The Back Trail" from start to finish can be listed as an artistic delight.

The rescue of Ardis by the hero from a rushing, runaway stage-coach is the first of many "big punch" situations, which thereafter come as thick and fast as hailstones. There's a battle between the same gent and a band of cattle thieves that's a gem of fiery action, and the chase of the rustlers by the sheriff's posse is fairly crammed with exciting action and wonderful riding stunts.

Jack Hoxie is always perfectly at home on the back of a galloping steed and we don't recall any of his former pictures in which that popular star's horsemanship was displayed to such brilliant advantage.

For that matter, his cowboy pals also ride as though the safety of their respective necks were something they have positively no interest in preserving, Eugenia Gilbert registers as a pretty and pleasing heroine, Claude Payton puts plenty of vim into his characterization of Gentleman Harry and the Western types as a whole are convincing.

You can exploit this as a racing hummer of a Western, brimful of action, with an interesting love story and thrills galore. Play up Jack Hoxie as putting over the most colorful riding stunts of his career, mention the beautiful photography, and wherever possible, try to get American Legion posts interested, on the strength of the hero's war record.

THRILLS GALORE

Albertini, European Daredevil, Proves to Be Stunt Artist de Luxe

THE IRON MAN. Universal Serial. Author, F. J. McDonald. Director, Jay Marchant. 15 Episodes.

By LEN MORGAN

LUCIANO ALBERTINI, broadcasted as "The King of Daredevils" lives up to his press notices in "The Iron Man." This European stunt artist does everything that any other thrill merchant has accomplished and injects a few little odd tricks of his own that make one sit up and take notice.

In this picture, as in most serials, everything is sacrificed for speed and thrills. Albertini carries the weight of the picture and such plot as there is, is built around the daredevil. The whole affair swings on his ability to successfully evade death and one forgets the impossible story in the rush of excitement.

The story starts in Paris with a kidnapping and carries the characters to United States where the action centers about a motion picture studio. There is ample opportunity for the injection of thrills and no bet is overlooked by Director Jay Marchant.

Albertini will no doubt find great favor with serial fans in this country. He is an accomplished actor and coupled with his death defying feats, he will pick up a large following of fans.

He established a reputation in pictures abroad where he has appeared for some time.

The picture has some elaborate settings to help put it over. The Paris sets are well done and show care in all details. The city streets and Parisian cafes are all good duplicates of the originals and lend the proper atmosphere.

Every modern means for giving thrills is adopted. The speed motor car, fast trains, speed boats, airplanes and ocean liners are all brought into play to give thrills.

In the first chapters the outstanding lights are the fight in an airplane in midair. The race between motorcycle and auto. The fight in the Paris cafe and the escape over the roofs. The collision of a racing car and a truck loaded with explosives.

Each episode of this picture is almost complete in itself as the stunts are such that they would be worth seeing even though there was no plot. The chapters are broken well to sustain interest and those who witness the first episode will be on hand for the following chapters of the picture.

This picture is above the average for serials of the thrill, thrill, thrill type and should have a strong pulling power in communities that are partial to this sort of entertainment. The exhibitor whose patrons are partial to excitement should do well with this one for it has all the elements that go to make up a successful chapter picture. It must be a blaze person that can see this and remain unruffled. It is a thrill product that does not beating about the bush. It does just what the producer intended—sustains interest from the first flash to the final fadeout.

Albertini is supported by Margaret Morris, Jack Dougherty, Lola Todd, Jean De Briac and Joe Bonomo.

Universal has prepared an elaborate press book to go with this production and gives many valuable suggestions for lobby decorations and newspaper publicity.

OFFERS ORIGINAL STORY

'The Fighting Sap' Sterling Program Attraction With Western Atmosphere

THE FIGHTING SAP. F. B. O. Photoplay. Author, Marion Jackson. Director, Albert Rogell. Length, 5,138 Feet.

CAST AND SYNOPSIS

Craig Richmond	Fred Thomson
Marjorie Stoddard	Hazel Kenner
Charles Richmond	Wilfred Lucas
The Horse	Silver King
Nebraska Brent	Frank Hagney
Walter Stoddard	George Williams

Craig Richmond is in disgrace with his wealthy father because he insists on following up geological research instead of doing what the elder Richmond considers useful work. He goes to study rock in one of his father's gold mines and discovers that there are ex-convicts among the workmen planning to steal bullion. Craig defeats their schemes, weds Marjorie Stoddard, daughter of the mine superintendent and is reconciled to his father.

By GEORGE T. PARDY

A BRISK, snappy Westerner with a good deal of originality to its plot, which beats out of the cowboy trail altogether, presenting the hero at the start as a quietly studious chap of no pugnacious tendencies whatever. But once he strikes his scrapping stride, he develops into a whirlwind of activity and "The Fighting Sap" leaves no room for complaint by those who desire speed, more speed, and punches prodigious in feature offerings.

It's a capital program picture, taken on the whole, and ought to do well at the neighborhood and smaller houses.

Most of the action centers in the big mine, where Craig Richmond goes to investigate the quality of the rock but transfers his attention to foiling the plots of a gang of thieves posing as workmen, who are after the bullion.

How he succeeds and incidentally wins the affections of the daughter of the mine superintendent, is set forth in startlingly melodramatic fashion, with many unique, skillfully developed situations, smoothly woven together and merging in a thoroughly satisfactory climax.

Among the most trenchant thrills may be numbered Craig's hairbreadth escape from death in the huge crushing machine, his rescue of Marjorie and her dad, when the latter have been confined in the gold vault by the outlaws; and a particularly well staged effect where Silver King, that screen steed of super-intelligence, comes to his master's aid in a critical moment.

This last episode shows the horse, responding to Craig's whistle by letting down the stall bars, hustling to the hero's side and freeing him from a can of dynamite to which a fuse is attached, with the kindly intention of blowing the prisoner to Kingdom Come.

There is plenty of good combat stuff, all realistically staged, the atmosphere is excellent and good photography, with clear, distinct lighting, distinguishes every foot of the film.

Fred Thomson plays the hero role with his customary dash and vigor, Silver King, as usual, is a winning attraction, Hazel Kenner wins universal approbation by her impersonation of Marjorie, and the further distinction of being the only woman in the cast. The support is adequate.

You can exploit this as a Western that gets away from the beaten track. Tell your patrons that it registers as one of Fred Thomson's most exciting pictures, offers some wonderful shots of life underground in the gold mine, a pretty romance and decisive thrills.

Don't forget to feature the marvelous horse Silver King, and mention the names of Hazel Kenner, Frank Hagney and George Williams.

BOX OFFICE REVIEWS (Continued)

HEROIC SPANISH DRAMA

'Tiger Love' Presents Fairly Interesting Plot With Erotic Flavor

TIGER LOVE. Paramount Photoplay. Adapted from Spanish Opera, "The Wildcat," by Manuel Penella. Director, George Melford. Length, 5,325 Feet.

CAST AND SYNOPSIS

The Wildcat Antonio Moreno
Marcheta Fuentes Estelle Taylor
El Pezuno G. Raymond Nye
Don Ramon Manuel Camere
Don Victoriano Fuentes Edgar Norton
Don Castelar David Torrence
Hunchback Snitz Edwards
Father Zaspard Monti Collins

Marcheta Fuentes is captured by Spanish bandits but released by their leader, known as The Wildcat. Later the outlaw captain halts a wedding between Marcheta and Don Ramon, taking them both to his lair. Ramon refuses to fight the captain for Marcheta's hand. She agrees to marry the outlaw. A band of soldiers, headed by the mayor, interrupt the proceedings. It transpires that the Wildcat is the mayor's son, all is forgiven and the lovers united.

By GEORGE T. PARDY

THERE is nothing particularly original about the plot of "Tiger Love," which follows the time-honored lines of stories with Spanish flavor, in which gallant bandits disport themselves in theatrically heroic fashion and fair ladies yield to passionately ardent wooers.

It is fairly interesting, however, handsomely photographed, offering some extremely picturesque scenery, moves with commendable speed and winds up with a conventionally happy climax. Its commercial value, so far as the first-run houses are concerned, is rather doubtful, but it should do well in the program attraction class.

Lively action starts in the opening reel when the darkly attractive Marcheta is captured by the bandits while driving majestically over a mountain trail. Brought before the leader, known to fame as "The Wildcat," because of his fiery valor, the latter releases her with true Spanish grace. Follows the abduction of Marcheta and her intended husband by the outlaw and his devoted gang, a very colorful incident.

The scene in which The Wildcat defies Don Ramon to deadly combat, daring him to fight with daggers, separated only by the length of a handkerchief, is staged with thrilling effect. True, Don Ramon wisely declines the issue, but the thrill is there just the same, and Antonio Moreno as the pugnacious outlaw captain, looks and acts as tigerish as could be expected of the most devilish of brigands.

To Moreno falls the chief share of dramatic honors. His portrayal of The Wildcat is remarkable for its almost ferocious energy, yet at the same time one cannot help feeling favorably impressed by this energetic scouter of all conventions. Estelle Taylor is not quite so convincing as the heroine, a role which somehow doesn't seem suited to her personality, although she looks handsome enough in Spanish garb. Well balanced support is given the principals by the remainder of the cast.

The title possesses likely exploitation possibilities. Where possible, a Spanish dance prologue might be arranged and a tie-up with music stores on the popular song and dance hit, "Marcheta," is, of course in order. You can boost the story as a Spanish romance with colorful atmosphere, a generous measure of thrills and sustained love interest. Play up Antonio Moreno and mention the names of Estelle Taylor and David Torrence.

A REALLY GOOD PICTURE

'A Self Made Failure' Has All the Ingredients for Success

A SELF MADE FAILURE. First National Production. Author J. K. McDonald. Director, William Beaudine. Length, 7,345 Feet.

CAST AND SYNOPSIS

Sonny Ben Alexander
Breezy Lloyd Hamilton
John Steele Matt Moore
Alice Neal Patsy Ruth Miller
Grandma Neal Mary Carr
Cyrus Cruikshank Sam DeGrasse
Spike Malone Chuck Reisner
Dan Dan Mason

The small town of Sulphur Springs boasts of sulphur springs of great curative powers. Breezy with his charge, Sonny and their dog alight from a freight train and Breezy is mistaken for a German professor who is to act as medical advisor at the springs. Sonny is placed in a boarding house where he works for his keep. It develops that the owner of the large hotel has forged a document which has taken the hotel from the owner of the boarding house. Through Breezy's efforts the deed is found in the hotel safe and the property returned to the rightful owner.

By LEN MORGAN

THIS can truly be called a picture with an all star cast. The list of characters show some of the most popular screen artists and the all combine to make "A Self Made Failure" a picture of rare entertainment value and it will without doubt prove a first class box office attraction.

It is seldom that a picture of this type can boast of such a cast but director Beaudine knew what he was about when he selected the characters for this feature for he has produced a really worthwhile picture. It has all the elements that go to make up box office pulling power and it will not disappoint any audience.

The story in itself is light and amusing. It is handled in such a manner as to bring out laughs and yet it retains a keen heart interest throughout. The comedy is not overdone to such an extent that it overshadows the human element.

Ben Alexander proves himself a wonderful little actor in this. He takes Lloyd Hamilton under his wing and tries to educate him and the results are funny.

Lloyd Hamilton furnishes most of the comedy and he does it in his own inimitable style. He uses no slapstick to produce his humor. In several instances he portrays a pathetic part that develops a new side to his character.

Mary Carr, as Grandma Neal, and Patsy Ruth Miller as Alice Neal are exceptionally good. Matt Moore does not have much to do in this one but he handles every scene in a clever manner. Patsy and Matt carry the love theme of the picture.

There are many amusing incidents in this production. The scenes in the swimming tank come in for a number of good laughs. These scenes are well staged and not overdone.

The picture is not elaborate but extravagant sets are not required with such a cast of stars.

It will give the patrons unadulterated amusement.

This is a first class picture that can be safely booked in any theatre.

The chief advertising stunt is to play up the names in the cast. Each player has a following of fans and it would be well to impress on the patrons the collective value of such names.

PRESENTS DARING THEME

'The White Moth' Conveys Spectacular Appeal for Sophisticated Audiences

THE WHITE MOTH. First National Photoplay. Author, Izola Forrester. Director, Maurice Tourneur. Length, 6,571 Feet.

CAST AND SYNOPSIS

The White Moth Barbara La Marr
Robert Vantine Conway Tearle
Gonzalo Montrez Charles De Roche
Douglas Vantine Ben Lyon
Gwen Edna Murphy
Ninon Josie Sedgwick
Mrs. Delaney Kathleen Kirkham
Tothnes William Orlamond

Robert Vantine, determined to prevent his brother from marrying a famous Parisian dancer known as "The White Moth," weds her himself. The marriage takes place in New York, where Robert tells his wife his real reason for entering into matrimony, but she declares that she is in love with him. Her former dancing partner, Gonzalo, appears and pays attention to the girl. Then Robert realizes that he is jealous. The dancing partner is killed by Ninon, another dancer. Robert and his wife find happiness together.

By GEORGE T. PARDY

THE question of expense evidently had no fears for the producers when they sent "The White Moth" flying abroad. Its settings and scenic effects are marvelously elaborate, a regular debauch of color and artistic glow. The theatre interior during a performance, the big costume ball, with its galaxy of radiantly clad, beautiful women and atmosphere of joyous abandon are a lasting delight to the eye. Indeed, the picture's spectacular charm is undoubtedly its strongest asset as a drawing card.

Here and there the sexual suggestion comes pretty close to crossing the risqué border. There is nothing absolutely coarse, but the theme is one that, while pleasing sophisticated audiences, may not be altogether welcomed by exhibitors catering principally to the family circle.

In this connection it is worthy of notice that some of the subtitles are so broadly significant that they will probably have to be revised before presentation in certain houses.

The story is not so convincing as it might be, but its melodramatic sweep is undeniable, and its ultra-modern air of feverish gaiety and jazzy action will undoubtedly be responded to with wild enthusiasm by a large percentage of film fans.

Among the big episodes that of the brilliant artist's ball takes first place, an exciting interlude is provided in the attempt of the heroine's understudy to shoot that lady when the latter mocks her well meant stage efforts from a convenient box; and the love scenes between the hero and heroine are as passionately fervid as the most romantic soul could desire.

Barbara La Marr wears a number of stunning gowns in her portrayal of The White Moth which promise to make feminine screen patrons gasp with envious admiration.

Conway Tearle, as the hero, gives a performance remarkable for its emotional strength. Charles De Roche and Ben Lyon are satisfactory in their respective parts and the support is adequate.

A fashion display tie-up with prominent stores is naturally suggested as an exploitation aid on the strength of the magnificent gowns worn by the star and her female associates. You might mention the dance number put on by the heroine and her stage partner, and where possible, a prologue could be arranged on those lines.

Tell your patrons that the picture is a frank reproduction of the activities of the fast set in Paris, alive with the spirit of jazz, emotional stress and ablaze with colorful atmosphere. Feature Barbara La Marr and Conway Tearle in your advertising.

BOX OFFICE REVIEWS (Continued)

IS GOOD PUZZLE PICTURE

'Bedroom Window' Original Murder Mystery Melodrama With Sustained Suspense

THE BEDROOM WINDOW. Paramount Photoplay. Author, Clara Beranger. Director, William De Mille. Length, 6,550 Feet.

CAST AND SYNOPSIS

Ruth Martin May McAvoy
Frank Armstrong Malcolm MacGregor
Robert Delano Ricardo Cortez
Frederick Hall Robert Edeson
Silas Tucker George Fawcett
Matilda Jones (Rufus Rome) Ethel Wales
Butler Charles Ogle
Sonya Malisoff Medea Radzina
Gun Salesman George Calligs

Matilda Jones, writer of detective tales under the non-de-plume of Rufus Rome read in the papers of her brother-in-law's murder. She goes to comfort Ruth, daughter of the dead man. Ruth's lover is suspected and held for the crime. She asks the family lawyer to clear him. Matilda takes the case in hand and it becomes a battle of wits between her and the lawyer. In the finale Matilda solves the mystery, Bob is cleared and the lovers united.

By GEORGE T. PARDY

THIS is a genuine puzzle picture, a mystery melodrama in which circumstantial evidence points to the hero as having shot and killed the father of the girl he loves, the sort of thing that keeps an audience perpetually guessing as to the slayer's identity, but remaining in ignorance until the climax.

It affords excellent entertainment and ought to make good as a box office asset anywhere. The hearty reception given "The Bedroom Window" at the Rivoli Theatre, New York, recently, during its initial metropolitan showing, speaks well for its drawing possibilities in other sections of the country.

William De Mille has directed the film with his usual good judgment of what the public wants. While accentuating the mystery and thrill element, he has not failed to inject sly comedy touches into the melodramatic atmosphere.

For instance, the feminine writer of detective yarns who undertakes to discover the murderer is such a figure of fun that at first you don't take her seriously. But Miss Jones, alias Rufus Rome, is dead in earnest, and later, when her theory of the bedroom window from which the fatal shot was fired turns out to be correct, and she proves her case through the agency of a key, a letter and the gun salesman's identification of the real purchaser of the weapon with which the crime was committed, you no longer feel inclined to smile at her manifold activities.

To go into details of the plot would occupy too much space, and anyway, it wouldn't be fair to dissect the mystery angle and tell just "who did it?" Suffice it to say that "The Bedroom Window" is a masterpiece of suspense and clever complications.

May McAvoy is daintily attractive as the sweetheart of Bob Delano, who is unjustly suspected of having slain her daddy. Ethel Wales is the very essence of energy in the role of the resourceful Matilda Jones and gives a capital performance. The work of other members of the cast is satisfactory.

You can exploit this as a murder mystery of the most original type. Your patrons will have a fine time trying to guess the outcome. Make it plain that the happiness of two young lovers rests on the discovery of who really fired the fatal shot, stress the romantic trend and dwell on the suspense which governs the entire picture.

Play up May McAvoy and Ethel Wales and mention the names of George Fawcett, Ricardo Cortez, Charles Ogle, Robert Edeson and Malcolm MacGregor, all of whom are known to the fans

IS TYPICAL BRITISH FILM

'Lily of the Valley' Has Dramatic Appeal and Local Color

LILY OF THE VALLEY. Hepworth Productions Photoplay. Author and Director, Henry Edwards. Length, 5,580 Feet.

CAST AND SYNOPSIS

Bill Henry Edwards
Lily Chrissie White
Alf Frank Stanmore
Snarkey Campbell Gullan
Lily's Father Lionel D'Aragon
The Widow Mary Brough

"Lily of the Valley," a London waif, makes a slender living selling matches. She leaves her drunken father to marry Bill, on condition that the latter keeps sober. Bill and his partner, Alf, start a coffee stand and work hard. The constant druggeriness unsettles Lily. She sees Bill come in drunk. Then she learns that he has gone blind. A fire breaks out in which both their lives are endangered. But she awakens, to find it all a dream and better times dawning for herself and the husband she loves.

By GEORGE T. PARDY

MADE in England, "Lily of the Valley" furnishes excellent local color and an appealing story in which the pathetic and near-tragedy note is nicely balanced by effective comedy. Considered as an attraction for the neighborhood and smaller houses, it ought to bring satisfactory box office results.

The London slum scenes are realistic. Here and there the employment of rather "murky" deep sets, a fault frequently noticeable in British production, is manifest, but the photography, outside of this trifling defect, is on the whole well up to American standards.

The opening reels outline a lot of cockney humor which is extremely amusing, serving to introduce Bill, the happy-go-lucky hero, somewhat addicted to convivial pleasures and nursing a strong objection to hard work, so long as he can "get his" by plunging on race track tips. Lily is a pathetic little figure, winning a vast amount of sympathy from the start, during her drab life with a drunken father and later struggles to make a happy home for herself and Bill.

The old trick of having the heroine's years dissolve in a dream is utilized, but uncommonly well handled in this instance. The sudden realization of the young wife that her man is stricken blind, and the additional horror of the fire and loss of their savings, are set forth in a situation vibrating with suspense, the dream ending acts as a bit of an anti-climax, but was necessary in order to bring about the "happy finish" demanded by a majority of the movie public.

The cast is entirely English, and in this connection it is worthy of note that Henry Edwards figures as author, director and male lead. He does remarkably well in his triple capacity and is well supported. Chrissie White plays the role of Lily with a thorough understanding of its dramatic values. Frank Stanmore, as Bill's pal, and Campbell Gullan, as the sinister Snarkey, give capital performances.

"Lily of the Valley" ranks well above the average of what some are accustomed somewhat loosely to describe as "foreign films." It has human interest in a marked degree. Then, again, while it has the novelty of carrying the atmosphere of England the story may be said to have universal appeal, and in that respect to possess a holding quality for those of any nation.

None of the players are known to U. S. fans, but you can praise the work of the whole cast as satisfactory, when exploiting the picture. The story gives you ample material to work with, being strong in pathetic and dramatic values, as well as providing considerable fun in its outlining of cockney types and comedy seasoning.

A GOOD WESTERN

Harry Carey With Strong Cast Makes Entertaining Production

THE LIGHTNING RIDER. Hodkinson Corporation Production. Story by Shannon Fife. Adapted by Doris Dorn. Lloyd Ingraham, Director.

CAST AND SYNOPSIS

Philip Morgan Harry Carey
Patricia Alvarez Virginia Browne Faire
Sheriff Alvarez Thomas G. Lingham
Claire Grayson Frances Ross
Ramon Gonzales Leon Barry
Manuel Bert Hadley
Mammy Mme. Sul-Tie-Wan

Caliboro, a border town, is menaced by a night rider who wears a black mask and the church padre gives the church funds to the sheriff for safe keeping. The masked rider steals the funds from the sheriff and Phil Morgan, deputy, gives up his badge because he is partly responsible for the loss. Through trickery Phil is accused of being the Black Mask. Phil adopts the disguise of the Black Mask and starts out to capture the culprit. The chase is a merry one but Phil finally discovers and captures the bandit who proves to be Phil's rival in love.

By LEN MORGAN

THERE are Western pictures and there are exceptionally good Western pictures. "The Lightning Rider" is in the latter class. It is above the average Western in cast, story and directing.

The story is rather unusual and runs along with a rapid pace. The plot is logical and there is little of the exaggerated gunplay and bad man stuff that usually appears in stories of the Western type. It does not depend upon trick riding and forced thrills to get over. It goes over on its merits and is a real clean entertaining production.

Harry Carey is exceptionally good in this picture. He is a true Western type and from the first flash of the picture he captures his audience. He looks like business and there is no posing. He is the he-man that gets what he goes after and you are never in doubt as to his intentions.

There is some clever riding that will keep your interest and there is a fight that is a humdinger. There is no pulling of punches and when the punches connect, one can almost hear the impact.

There are more exciting situations per minute in this picture than is usually found in a production of this type. One is kept on edge and although the outcome can be guessed, there are times when one doubts his ability to figure plots. Shannon Fife wrote a good story in "The Lightning Rider."

Harry Carey is supported by a well balanced cast. Virginia Browne Faire, as Patricia Alvarez is appealing and wins her audience. She has rare charm and dramatic ability. She has several strong scenes that give her ample opportunity to display her ability which she does with great credit.

Leon Barry as Ramon Gonzales, the Black Mask, has a difficult role. He works hard to live his character and does exceptionally well as the bad man.

Lloyd Ingraham, director, overlooked no details in making this picture. The production runs along with unusual smoothness and as a result "The Lightning Rider" is a very entertaining picture.

In advertising the picture play up Harry Carey. He has a large following and is well known as a Western character. Cut-outs can be used as lobby display to good advantage.

Tie-up with an automobile agency. Display cards bearing the wording "We can't all be 'Lightning Riders,' but everyone can ride in comfort in a.....car."

SHOWMANSHIP

How To Hitch Your Box-Office To The Public Library

This timely article is written by Ina Brevoort Roberts, Publicity Representative of Cleveland Public Library. She is recognized as the leading authority on tie-ups of Exhibitors with Public Libraries. Mrs. Roberts shows you how it is possible to get your local library to feature a lot of your book-ings, even though they are original photo-plays.

CO-OPERATION with moving picture theatres depends on book connections and never solely on the merits of a picture. Even though its book connections be satisfactory, no public library will co-operate with a picture not up to a required standard.

An element that figures largely in the benefits to be derived by exhibitors and libraries through co-operation is the number and character of the stills obtainable. Stills are an exceedingly important feature of library displays. These attract attention to the books; the books attract attention to the films. There is an "aliveness" about stills that is often absent from the prints.

Take, for example, "The Eternal City," the exteriors of which were filmed in Rome. In the Cleveland Public Library history division display people stopped to look at stills of the Colosseum who would have passed by the finest engravings or wood-cuts.

In the case of historical film displays, stills seem fairly to make the past live again. When there is added to these poster illustrations and slogans and the alluring and varied titles of the books displayed, the result is an eloquent appeal.

Stills Go Big

The choice of stills to be used with library displays is, therefore, very important. Exhibitors should know and remember that it is scene, period and costume stills that libraries can use. These are the kind that tie up with books. Plot and star stills, except with a very few super-pictures, are of very little use.

Most exhibitors, when considering the subject of library co-operation make the mistake of supposing that it is filmed versions of popular novels that best lend themselves to library featuring. As a matter of fact, libraries, especially those in large cities, usually find it impossible to co-operate with

have been filmed from a book. Nothing could be further from the facts. A film made from a popular novel may have no book connections other than the novel itself whereas any picture with historical, dramatic, travel, scientific or juvenile book connections lends itself to library co-operation.

An excellent example of this kind of picture is "Where the North Begins." This, tied up with travel books because of its northern setting and excellent scene stills and with fiction and children's divisions, it made possible displays of dog stories. Another film, "Nanook of the North," tied up with popular science divisions because of its fur-trading angle.

Once in awhile it happens that co-operation is rendered inadvisable by the lack of suitable stills. An undersea picture that might have been featured in the science division of the Cleveland Public Library was barred out because nearly all the stills available featured only the plot.

The Cleveland Public Library frequently supplies a brief list of selected titles of books connecting with an important film for use on bookmarks and theatre programs, the printing being paid for by the local exhibitor. The bookmarks are distributed in the Main Library, 27 branch and 30 high school libraries and, when there is no program, in the theatre.

Fine Co-operation

So popular is our film co-operation that it grows with each film we feature. I think in the case of "Beau Brummel" we really helped this fine picture very much. We had the usual book displays of fiction, history and biography and in addition to a large exhibit arranged in small cases on a ledge running the length of the main library.

In this were illustrated books on Beau Brummel and his times, including "The Life and Art of Richard Mansfield" by William Winter which has a chapter on the life of Beau Brummel.

Lobbyology

Here is a Tremendous Civic Tie-Up Free!

Can't Be Bought

YOU, as the Showman who markets the finished product of our industry, are most in need of a helping hand.

The Public Library is in a wonderful position to give you big publicity.

It can't be bought.

The only price you pay is to meet the requirements of the Library. Read this article and learn how to get priceless publicity on many pictures.

these because their demand for the novels already far exceeds the supply.

Public libraries cannot purchase an unlimited number of copies of books for which the demand is at best short-lived. For tie-ups with the filmed versions of popular novels the exhibitor will find the bookshop a better field than the library. The foregoing, however, does not apply to novels that are classics nor to those modern novels of the highest literary excellence.

Exhibitors' Mistakes

Another mistake of the exhibitor is to suppose that in order to be suitable for library co-operation a picture must



THIS FRAME SOLD THE PICTURE

And no wonder! The New Astor Theatre in St. Paul had an eye for box-office artistry when it featured Metro's mystery-romance, "Strangers of the Night."

"Personal Representative" Idea Wins

WHEN you show a picture featuring a universally popular star, you can get a box-office crush starter by the simple process of providing this star with a "personal representative."

If you have not already met him, let us introduce you to Manager M. Rosenthal, of Poli's Strand Theatre, Waterbury, Conn. This high stepping showman made the home town stop and turn around to see what it was all about. This was the artistic way he did it:

He introduced a girl as Pola Negri's personal representative who had come to the city specially to feature her picture, "Men," now ready to show at his theatre.

Sunday afternoon, the opening day of the attraction, the young woman was given a great send-off at the Eastern League ball park. She was introduced by the umpire to 3,000 fans through the megaphone. Of course the obliging "umps" spilled the information that the young girl was there on behalf of Pola, and that the star only regretted that she could not be there to wave kisses at the crowd.

Incidentally the announcer gave the information that Pola's picture was playing at the Strand. The young woman threw over the first ball. Everything was now set for Manager Rosenthal. Did he capitalize it? He did.

From then on the "personal representative" enjoyed a somewhat hectic week. Department stores and styl-

shops kept her prominently in the front row as she demonstrated bathing suits, summer hats and other feminine frills in their windows.

In between she made the evenings something to be remembered by the local Beau Brummels with whom she danced at the cabarets and academies. Also she rode around the highways in a limousine decorated with Men. Not live men, of course. Only banners lettered "Men," the featured showing. And the box-office crush was on.



CATCHY?

This idea for publicity on First National's "For Sale" will sell the picture, real estate, or anything "For Sale."

Brain-Boys?

How to Pick a Home-Made Idea-Dynamo

SOMEWHERE in your city there is an unknown exploitation genius. He is a chap who is full of original ideas but who never has had a proper chance to exercise his ability.

It is possible to discover him. It is possible to get his brains to work to exploit your theatre and its attractions.

You know the old saw about a fellow on the outside looking in can often get an angle on your business that will never strike. You are too close to it to see it. Or maybe you have gotten into a rut, and are unconsciously working along the old cut-and-dried lines.

These idea-men have what Barnum had—a faculty for doing the unusual, the startling. And that's Showmanship. The motion picture industry is the only field left for putting over "something different." Our business requires it. Ordinary methods of advertising do not get by. Pictures give people a chance to play—to get away from their humdrum lives. Therefore the novel, startling, even sensational stunt, is what gets the public fancy and advertised your theatre.

Discovering the idea-men in your community is easy. They are mostly impractical, visionary fellows without any business instinct. They could not successfully run a theatre as you are doing. But they can supply you with the ideas that will make your public sit up and take notice. And here is the way to uncover these hidden gold mines:

Pick some big feature you have booked to show in about three weeks. Preferably a National Tie-Up feature. Splurge a little on your newspaper advertising. The scheme is going to boom circulation for the editor, and he will play with you.

Feature the stuff with big headings in the paper such as these: "Idea-Men Wanted." "Have You Novel Ideas?" "Here's Your Chance to Become a Publicity Expert." Explain briefly that exploitation ideas are wanted to feature your coming attraction. Then give the story from the press book, showing the main points that lend themselves to exploitation.

Furnish illustrations from the press book of the various stunts for publicity-getting—contests, street ballyhoo, teaser campaigns, etc. Tell them to avoid these, and give you something "different." Arouse their enthusiasm by pointing out that clever ideas are copied by theatres everywhere, and that they can attain great prominence.

THIS PULLS

The illustration on this page depicting Pop Time handing a calendar month to Lester Adler, branch manager of Selznick's New York Exchange, carries a live idea for any exhibitor.

In this case it was used as a card distributed by thousands as part of the campaign for a special drive in July.

You can adapt it nicely to any local campaign, whether of a social or business nature. It might be a charity drive, a dealers' trade booster, or publicity to help popularize some proposed city ordinance.

The Board of Trade is often in need of just such a simple but effective piece of exploitation as this. If you so desire, you can employ it to publicise one of your bookings. You could substitute a phrase such as "This Is Missing Daughters Week." Or else you could use the name of the star.

Clip this one, and put it in your office file. Simple, inexpensive—but it has pulling power.

* * *

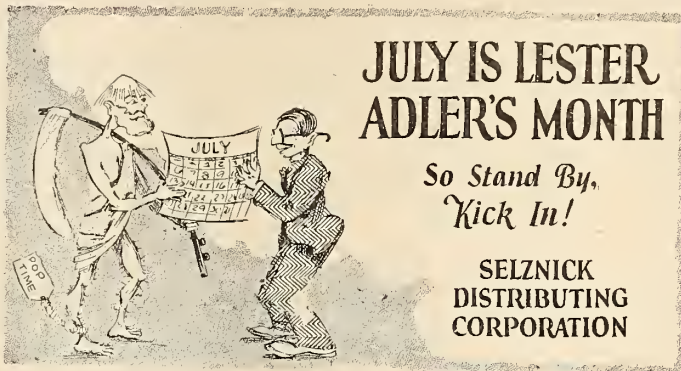
2 FOR 1

The American Theatre of Salt Lake City effected a tie-up with the street car company whereby holders of the company's weekly passes were admitted free of charge to the theatre on some specified evening. It's the old two for one idea again. The pass is only good for one free admission and inasmuch as no one wants to go to the theatre alone it

EXPLOITATION IDEAS

usually means one paid admission at the same time on the weakest night of the week.

First National's "The Galloping Fish" started it. In return the theatre gets abundant publicity notices and the front page article in Kar-Fax (Car Facts), the traction company's weekly bulletin.



A Good Selznick Idea Which May Be Adapted For Your Show

GOLD-BRICKS

Selling gold-bricks isn't practical nowadays. But in Eau Claire, Wis., the theatre used it for "The Confidence Man," and found it very profitable.

A slick looking young fellow was sent out on the street with a suitcase marked "The Confidence Man." Every few feet he would stop, open the bag and take out a gilt covered brick and try to sell it to somebody. When

he ran out of "spiel" he would tuck the brick away in the suitcase, move on a little farther and repeat. Warning—First get permission from the city authorities!

* * *

THIS DRAWS

As Mary Pickford's "Dorothy Vernon of Haddon Hall" was being shown at the Auditorium Theatre, Baltimore, Md., a phonograph was placed in the lobby and from ten o'clock in the morning till nine in the evening, the Victor record of the theme song of the picture, "Love Has a Way," was played continuously. It proved a strong attention-attractor. An orchestra arrangement of the same theme song as a fox trot was played also before and during the engagement by the orchestras in the leading hotels, cafes and theatres.

A tie-up was made with this record and the song with all leading phonograph stores and music shops. Book stores also featured the motion picture edition of the book "Dorothy Vernon of Haddon Hall."

* * *

FREE BOBS

A bear cat of a campaign on the Gloria Swanson picture, "A Society Scandal," for Himmelman & French's State Theatre, Mankato, Minn., was launched in print.

Announcement was made that Gloria's own hairdresser would bob all comers. A prearranged protest from the barber's union that "Mlle. Marie" was not licensed got publicity.



This is how the Godard Theatre told the town that Pathe's "Girl Shy" was playing. Needless to say the Godard packed the house. This stunt may be used for any picture where there are pretty girls. And what picture is without its share of feminine pulchritude. This picture is one of Lloyd's best.

SOME good advance exploitation has been done to start the ball rolling for "Potash and Perlmutter in Hollywood," the forthcoming First National successor to "Potash and Perlmutter." This company distributed several thousand facsimile telegrams to interested people reading:

"Kindly wire your congressman to support Samuel Goldwyn bid for purchase muscle shoals. Stop. Property not wanted for gunpowder production but vitally interested in supply and production of potash for Potash and Perlmutter in Hollywood for laughter purposes. Stop. Samuel Goldwyn's offer is one million laughs. Your action appreciated."

The idea, with suitable variations, can be adapted to the local requirements of any theatre booking this laugh-generator.

* * *

ON every big picture featuring a popular star the public is always eager to read interesting bits concerning the production.

Manager Charles F. Truran of the Academy Theatre, Meadville, Pa., appreciates this fact. But he also realizes that the information must be attractively presented. So in his exploitation preceding the showing of "The White Sister," Mr. Truran printed a special four-page herald. It was practically a miniature press book, for it was from Metro's helpful material that he secured the data.

The herald carried all the live news and special information, and these were set off with illustrations of Lillian Gish in her big dramatic moments. It covered concisely and entertainingly the history of the production—where and how it was made, under what conditions. Prominent people gave their opinion of the photoplay.

The engagement date was of course

EXHIBITORS' ADVERTISING AIDS

featured, time of performances, admission prices. The booklets were delivered by the thousands to Meadville homes and those of neighboring towns. If you are planning such a herald, why not send to Mr. Truran for a copy?

* * *

THERE is magic for mortal ears in the words "Flowing Gold," and the First National picture so titled gave Showman W. O. Heckman of the Hippodrome Theatre, York, Pa., a chance to play with them.

He flooded the city with cards bearing the following inscription. "There will be flowing gold on Market street on Monday. Then he secured several thousand cards with a small hole punched in the corner. On these was the following sentence, "You will need this to keep your hair down during the thrilling scenes shown in "Flowing Gold." In the hole was a small hairpin. Several thousand small envelopes on which was printed in red: "Inside is your passport to wealth and enjoyment," were handed out all over the city. A special edition of the daily newspaper was run off with this line across the top in red: "Great Strike of Flowing Gold Found at No. 119 West Market Street. Can Be Seen at 3-5-7 and 9 o'clock."

Heckman's headwork made printer's ink pay prettily on this showing. It's this brand of "dope that is different" that gets the diffident dollars. W. O. H. is hereby welcomed to our select showman list of "Who's Who and Why."

ESSAY contests in co-operation with a daily newspaper will always meet with a response from the reading public who are of a literary turn of mind. And their number is legion.

The Strand Theatre, Buffalo, N. Y., hit upon a slightly new angle in employing an essay contest to publicise their offering of "Icebound." They offered three prizes of \$35 for the best 500-word letters to the Syracuse Journal on the theme: "Icebound People I Have Known."

The newspaper played the contest up in daily stories. It also did not fail to give prominence to this suggestion: "For inspiration it is suggested that you see the William De Mille photoplay, 'Icebound,' at the Strand Theatre."

* * *

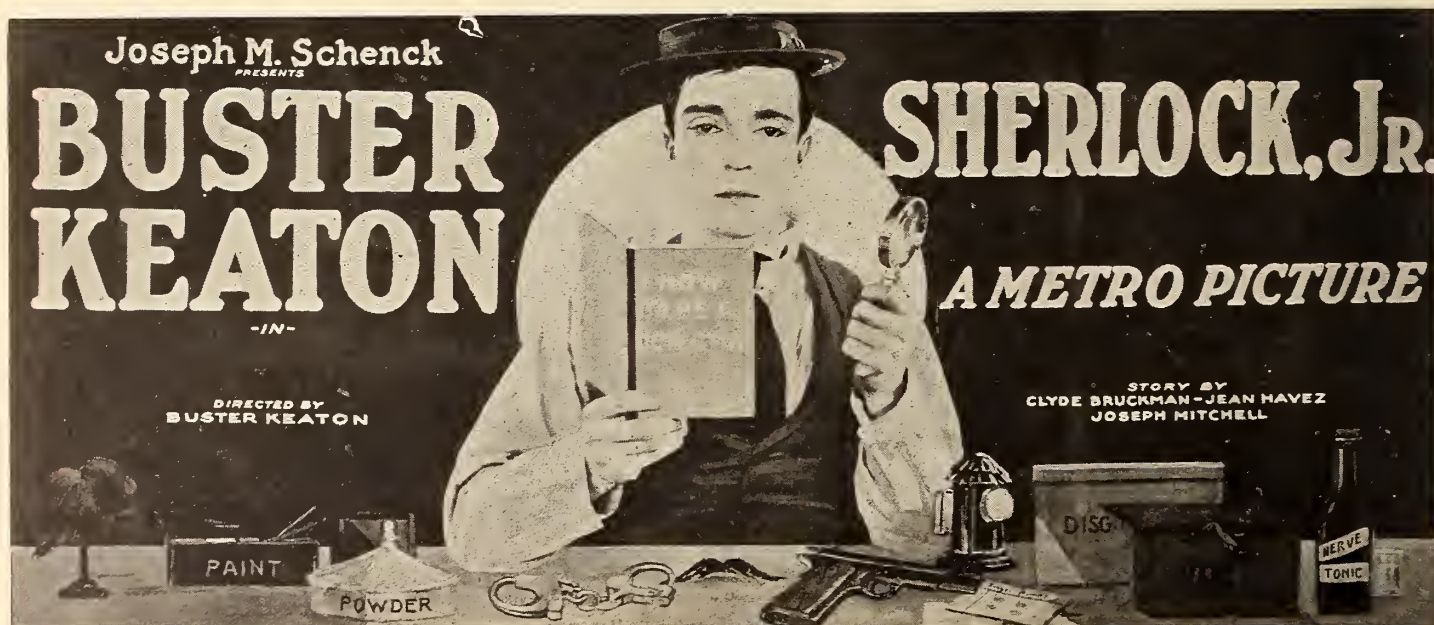
THE Lyric Theatre in Minneapolis engineered a full page of co-operative advertising participated in by leading merchants on the showing of "The Uninvited Guest."

Each ad carried the line: "Be Prepared for the Uninvited Guest." This line was also spread across the top of the page in heavy type. The merchandise listed covered nationally advertised articles that are essentials in every household.

The title of this picture is unusually appropriate for split-a-page ads with local merchants. It should not be difficult to interest them when you book this attraction.

* * *

BEAUTIFUL bathing girls, an attractive cut-out, add a dash of comedy and feature it on a truck running through your city, and you will make the citizens perk up and know you have something. The Goddard Theatre, Sacramento, thus featured "Girl Shy." A comedy policeman made it appear that the bathing beauties were being "pinched."



This eye-arresting twenty-four sheet shows Buster Keaton, the professional laugh-creator, pulling his amateur detective stuff in Metro's "Sherlock, Jr." He may not be a riot as a crime investigator, but even Sherlock Holmes himself could not detect any laugh-situation that Buster fails to uncover uproariously.

NATIONAL

Tie-Up

SECTION

AND LOCAL

CO-OPERATIVE

Every Week a Different
feature. Every Issue a
section of Opportunities

Turn Window Shopper
Into Movie Patrons and
You Fear no Competition

Copyrighted 1924

Exhibitors Trade Review

Constructive Incentives for EXHIBITORS and Local Merchants

CRASH INTO MONEY CLASS WITH 'SHERLOCK, JR.'

BUSTER KEATON'S merry Metro mirth-maker, "Sherlock, Jr.," beats all screen sleuths in solving the great box-office Mystery of the Missing Dollars.

One fine way for you to play yourself and patrons a nasty trick is to fail to book this picture.

As an amateur detective, Buster has unearthed a clew that leads straight to your patrons' popular heroine, Lotta Laughs. The frosty-faced comedian has hit a brand new slant—a "nut" comedy worked into a fantastic yet sensible plot.

Sell 'Em Smiles

You become a merchant of mirth when you put this line of goods on sale. Tack this sign above your lobby entrance:

**HE WHO ENTERS HERE
LEAVES
DULL CARE
BEHIND**

There is a steady sale for smiles. If you stock this brand, you'll sell out. This film leaks with laughter. "Sherlock, Jr." makes Buster Keaton the IT in hilarity.

You Can't Lose

With this picture, appealing as it does to the national sense of humor, you can't lose.

Buster, as a small-town motion picture operator, has soaring ambitions. He wants to marry the village belle, and become a great detective. He gets his sleuthing knowledge from a \$2.00 correspondence course.

One evening, while running a picture of a Hollywood melodrama, he dozes off. In his dream he takes the leading part in the picture, as *Sherlock, Jr.*, the great detective.

Thus transformed into a screen star,

Buster has the greatest opportunity ever presented to him for new gags in the "nut" atmosphere of the fantastic comedy.

This celluloid prescription is a sure cure for ingrowing blues. It is a continuous series of laugh-provoking stunts. At the end Buster awakes to find himself just a motion picture operator still yearning to be a great detective.

Box-Office Chimes

The musical accompaniment to this



feature length comedy will be played at your box-office. It is that beautiful melody with the catchy cash-register refrain.

Here is an entirely original addition to screen joy-producers—a delirious detective who uncovers a brand new comedy clew and collects convulsions of laughter.

It is a funny frappe of foolishness filmed with classy cleverness.

Audience Film

"Sherlock, Jr." is a real audience film, for it mixes the most popular elements with a unique and entertaining story. Love, mystery, gags, stunts, human interest, and first, last and always—laughs.

uproarious laughs. For instance, in his role as amateur detective, he insists on everybody including himself being searched for a stolen watch. And the pawn ticket for the watch is found in Buster's pocket, having been planted there by the villain.

Then again, Buster plays pool with the villain. One of the balls being loaded with dynamite, you can imagine how screamingly funny the comedian makes this scene.

In another bit he is marooned on a rock at sea. He dives, only to find himself buried in a field of snow.

The tear glands work overtime for merriment instead of misery. Your patrons will leave you laughing when they say good-night.

Tie-Ups Spell 'Success'

This National Tie-Up feature brings a battery of high-power windows to exploit it in your city. With this backing of the best windows featuring nationally advertised merchandise, you have million-dollar support. All the advertising prestige of these big-time products is concentrated on your theatre.

Capitalize it. Play these windows to win. You share full partnership with

NATIONAL Tie-Up SECTION

world renowned manufacturers. They never hook their products with near-successes. They *know* "Sherlock, Jr." has the dollar trade-mark stamped on it big. They are depending on you to back their judgment. It is their party. You don't pay. You only play with them.

Scientific exploitation. Standardized publicity. That's all you get—for nothing. Just clip the coupons. With such powerful partners, Success is already perching on your box-office.

Pebeco

Who doesn't love to laugh? And how many turn a hearty smile into a sickly snicker because they know the old dental accessories are not so good?

Here's a tie-up with "Pebeco," the national dentifrice that is good to the last squeeze—just as "Sherlock, Jr." is good to the final fade-out.

Play this window strong with the idea that the whole town had better have it's teeth in good shape, because they are going to be shown in a series of real laughs when folks visit your theatre to see Buster Keaton in the Metro fun-maker.

El Producto

One doesn't have to be a "Sherlock, Jr." to detect the fragrance of a really good cigar. And when you pass a man in the street who has a really happy look on his face, and a smoke in his mouth, you scarcely have to inhale the aroma of the cigar to know it is an El Producto.

Thousands of men everywhere smoke these nationally known tobacco joys each day. They are greeted as old friends by good fellows in every town and city.

Tie-up a good show—"Sherlock, Jr.," with a good cigar—"El Producto," and you've got a combination that is going to make your cash register shimmy like Gilda Grey.

Regent Pearls

These are the nationally advertised gems that defy detection from the oriental pearls that bring fabulous sums from millionaire jewel lovers. The manufacturers of "Regent Pearls" have given American womanhood a beautiful adornment which is financially within the grasp of all.

There is not a woman in the world who will not serve from her course to view a window resplendent with the glories of Cleopatra's favorite precious stones. And when you tie "Regents" up with stills from the greatest mirth-picture of the season, you will reap rich rewards at the box office.

Gage Hats

If you doubt that women are interested in millinery listen in where any two or three of them are broadcasting the subject nearest their hearts.

You will learn more about head gear in three minuets than you ever thought could possibly be said. And not only will you hear hats mentioned—but you will hear the virtues of "Gage Hats" extolled.

"Gages" are known everywhere except in Alaska—and when the Eskimos wear hats they will be "Gages."

Melto Creams

If everyone took enough exercise there would be no need of "reducing." But in this day of ease and limousines—and dare we say—laziness, a great majority of the population have a few pounds of flesh of which they would gladly dispose—if it could be done easily. And it can. "Melto" is the reducing cream that turns the trick. Therefore "Melto" has universal popularity. Think of the

possibilities for clever window cards. "Laugh and Grow Fat Watching 'Sherlock, Jr.'; Then Grow Slender With Melto Reducing Cream."

Djer-Kiss Compacts

Ask your "sweetie"—she knows. Get the statistical shark of your neighborhood to tell you how much cash is spent in beautifying complexions. Then you will know just how much attention women pay to "Djer-Kiss Compacts."

Perhaps once upon a time it was the fashion for feminine faces to shine like a polished apple. But now-a-days the subdued softness of the nature rouged and powdered peach is the vogue.

Here is a chance for a window fairly alive with feminine lure. Make the most of it. After all the men have the money—but the women spend it.

Fownes Gloves

That's all. They have been made, and advertised and worn since the nation gained its freedom. They are so well known, that the slogan has become an axiom—a self evident truth.

"It's a Fownes—That's All You Need to Know About a Glove." Folks have been told this tale through the biggest advertising mediums in the country. And the excellence of the product has convinced them of the truth.

An excellent glove and an excellent picture. Combined they will make excellent box-office receipts for your theatre.



5—Ballyhoo Suggestions.
6—Special Cartoon.

6—Special

DETECTIVE STUNT AND MER-
CHANT AND NEWSPAPER TIEUP

The fact that Buster Keaton plays the
"M" and that the picture bears this title,
nity to put over the famous "Raffles Strun"
outlined here, has proved its complete suc
men have cashed in on its b
be detective as p
your

START YOUR ENTIRE TOWN ON A HUNT FOR STOLEN PLUNDER

The extremely effective stunt outlined here has produced the most successful results in numerous Metro's "Strangers of the Street."

SNAPPY TEASER CAMPAIGN

A most effective teaser billing campaign arouse a considerable degree of good humor who and what is "Sherlock Jr." can be expense.

Copy is furnished for a liberal distribution, and printed locally. Use the

BALLYHOO

ere are two suggestions for
will prove extremely effect
wing of "Sherlock Jr."

(1) Rig up a detective in a
hind, a la Sherlock Holmes.
magnifying glass. He can drive
with magnifying glass and
landers. Cards could read

Buster Keaton Doll Noventy

A most amusing BUSTER KEATON DOLL, dressed in typical Buster pancake hat, ill-fitting suit, big shoes, has been added to Metro's highly successful line of dolls already been taken up by Wanamaker, J. C. Penney, and other prominent stores. **NOVEL**

CANDY STORE DISPLAYS

DETECTED!
The Finest Candy In T

by
"SHERLOCK
JUNIOR"

The World's Master
Detective
Take a box with you
when you go to see him
at the
Capitol Theatre

"Sherlock, Junior" Hidden Plunder Certificate

a portion of the plunder hidden by
 "Sherlock Junior" is searching.
 sum of
 Hidden Plunder Contest Editor
 daily

...er Hunt Certificate

HIDDEN PLUNDER STUN

Suggested Copy for Daily Location Clue Sheet

1. This attests the ingenuity of the person hiding the
at stake and the direction in clues must necessarily
places chosen.

Plunder Starts To

**This Issue Which Will Aid Y
Thieves' Loot**

CLUE CHART No. 3—A certain

DETECTIVE POWER
"SHERLOCK JUNE"

Whom Sherlock Junior Is Finders Here

tificates calling for gold cases
 which are redeemable at the
 the Contest Editor upon presen-
 In addition to the eight gold
 cases, which will range from a
 \$10.00 daily, ten similar certifi-
 cates for two tickets to see the
 production, "Sherlock Junior,"
 at the Theatre, will be awarded
 the finders.
 Everybody

NOVEL THROWAWAY STUNT

What Does This Letter Mean?

S

It's an Opportunity to
GET A FREE TICKET
to see
ED KEATON

to see
BUSTER KEATON
in the Great Metro Feature
Comedy at the

Comedy at the
Capitol Theatre
WEEK ONLY

ONE WEEK
Starting March 23
Match Up These Tickets
There are nine other tickets, each containing a letter in the word "Sherlock Jr." When you have matched them present the complete word at the Capitol Theatre and receive free ticket to see this picture.

Story by JEAN HAVEZ
JOSEPH MITCHELL and
CLYDE BRUCKMAN..

This Section Shows You —

How It's Being Done

on

Buster Keaton's Sherlock Jr.

by National Advertising Tie-ups ≈

A Joseph M. Schenck
Presentation --- Directed by
Buster Keaton



Metro-Goldwyn
PICTURES

Jury Imperial Pictures, Ltd., Exclusive
Distributors thruout Great Britain
Sir William Jury, Managing Director.

Buster Keaton is **Cutting Up!** But You'll do the **Cleaning Up** on **Sherlock** **Jr.**

Jury Imperial Pictures Ltd., Exclusive
Distributors thruout Gt. Britain.
Sir W^m Jury, Managing Director

Metro-
Goldwyn
PICTURES

NATIONAL Tie-Up SECTION

HERE'S AN AD WITH PUNCH

ON your showing of the Buster Keaton full length comedy feature, "Sherlock, Jr.," you will find it unusually easy to interest your local dealers in co-operating on a full page or double truck newspaper ad.

The detective nature of the motion picture gives you the clew to go out and interest them. The display headings running across the advertising page should feature the idea that *Sherlock, Jr.*, has "discovered" the merchandise these dealers are advertising.

For instance, the headline might read: "Great Detective Makes Interesting Discoveries." Then the "teaser" subheads might go on to state that *Sherlock, Jr.* after a careful investigation in the interests of the women of the city has discovered some remarkable merchandise that they cannot afford to overlook.

The logical dealers to get in on the split-a-page ad are of course your dealer-partners in the National Tie-Ups, as follows:

1. Gage Hats.
2. Melto Reducing Cream.
3. Pebeco Tooth Paste
4. El Producto Cigars.
5. Regent Pearls.
6. Fownes Gloves.
7. Djer-Kiss

Each dealer's ad could start with a short statement of the "discovery" made by the screen detective, and signed "Sherlock, Jr."

Here are a few suggestions:

"I have unearthed the clue to Beauty. dressed women in town are wearing Gage Hats."

"I have unearthed the clue to Beauty. Use Melto Reducing Cream."

"My investigations prove conclusively that the most bewitching smiles in town come from Pebeco."

"The missing banker was easily trailed by the aroma from his cigar. It was a Producto."

"The Missing Pearls were at last discovered by me in.....window. Of course they were Regent Pearls."

"The villain almost fooled me by disguising himself as a gentleman. He did it by wearing Fownes Gloves."

"Discovered! The secret of the heroine's popularity. She uses Djer-Kiss."

If you and your dealer-partners cannot work up a knockout split-page with these as a starter, then advertis-

ing psychology has lost its meaning. That's all. Put it up to these dealers. They will certainly come in with you on this.

When you book "Sherlock, Jr.," lose

no time in lining up these dealers for the newspaper ad. Show them your copy of the REVIEW and call attention to the pulling power of the National Tie-Up Section.

Smashing Windows With Sherlock, Jr.

THERE are lots of stunts that may be used in connection with the National Tie-Ups on "Sherlock, Jr." The idea of an amateur detective is one that at once intrigues the imagination and also causes smiles.

Just suppose you advertise that "Sherlock, Jr." will cruise the streets of your fair city "detecting":

1. The girl with the sweetest "Pebeco" smile.
2. The girl with the perfect "Melto" figure.
3. The "corn fed" girl who most needs "Melto."
4. The best dressed man—he who wears "Fownes" gloves.

5. The girl with the prettiest "Djer-Kiss" complexion.

6. The man with the happiest smile—an "El Producto" smoker sure.

7. The best dressed girl. She'll be wearing a "Gage Hat."

8. The girl who wears "Regent Pearls."

Detect the Detective

It might be fixed so that whoever stepped up to "Sherlock, Jr." and called him by name, at the same time exhibiting any of the tie-up products, would receive on the spot a ticket to your show, and perhaps, a small cash prize or a discount ticket entitling the holder to a discount on any of the tie-up articles.

You can get a lot of space, and create a lot of interest with this one. Make yourself, your theatre and "Sherlock, Jr." the talk of the town, and your box-office register will sound like a phonograph record of the "Chimes of Normandy."

Detect Civic Needs

Or co-operate with the newspaper to devote a week to detecting things in your city that need improvement. For instance, dirty streets, transit facilities, unkempt back-yards or alleys, public buildings, paving improvements, charitable needs—you can tie-up with the most powerful influences in your community along these lines.

Police Tie-Up

Why not tie-up with the police department? Run a special show for the police. As a rule they are underpaid, and you can get the force all "het-up" over a campaign for bettering the financial condition of the cops through "Sherlock, Jr." And the John Laws are the best ticket sellers in the world. Don't ever forget that one.



Here is Buster Keaton just smashing his way to fame and fortune. You can do the same. With "Sherlock, Jr." you can smash your way through many windows straight into the pocketbooks of your potential patrons. Go to it!

NATIONAL Tie-Up SECTION



Every Gage Hat Wearer Is Known to Sherlock, Jr.

EVEN a "hick" detective like Buster Keaton can spot a wearer of **GAGE** Hats. If he has any doubts, he can find the nationally known trade-mark label attached. When you enter into window partnership with our dealer, you are presenting yourself with an extra lobby that has irresistible attraction for every girl in town. If *Sherlock, Jr.*, were to get signed confessions from the local belles as to their pet hobby, it is a safe bet that a big majority would say "hats." And **GAGE** hats are always the chic, new-style hats that are always in the mode. Here is your big appeal when playing for the feminine vote at your box-office. A **GAGE** Hat window tie-up is as sure-fire as the laughs which Buster draws in every scene of his comedy feature. You can't go wrong in associating your theatre with the lure of **GAGE** millinery creations. Our dealer in your community will be notified of your request immediately upon receipt of your signed coupon. Act now!

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW
45 West 45th St., New York City.

Please have Gage Brothers & Co. forward their special window display material so that I can take advantage of this national tie-up on "*Sherlock, Jr.*" I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

Name

Theatre

Town State

"*Sherlock, Jr.*"
Play Dates

No. of Display
Sets Desired

Gage
BROTHERS & CO.
INCORPORATED

Buster Detects 'Pebeco' Smiles In 'Sherlock, Jr.'

BUSTER KEATON means comedy—comedy means laughter—laughter shows up good teeth—and **Pebeco** makes them. Therefore **Pebeco** tooth paste was selected as one of the most logical tie-ups for this week's National Tie-Up picture—"*Sherlock, Jr.*"

This nationally advertised product manufactured by Lehn and Fink is known in every hamlet that boasts a drug store. "**Pebeco**," because of its inherent excellence—and its million dollar publicity—has become a household word in every household realizing the importance of oral hygiene.

Naturally, in the chuckle causing comedy "*Sherlock, Jr.*," there are a wealth of situations that bring smiles and hearty laughs. There are plenty of stills from the production that display glistening rows of perfect teeth. A "**Pebeco**" window tied-up with pictures of the laughing smile makers in the production will attract attention on any main street.

One idea might be to have a mirror in the window of sufficient size to permit the selfvisualization of the passerby. The thought expressed on a window card could be: "When you laugh at '*Sherlock, Jr.*,' you can display perfect teeth by using '**Pebeco**,' or "Use '**Pebeco**' and you will love to laugh at '*Sherlock, Jr.*'"



Like "**Pebeco**," the girl in this picture is "good to the last squeeze." If "*Sherlock, Jr.*" has used the famous dentrifice, he, too, could have smiled instead of plotting dire vengeance on his rival and "the gal."

NATIONAL **Tie-Up** SECTION



Sherlock, Jr., Knows A Good Cigar—
El Producto Quality Easily Detected

HERE is a nationally advertised cigar that is a fitting team-mate for your National Tie-Up on a really big attraction. Even a correspondence school sleuth like Sherlock Jr. can detect the superior quality in EL PRODUCTO cigars.

Special window display material is ready for your tie-up on Buster Keaton's comedy masterpiece. Our dealers do not often get such a logical opportunity to associate their window display with a national screen favorite. Sign the coupon and start the friends of EL PRODUCTO toward your box-office.



G. H. P. CIGAR CO., INC.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St.,
New York City.

Please have the G. H. P. Cigar Co. forward their special window display material on the El Producto Cigar so that I can take advantage of this national tie-up on "Sherlock, Jr." I have listed below my play dates and the number of displays I can use in my exploitation campaign.

Name
Theatre
City
Street
"Sherlock, Jr."
Play Dates
No. of Window
Sets Desired

NATIONAL Tie-Up SECTION

'SHERLOCK JR.' CAN'T FIND FAT GIRLS

Great detective that he is "Sherlock, Jr." fell down flat when he tried to locate the "corn-feds" that used to waddle about the public highways.

It puzzles him for a time, but at last he got the answer and whispered it to the National Tie-Up man.

It is "Melto" the great reducing cream, that causes what Shakespeare called that all too solid flesh to melt away like the ice-man's dole on a hot day.

This window will get attention from the hundreds who are fat and wish they weren't. A card with the thought "Laugh at Fat With 'Melto,' and at 'Sherlock, Jr.' at the City Theatre," will serve its two fold purpose.



Here is "Sherlock, Jr." himself, pointing at a couple of National Tie-Ups with a facial expression so serious that you cannot help but be impressed with the fact that you will err seriously in overlooking them.

FRAGRANCE DETECTED IN EL PRODUCTOS

There are two things in this world which are absolutely guaranteed to cure the blues. One is an El Producto cigar. The other? That's right! The other is that mirth provoking comedian Buster Keaton in the stunts he pulls in Metro's "Sherlock, Jr."

Here is a tie-up with the bank-roll half of the family—the men. After all it is Dad who forks over at the box-office. And a window display of El Productos and stills from your theatre's attraction will cause him to lay in an extra supply of fragrant smokers, and take the family to the show for a laugh after a tough day down town transacting business.

How Can I Become Thin? Ask Sherlock Jr. His Answer is "Melto"

Melto
REDUCING CREAM
For a Youthful Figure
REG. U.S. PAT. OFF.

If Buster Keaton ever took on flesh, he would be tempted to use MELTO Reducing Cream. The accompanying illustrated chart shows what it would do for him as well as every woman who wants to retain the modern slender figure. If Sherlock, Jr., was ever called upon to solve The Mystery of the Vanishing Stout Woman, it would be easy for him. She had simply disguised herself by using MELTO.

Don't forget that a big proportion of women in your community are yearning to get in the slender class. Will a window display of MELTO Reducing Cream appeal to them? Try it and see! Take advantage of this sure-fire window winner for luring the "worried stouts" to your worry-reducing comedy film. A special eye-arresting display is ready. Our dealer in your town is waiting for you.



CLIP THIS COUPON

EXHIBITORS TRADE REVIEW

45 West 45th St.,
New York City.

Please have the Melto Laboratories forward their special window display material on Melto Reducing Cream so that I can take advantage of this national tie-up on "Sherlock, Jr." I have listed herewith my play dates and the number of displays I can use in my exploitation campaign.

Name
Theatre
City
Street
"Sherlock, Jr."
Play Dates
No. of Window
Sets Desired

NATIONAL Tie-Up SECTION

Good To The Last Squeeze

PUT A SMILE IN YOUR TIE-UP

SHERLOCK, Jr., being a feature comedy suggests tie-ups that naturally suggest a smile. You have an excellent opportunity with Pebeco to get over your message with a combination of humor and dignity.



Meaning 'Sherlock, Jr.,' As Well!

Everyone Gets a Good Laugh
Out of the Last Squeeze
He Gives His Girl!

HERE'S an excellent opportunity for you to put a smile in your tie-up exploitation. Showing the scenes where Sherlock, Jr., is giving his sweetheart the last squeeze of their comedy love affair in conjunction with the Pebeco window display under the slogan "Good To The Last Squeeze" is bound to sell more theatre patrons for you and more Pebeco Tooth Paste for the dealer.

All Over America They Are
Using Pebeco Because It
Keeps Teeth Clean!

PEBECO Sales are jumping due to the public's realization that it is the one dentifrice that works after you brush your teeth. It stimulates your mouth glands so that they pour forth a protective flow of saliva long after your teeth are brushed. Tie up with the beautiful teeth Sherlock, Jr.'s sweetheart possesses and remind them that all beautiful girls who use Pebeco have beautiful teeth.

Pebeco Is Manufactured in U. S. A. Only by

LEHN & FINK, Inc.

NEW YORK CITY

THE PEBECO STORY IS TOLD IN

B I G Advertisements regularly in: Saturday Evening Post, Literary Digest, Delineator, Ladies Home Journal, Designer, Good Housekeeping, American Magazine.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW

45 West 45th St.,
New York City.

Please have the Lehn & Fink Company forward their special window display material on Pebeco Tooth Paste so that I can take advantage of this national tie-up on "Sherlock, Jr." I have listed herewith my play dates and the number of displays I can use in my exploitation campaign.

Name

Theatre

City

Street

"Sherlock, Jr."

Play Dates

No. of Window

Sets Desired

NATIONAL Tie-Up SECTION

Sherlock, Jr., Says:

At Last Madam, A Truly Perfect Aid To Your Beauty

The World's Greatest (?) Detective Isn't Needed to
Tell You Who Are the Most Attractive Women
Today. Anyone Will Tell You: "Those Who--
USE DJER-KISS TWO FOLD COMPACTS

Clip This Coupon

EXHIBITORS TRADE REVIEW

45 West 45th St.,
New York City.

Please have the Alfred H. Smith Co. forward their special window display material on Djer-Kiss so that I can take advantage of this national tie-up on "Sherlock, Jr." I have listed herewith my play dates and the number of displays I can use in my exploitation campaign.

Name

Theatre

City

State

"Sherlock, Jr."
Play Dates

No of Window
Sets Desired

SHERLOCK, JR., could work up a great reputation in your city, by spotting all the attractive girls, and saying to them: "Ah, Miss, I know the secret of your charm. You use Djer-Kiss!" And in most cases he would be absolutely correct. For Djer-Kiss is so universally popular with plain and beautiful maids alike that it holds the premier position as a beautifier. Your local druggist will receive some artistic window display material that will make every feminine eye turn to observe your stills in this tie-up. Sign the coupon for this winner.

The New Djer-Kiss

**TWO-FOLD
COMPACT**

And Sherlock, Jr., Knows!

Famous Beauty Aid Helps Make Handsome Windows

EUREKA is a Greek word which signifies "I have found it." And it is safe to say that when the inventor of the Djer-Kiss two fold beauty compact struck his popularity winning idea he ejaculated something similar.

And every one of the thousands of dainty feminine persons who have discovered the merits of this nationally advertised product echo his triumphant exclamation.

We felt the same way when we procured for you this attention-compelling national tie-up with Metro's "Sherlock, Jr." It isn't necessary to be a detective to know that this window is going to line up passersby, and send them to your box-office.

* * *

'SHERLOCK JR.' FALLS FOR REGENT PEARLS

When the greatest gem experts hesitate about selecting Regent Pearls from those priceless baubles which emanate from the Orient, how could one expect even "Sherlock, Jr.," to detect the difference.

As a matter of fact the main difference is in the price, for Regent's possess all the beauty of the Oriental jewels which bring a Rajah's ramsom.

The lure of pearls is age-old, and if Cleopatra was fascinated by their splendors it is an easy bet that your whole town will pause before this window, and then come to see your show.

Window cards linking up the name of detective "Sherlock, Jr." with the pearls will attract attention.



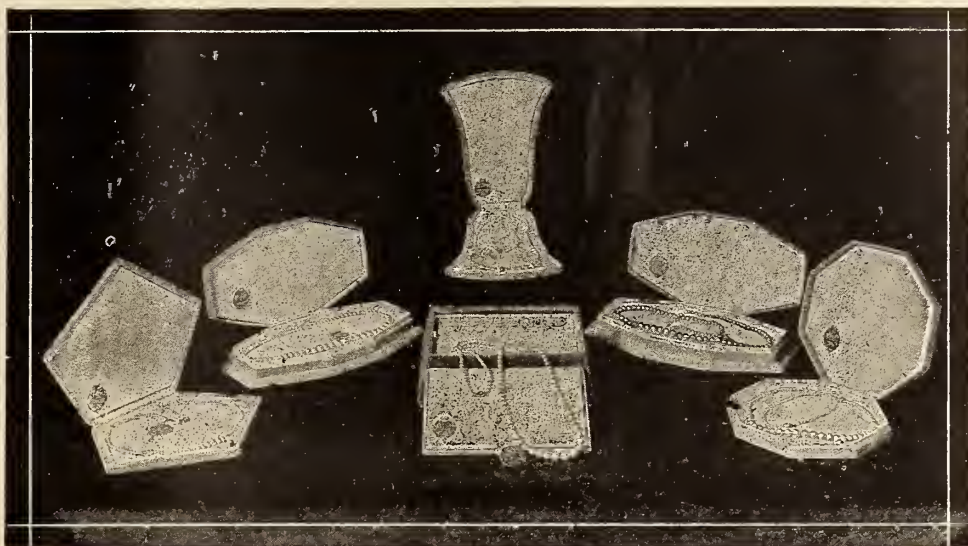
Here is "Sherlock, Jr." the world's worst detective, in trouble with the regular police. While Buster flashes his correspondence school badge, the yegg who has the Regent Pearls will make good his get-away.

NATIONAL Tie-Up SECTION

WITH all the charm, unfailing appropriateness and adaptability of Nature's own deep sea gems, marvelously retaining their lustre throughout the years. Regent Pearls are indeed "the gift of gifts."



REGENT PEARLS are especially attractive to the younger generation because they are so surprisingly moderate in price, some of the most favored strands costing but a few dollars—and guaranteed!



You Are Bound to Agree That:

---*Sherlock, Jr. Is World's Greatest Laugh Detective*
---*Regent Pearls Are Greatest Happiness Pearls*

A PEARL WINDOW DISPLAY always registers approval with girls and matrons alike. It lends distinction to your theatre's attraction. And REGENT PEARLS, because of their universal vogue, make the ideal setting for your tie-up on "Sherlock, Jr."

Pearls and Sleuths are always associated together. Our dealers are ready to extend to exhibitors from coast to coast the hand of hearty co-operation in giving this comedy feature proper publicity. All you do is sign coupon below. This simple act will set REGENT PEARLS at work to throw their charm about your screen offering. Class displays never fail to register on the feminine mind. Look over the field of possible window-partners you can have. You will find difficulty in selecting one that can give your theatre better publicity than REGENT PEARLS.

Albert Lorsch & Co., Inc.

37-39 Maiden Lane

New York City

Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have Albert Lorsch & Co. forward their special window display material so that I can take advantage of this national tie-up with "Sherlock, Jr." I have listed herewith my play dates and the number of display sets I can use.

Name
Theatre
Town State
"Sherlock, Jr."
Play Dates No. of Displays
Desired

NATIONAL Tie-Up SECTION

NO SLEUTH NEEDED ON GAGE HATS

It doesn't take a "Sherlock, Jr." to detect a Gage Hat. Each of these millinery masterpieces bear a label which tell the world that the *chic chapeau* emanates from the famous hat manufacturers.

Gage Hats are the very best known millinery in the country. They are nationally advertised, and their uniform excellence of style, workmanship and wearing qualities have gained them universal feminine popularity.

Everyone knows that Everywoman will look at hats first—and anything else afterward. This window, therefore, will create a buying urge in every feminine heart both for Gage Hats and for tickets for your show. Here is a ready-money tie-up ready made. Make the most of it



Sherlock, Jr., studied hard to be a "defective"—and that's what he turned out to be. The women and men of America needn't study to learn what is the best hat, the best glove and the best show of today.

'IT'S A FOWNES'— YOU KNOW THE REST

Fownes—the greatest glove in the world tied-up with "Sherlock, Jr."—the world's greatest (?) detective. Fownes—the best kid, and Buster Keaton—the best "kidder."

These handsome hand-coverings are known wherever gloves are worn. In America—South as well as North—"It's a Fownes"—is all you need to know about a glove. And the same thing holds true in the bally British Isles and on the Continent.

Here is a tie-up that will stop both feminine and masculine contingents. Men and women will patronize your dealer-partner, and step right to the end of your box-office line to buy tickets for the best laugh-producing show you ever booked—"Sherlock, Jr."

He was a Gentleman— Was Sherlock, Jr.,! Naturally, He Wore Fownes Gloves!

WHEN Buster Keaton stepped out as a gentleman sleuth all dressed up in his "soup and fish," he wore gloves—FOWNES Gloves. They are the final touch of the well dressed man's wardrobe.

Sherlock, Jr., dreamed of being the most celebrated of crime detectors. FOWNES Gloves are conceded to be the leader in this field. They have held that enviable prestige since 1777.

Does that mean anything to you, Mr. Showman?

We think it does. We, too, are showmen. Our glove line has been exhibited before the world successfully for almost a century and a half! Let this tremendous prestige proclaim your attraction in our dealer's window. A specially prepared display is all ready waiting to point the way to your lobby.

(Established 1777)

Fownes Gloves
354 Fourth Ave.,
New York



Real Kid
WRIST LENGTH

*It's a Fownes—
that's all you
need to know
about a glove.*

Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have Fownes Glove Co. forward their special window display material so that I can take advantage of this national tie-up with "Sherlock Jr." I have listed herewith my play dates and the number of play sets I can use.

Name
Theatre
Town State
"Sherlock, Jr." No. of Displays
Play Dates Desired

"Funny? It's a riot!"

said the
Los Angeles
Express ...

and
H. C. Shumlin
in THE BILLBOARD

The **Buster Keaton** two-reelers, almost all of them, were among the funniest short comedies ever made. "**Sherlock, Jr.**", which is slightly over 4,000 feet long, is funnier than any two-reeler comedies Keaton ever made. It is packed with laughable incidents, silly, ridiculous tricks that will cause roars of real belly-laugh, and will send them home just a bit ashamed at having laughed so much, just as it did this reviewer—and in a cold projection room, too.

There is enough new comedy business in "**Sherlock, Jr.**" to supply the copy-cat short subject producers with material for six months' product. Many of the gags are impossible tricks achieved by superlative camera work, which detracts not one bit from their funniness. For instance, one of them shows **Buster Keaton**

Jury Imperial Pictures, Ltd. Exclusive
Distributors thruout Great Britain
Sir William Jury, Managing Director



At the RIALTO New York

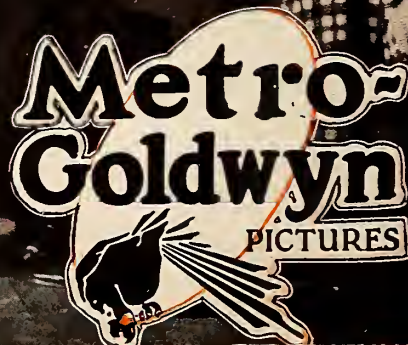
Buster Keaton
in **Sherlock Jr.** had
strong box-office
pull, evidenced by
\$21,000"

~ SAID

VARIETY



Jury Imperial Pictures Ltd. Exclusive
Distributors throughout Great Britain.
Sir William Jury, Managing Director.



NATIONAL Tie-Up SECTION

These Sizzling Stunts Start 'Em on the Lobby Trail

'Sherlock Jr.' Is Crammed With Ideas
to Tell Your Town You're Alive

WHEN it comes to stunts, Buster Keaton's vehicle, "Sherlock, Jr.," leaves the showmen wondering which to select from. The picture is as alive with sensational publicity stunts as the picture itself is bubbling over with laughs.

The story of the photoplay gives you a dandy chance to pull the publicity right in your lobby alongside the box-office. In the picture Buster is the general utility boy in a small town theatre. He runs the projection machine, sweeps out, and looks after everything in general.

Play this up with the following stunt: Rig some person up in Buster's famous outfit consisting of a large size collar, trick tie, ridiculous flat hat, and trousers sagging over "gunboat" shoes.

Around show time, if there is no one at the box-office window, let him pull the stuff that Buster does in the picture. He tries to buy a ticket, and the cashier pays no attention to him. When a patron steps up to buy a ticket, she reaches out and yanks him aside. After the patron is taken care of, Buster comes back and again attempts to buy a ticket. She looks past him as if she did not know he was there.

Comedy Lobby Stunt

This stunt can be played up with a hundred different twists. Buster can go off to the side of the lobby, try to flirt with the cashier, make faces at her, and when there are two or three people in line, mix in with them and go through antics and tell his troubles to the others.

Every once in awhile he will give up in disgust, go over to the side of the lobby, pull out his book on "How to Be a Detective," and start reading earnestly. He gets excited on discovering something, goes over and reads it to the cashier. She only yawns. He keeps on reading. Finally she reaches through the window and pulls the book out of his hand, starts reading and gets interested—in between selling tickets. Buster tries frantically to get his precious book back again.

Just before the picture is shown, the cashier relents and sells him a ticket. He dashes joyfully inside, and down the aisle to the front. He makes a lot of commotion finding a suitable seat. During the showing he can applaud bits in

the picture where Buster himself is doing his stuff.

Real Publicity

Another way to feature the imitation Buster in your lobby is to have him sweeping and cleaning around before show time. Every once in awhile he lays down his broom, leans against the wall, and absorbs himself in reading his detective correspondence school book. He goes around occasionally picking out imaginary clues with his magnifying glass, a la Sherlock himself. Then the manager of the theatre comes up, bawls him out, and sets him working again with his broom.

This ballyhoo Buster can work up some real exploitation by wandering around the town, using his magnifying glass, stopping in the middle of traffic to pore over his trusty detective guide, and otherwise bringing smiles to the passersby. He can also drop cards with catchlines about the attraction.



Buster Keaton, the operator, is a trifle worried as he looks 'em over in "Sherlock, Jr.," a Metro.

For other stunts, the Metro press book is just alive with them. They are all publicity-getters, and can be worked anywhere without difficulty. The following will give you some idea of the wealth of material available:

Other Stunts

Detective Stunt—Dress a man up in the role of detective as played by Buster in the picture—full-dress stuff. Have him visit prominent stores, and all places where crowds gather. You tie this up with the newspaper, which announces that the first person daily who recognizes "Sherlock, Jr.," will be presented with two tickets. The spot-ter must say: "You are Sherlock, Junior. Kindly give me the Tribune prize award."

The newspaper can also work a "double truck" for merchant advertising. The store which Sherlock, Jr., will visit will take the space and offer a daily prize of \$1.00 discount to the first person recognizing the detective. He will appear at a stated time, announced in the newspaper ad and in cards in the store window.

Stolen Plunder Hunt—Each day of the showing have cash and ticket prizes hidden around town. Announce it in the newspaper. Each day publish a series of clues and vague directions where to locate the plunder. Publish also names of the lucky finders, also the story of their experience, and how they went about locating it.

This stunt gives you a dandy chance to tie up with a big store. Have some of the plunder hidden in their merchandise. The hidden envelopes will contain a ticket stating a particular piece of merchandise as prize, or a cash discount on purchases. The store will of course advertise this scheme in the newspaper.

The newspaper will carry a story featuring the Hidden Plunder campaign, giving clues to aid in locating the "loot."

Throwaway Stunt—Have printed inexpensive light cards in sets of ten. Each card in the set will bear one of the letters in the name of the picture. Finders must match up these tickets, present the complete word at the theatre, and receive a pass.

NATIONAL Tie-Up SECTION

General Selective Tie-Up Service Ballot

DEALERS' WINDOWS NOW AVAILABLE

Check Tie-Ups Wanted	CLASSES OF STORES	PICTURE
DRUG STORES		
5	Mineralava	Beau Brummel
6	Vivaudou	Beau Brummel
9	Inecto Hair Tint	Recoil
11	Boncilla Beauty Clay	Recoil
12	Venida Hair Nets	Recoil
14	Chinwah Perfumes	Recoil
18	Sterno Canned Heat	Chechahcos
24	Djer-Kiss Products	The Perfect Flapper
25	Mineralava	The Perfect Flapper
26	Pert Rouge	The Perfect Flapper
28	Melto Reducing Cream	The Perfect Flapper
29	Hygienol Powder Puffs	The Perfect Flapper
30	Wonderstoen Hair Eraser	The Perfect Flapper
31	Winx Lash Nourishment	The Perfect Flapper
33	Wonderstoen Hair Eraser	Missing Daughters
36	Pebeco Tooth Paste	Missing Daughters
42	Mystikum Perfume	The Sea Hawk
43	Old English Lavender	The Sea Hawk
44	Bonnie B Hair Nets	The Sea Hawk
45	Conde Cosmetics	The Sea Hawk
59	Cappi Perfume	Miami
60	Vogue Hair Nets	Miami
61	Rigaud's Talcum	Miami
WOMEN'S WEAR		
1	Glove Industries	Beau Brummel
8	Onyx Hosiery	Recoil
13	Nemo Corsets	Recoil
16	Zepherized Knit Underwear	Chechahcos
22	Frances Faire Frocks	The Perfect Flapper
27	Vanity Fair Frocks	The Perfect Flapper
35	Criss-Cross Brassieres	Missing Daughters
38	Forest Mills Underwear	Missing Daughters
39	Gordon Hosiery	Missing Daughters
47	Van Raalte Apparel	The Sea Hawk
56	Jantzen Swimming Suits	Miami
57	Kleinert Bathing Caps	Miami
62	Gotham Gold Stripe Hosiery	Miami
JEWELERS		
4	Sampson Dress Jewelry	Beau Brummel
10	Deltah Pearls	Recoil
23	Regent Pearls	The Perfect Flapper
37	Omar Pearls	Missing Daughters
48	Blue Bird Pearls	The Sea Hawk
49	Tudor Silverware	The Sea Hawk
54	Ingersoll Watches	A Boy of Flanders
MEN'S CLOTHING STORES		
3	Personality Clothes	Beau Brummel
19	Thermo Sport Coats	Chechahcos
HABERDASHERS		
2	Fashionknit Ties	Beau Brummel
46	Fownes Gloves	The Sea Hawk
HAT SHOPS		
7	Sta-Shape Hats	Beau Brummel
51	Jackie Coogan Hats & Caps	A Boy of Flanders
CONFECTIONERS		
53	Jackie Coogan Chocolates	A Boy of Flanders
55	Jackie Coogan Salted Peanuts	A Boy of Flanders
BOOK DEALERS		
40	Grosset & Dunlap (The Sea Hawk)	The Sea Hawk
50	Grosset & Dunlap (Boy of Flanders)	A Boy of Flanders
MUSIC STORES		
41	Jack Mills Music Pub. (Sea Hawk)	The Sea Hawk
58	Chappell-Harms (Miami)	Miami
CIGAR STORES		
20	La Palina Cigars	Chechahcos
32	El Productor Cigars	The Perfect Flapper
GROCERS		
17	Borden's Condensed Milk	Chechahcos
52	Borden's Milk	A Boy of Flanders
MILLINERS		
34	Gage Hats	Missing Daughters
HOUSEFURNISHING STORES		
15	Auto Vacuum Freezer	Chechahcos

Money Getters

National Names

Play with These

HERE is the money-getting list of merchant-partners who tie your theatre up with the biggest nationally advertised products on the market.

Number 9 on the National Tie-Up Honor Roll is "Miami." It brings the number of tie-ups to the impressive total of 62.

This Standardized Publicity is the made-to-order service for broadcasting your theatre's attractions to your entire city. It means that you have as many extra lobbies to your theatre as you have dealer's windows for your attraction.

Don't forget that these are all million dollar trade mark names. They are household words everywhere.

Through many windows the National Tie-Up Service enables you to bring your booking to the attention of every person who passes along the commercial thoroughfares.

Get busy now and check those windows that you want to put to work for you. All free. Not a penny for you to invest. Set the machinery in motion. How? Just check those windows you want on the featured attractions. Read the current section on "Sherlock, Jr." Let's go! No time like the present.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street

New York City

Chadwick Sells All Territories

As a Result of Rapid Disposition of Rights
Independent Will Expand to Twelve Specials

ON his return from a trip to the Coast this week I. E. Chadwick, president of Chadwick Pictures Corporation, announces that all of the important territory has been sold by his organization for the nine special productions to be released during the season of 1924-5.

The unusually rapid sales made during the short span of six weeks since Chadwick Pictures began its selling campaign has enthused Mr. Chadwick to the point where he has decided to expand his production activities for next season to twelve special productions.

In Mr. Chadwick's new production plans, Lionel Barrymore, the Chadwick star, figures prominently; also three special melodramatic productions from Hunt Stromberg, the young director who recently jumped into prominence by his masterly direction of "The Fire Patrol," which created so much attention in the film industry.

Three Strombergs

The reasons advanced by Mr. Chadwick for the quick response he has received from the state rights buyers are that he has spared no efforts or expense in production and co-operative exploitation. The Chadwick product this season is truly "a tribute to the independent market."

There are three Lionel Barrymore specials, viz., "Meddling Women," in which the star is supported by Sigrid Holmquist and Dagmar Godowsky, and "I Am The Man," with Seena Owen and Gaston Glass. The third Lionel Barrymore will be adapted from a famous stage play.

The three contributions from Hunt Stromberg are "The Fire Patrol," with a list of stars including Anna Q. Nilsson, Madge Bellamy, Helen Jerome Eddy and others. The second production will be "The Romance of an Actress," and the third "Sunshine of Paradise Alley."

John Gorman commands attention with his three specials. The first to be completed is "The Painted Flapper," featuring James Kirkwood, Pauline Garon, and Craufurd Kent. The second will be "The Tom Boy" and the third "The Street Singer."

Of the exchanges which have acquired the Chadwick product to date for 1924-5 are Commonwealth Film Corporation, which includes Greater New York and Northern New Jersey. Masterpiece Film Attractions have purchased the Chadwick Product for Eastern Pennsylvania, Southern New Jersey and Delaware, Trio Productions for Washington, Maryland and Virginia, and Independent Films for all the New England States.

Celebrated Players Film Corporation has acquired Northern Illinois and Indiana, Celebrated Players for Wisconsin, Mountain States Film for Colorado, Wyoming and New Mexico, and De Luxe Feature Film for Washington, Idaho, Oregon and Montana.

All-Star Feature will distribute the Chadwick Product in California, Nevada, Arizona and Hawaiian Islands, and the Friedman Film Corporation for Minnesota, Missouri and South Dakota.

Simmons-Kann Enterprises, Inc., has purchased all the foreign rights for the nine Chadwick special productions.

YOUNG DIRECTS RUBENS FOR C. B. C.

James Young has been intrusted with the direction of "The Price She Paid," for C.B.C. He has completed the continuity on the popular book by David Graham Phillips, and production plans are being rapidly pushed.

Alma Rubens, who has been selected for the starring role, leaves this week for the coast.

The subject was adapted for the screen from the novel by the same name. It is the second of C.B.C.'s Columbia Productions.

Miss Rubens has recently been gathering laurels in a number of meritorious screen productions. "The story will give Miss Rubens an opportunity to display her unusual screen personality," said Joe Brandt, president of C.B.C.

"The past calls for some real dramatic acting, and after looking carefully over the field we feel highly elated in announcing Miss Rubens as the star for this unusual story."

* * *

HILL TO DIRECT 'FOOLISH VIRGIN'

George Hill, who was responsible for the artistic screen version of "The Hill Billy," one of Jack Pickford's starring vehicles, has been selected by the C.B.C. officials to direct Elaine Hammerstein in "The Foolish Virgin," from the popular novel by Thomas Dixon.

Miss Hammerstein will be supported by Robert Fraser and a prominent cast of screen players, which includes Gladys Brockwell, Irene Hunt, Lloyd Whitlock, Frederick Truesdale, Roscoe Kearns, Jack Henderson, Oliver Cross, Edward Borman and Phyllis Haver.

Production is well under way, and the entire company expects to leave this week for shooting of forest fire scenes which play an important part in the story.



Scenes from "Battling Buddy," second of the series of eight western thrill-stunt dramas starring Buddy Roosevelt, which has been completed by Lester F. Scott, Jr., and the negative of which is now in New York. The series will soon be distributed by Weiss Brothers' Artclass Pictures Corporation.

Two Ready

Artclass Completes Second of 'Buddy' Series

THE second of the series of eight western thrill-stunt dramas starring Buddy Roosevelt has been completed by Lester F. Scott, Jr., and the negative has been shipped from Los Angeles to New York to Weiss Brothers' Artclass Pictures Corporation, the distributor of the pictures.

It is called "Battling Buddy" and is said to give "Rough Ridin'," the first of the series, severe competition in the way of thrills and daredevil horsemanship performed by the star, Buddy Roosevelt.

Among the state rights exchanges that already have purchased the entire Buddy Roosevelt series are Gene Marcus' Twentieth Century Film Company, Philadelphia, which bought Eastern Pennsylvania and Southern New Jersey; R. G. Hill Enterprises, Pittsburgh, for Western Pennsylvania and West Virginia; Skirboll Gold Seal Productions, for Ohio and Kentucky, and Beacon Films, Boston, for New England.

Louis Weiss, Artclass executive, reports negotiations are on for several other territorial sales, which it is expected will be closed this week.

* * *

SELECT STRONG STAFF

In keeping with C.B.C.'s policy of giving the independent market a product of real merit Messrs. Norbert Brodin, Dewey Wrigley and Edward Henderson were chosen by Harry Cohn, vice-president and production manager

of Columbia Productions, to turn the crank on "The Price She Paid."

Their work on "The Sea Hawk" will long be remembered as one of the outstanding features of this production.

C.B.C. officials are determined that every department will come up to the highest standard in the filming of Columbia Productions.

* * *

INDEPENDENT ENGAGES BRADBURY

Robert North Bradbury, who has had unusual experience as a director of western productions, has been signed by Independent Pictures Corporation to direct Franklyn Farnum in a second series of western features to be produced by that company under the supervision of Jesse J. Goldberg.

Mr. Bradbury has been directing feature productions ever since the days of "Kalem," having, in the course of his experience, produced western features starring Tom Mix, Hoot Gibson, Jack Hoxie, Franklyn Farnum and Fred Thompson.

Mr. Bradbury is a graduate from the legitimate stage, having played in stock throughout the country. He will alternate at times between the Farnum unit and the Bill Cody unit, also operating at the West Coast studios of the Independent Pictures Corporation.

* * *

BRISKIN ON TOUR

Sam Briskin, of Banner Productions, Inc., will leave on a selling trip early next week that will cover the entire United States. Mr. Briskin will take with him a print of "The Truth About Women," which has just been completed with Hope Hampton, Lowell Sherman, David Powell and Mary Thurman in the cast.

Name Referee

Will Hear Evidence in Weiss-Famous Litigation

SUPREME Court Justice Philip J. McCook in New York last week denied the injunction sought by the Famous Players-Lasky Corporation against Weiss Brothers' Artclass Pictures Corporation, in the action started several weeks ago to restrain Weiss Brothers' Artclass from using the phrase, "featuring Moses and the Ten Commandments" in conjunction with the title of "After Six Days."

At the same time Justice McCook denied the injunction he appointed ex-Judge Robert L. Luce as referee to hear and determine.

The point at issue between Famous Players-Lasky and Weiss Brothers' Artclass Pictures has been whether the billing "After Six Days," featuring Moses and the Ten Commandments, infringed on the Famous Players-Lasky production of "The Ten Commandments."

Justice McCook filed the following memorandum, when appointing a referee:

"There are several important issues involved in this application, and upon several of them there is an apparent conflict requiring testimony to be taken. Each side has expressed a willingness to submit these issues for immediate and final determination to a referee.

"Such a course seems proper, and if followed diligently will make unnecessary any injunction pending such reference. The motion for an injunction therefore will be denied upon the appointment of the Honorable Robert L. Luce as referee to hear and determine. Submit order of reference. Dated, June 13, 1924."

* * *

LEE-BRADFORD REPORTS MANY SALES

Last week saw deals closed for Lee-Bradford Productions in a number of territories.

Apex Film Service of Pittsburgh bought Norman Dawn's "The Lure of the Yukon"; E. H. Film, of Birmingham, twelve Ace High Productions; R. H. Hill Enterprises, of Pittsburgh, "A Pair of Hellions" and twelve Ace High Productions.

* * *

SAX TO ISSUE SIX

Sam Sax, of Gotham Productions, has just returned from Hollywood, where he completed arrangements to produce a series of six pictures for the independent market. The first of the series, on which production already has started, is "Unmarried Wives," under the direction of James Hogan.



Scene from "The Fire Patrol," which Hunt Stromberg produced and which Chadwick Pictures Corporation is distributing. The same producer is slated to make to more subjects for Chadwick the present year.

Theatre Owners Ready To Meet All Comers, Says Organizer

By SAM BULLOCK

Field Representative Motion Picture Theatre Owners of Ohio

WHAT of the Boston Convention and its effect upon exhibitors during the next twelve months? In the first place the one thing noticeable at Boston was the absence of any producer influence to attempt to shape the destiny of the M. P. T. O. of America.

The early arrival of the "big" exhibitors from all parts of America and Canada, men who are known as keen business men and two-fisted fighters when aroused, perhaps accounted for the absence of troublemakers of past conventions.

The second feature noticeable was the absence of star chamber proceedings—any bona fide exhibitor being welcome at the sessions of the National Executive Committee and the meetings where the much-talked-of reorganization plans were being whipped into shape for action on the convention floor, many of which sessions lasted until the early morning hours.

Thirdly, the unanimity of action by the convention's hearty indorsement of the entire plan worked out at the aforesaid meetings cannot fail to have its affect upon any exhibitor except the chronic alibi-ist, and he does not count in the general result, being of the same breed as the non-union coal miner who is perfectly willing to accept union wages obtained for him by labor union organizers but will pay dues only when compelled to do so by the check-up system by which the union takes it out of his pay envelope at the pit mouth.

Held in Esteem

That, too, will come next in exhibitor organization activities.

My reaction, therefore, is that inasmuch as the M. P. T. O. of America in four short years has accomplished so much in actual saving of large sums of real money to every exhibitor by the repeal of the film, seat and admission taxes, the amount of which can be easily figured by each exhibitor in his own case, it should be an easy matter to collect sufficient funds in all states as dues to enable the twenty-one administrators of the affairs of the M. P. T. O. of America to continue functioning 100 per cent and to continue to merit the high regard and esteem in which exhibitors are held by the powers that be at Washington and elsewhere.

It is that alone that got us relief at Washington. Recognized service by exhibitors everywhere earned for ex-



Something on the lot interests Rod La Rocque, who is starring in Famous Players' "Feet of Clay."

hibitors what money could not buy if we had it to spend.

In a session of congress noted for scandal investigations not a breath was uttered against the big exhibitor body of these United States.

Untouched by Scandal

Exhibitor leaders never feared for one moment any "Teapot Dome" overshadowing or nullifying their efforts, so they stuck and finished the job so far as 1924 is concerned.

Now let all join in and hold up the hands of the twenty-one men upon whom so much depends for the future and let there be no "slackers" when the roll is called at Milwaukee.

The writer is somewhat optimistic. He has been since the Pittsburgh Calcium and Light Company supplied brother "Bill" Bullock three changes a week at \$180 a week (make your own posters), and said Willyum got 15 cents a throw without any trouble. It is so far back that, like our Louella Parsons, "I hate to admit it."

In conclusion let us not forget the M. P. T. O. of America "baby" was born at Cleveland; was baptized at Minneapolis; was in long trousers at Washington; was graduated from high school at Chicago, and starts out from Boston full of beans and pep with a chip on his shoulder, college diploma in hand, ready to meet all comers in any kind of a scrap, and his war-cry is: Let's Go!

PUBLIC SERVICE FOR EXHIBITORS

(Continued from page 18)

be made more evident to you in this letter from the Assistant Postmaster General than anything I can say:

OFFICE OF THE POSTMASTER
GENERAL,

WASHINGTON, April 24, 1924.

Mr. Sydney S. Cohen, President, Motion Picture Theatre Owners of America, New York.

My dear Mr. Cohen:

Permit me to express to you the appreciation of the Post Office Department for the splendid cooperation rendered by the Motion Picture Theatre Owners of America in our Christmas campaign urging the people of the country to shop early and mail early.

The work rendered by your association cannot be estimated in dollars. It can only be measured in efficiency and expressions of good will. It enabled us for the first time in the history of the Department to move back the "peak" of Christmas mail; it aided millions in receiving their Christmas packages, cards and letters in time to enjoy them on the day that the whole world has the spirit of good-will. It permitted all of the postal employees for the first time to eat their Christmas dinners with their families.

I am sure that every one will agree with me that the action of the members of the association is recognized in Washington as a splendid example of a group of business men endeavoring to earnestly and actively cooperate with their government.

I have the honor to be, Sir,

Very truly yours,

JAMES A. BUCHANAN,

Chief Information Service,
Post Office Department.

Surface Only Touched

Yet we merely touch the surface. If the Post Office Department can get the complete co-operation of all Theatre Owners in this relation and will conduct a systematic campaign the public co-operation which will result will mean a saving to the government of many million dollars a year in Postal expenses and an increased business to the people of the country of many times that amount in the more rapid delivery of business letters, parcels post and commercial missives of all kinds.

Other governmental departments can be similarly served and public business generally augmented and speeded up through the resultant popular appreciation and co-operation.

* * *

POMEROY AT WORK

Roy Pomeroy, the man who made possible the opening of the Red Sea in "The Ten Commandments," is serving as technical director on the new Cecil De Mille Paramount picture, "Feet of Clay." He is said to be preparing several startling effects in line with his reputation as a creator of unusual thrills.

The Big Little Feature

NEW CHARACTERS FOR SENNETT

Mack Sennett has produced for Pathe release a comedy production that is said to be the last word in novelty and thrills. In this offering Sennett presents talent new to the screen, a whale, a porpoise, sharks, swordfish and tuna enacting the featured parts.

The idea for this original comedy selection was conceived by the producer while on a fishing trip which took him down the coast of lower California to Cape Lucas and the Cedros Islands. Crossing the Gulf of California Sennett's party, made up of friends and several staff cameramen, had some real battles with a school of sharks, swordfish, and tuna, many of which were taken after terrific struggles.

* * *

ROGERS COMEDY DURING POLITICAL CONVENTION

The timeliness of Will Rogers' latest political satire for Pathe, titled "Going to Congress," was responsible for its presentation as a special feature of the program by the Allen Theatre of Cleveland, during the week of June 8 which marked the assembling of the Republican Convention in that city.

So great was the success of the picture that the Rialto Theatre, Broadway, New York, has booked the comedy for presentation simultaneously with the Democratic Convention which officially opens in that city June 24.



HERE is a cop with a heap of nerve. He is telling champion Dempsey to keep off the grass. Jack is making a series of pictures for Universal.

Get Out of the Rut

Vaudeville owes its popularity to its diversified program. There is not enough of any one act to tire the audience, yet each act is crowded with entertainment.

Short subject pictures offer the same field as vaudeville. It is possible to choose a program of shorts that measure up to the standard of high class vaudeville.

If people will pay to see short acts on the spoken stage they will welcome a short subject picture program provided it contains entertainment value.

Think it over!

EDUCATIONAL HAS BIG COMEDY SCHEDULE

Two new series of star comedies in two reels, and a new group of single reel cartoon comedy subjects, are included in a preliminary announcement of pictures to be distributed next season by Educational Film Exchanges, Inc., just issued by E. W. Hammons, president of Educational, a few days prior to his departure for Los Angeles for the National Convention of executives and branch managers of that organization.

In all, the list includes fifty-three two-reel comedy subjects and forty-nine single reel pictures, besides the news reel, Kinograms, which will continue to be released twice a week.

* * *

'JUBILO, JR.'

Pathe

2 Reels

"Our Gang" wanders a little from the past run of the gang comedies and a little human interest is injected. Mickey decides to buy his mother a birthday present but finds he is a little light on funds. He sees a beautiful three dollar hat and decides he must get it. He uses many methods to obtain the necessary funds.

He is offered a dollar to dig a deep hole at a new dwelling. After spending half a day he finds that his employer is insane and was talking through his hat. He is ordered to fill the hole but by a Huck Finn ruse he gets the gang to pay him for permitting them to do it.

He finally arranges a circus and in this manner raises enough money to buy the hat for his mother. The hat is a scream but Mickey is proud as he presents it with great dignity.

The picture is very good but we do not like to see Director McGowen wander from his straight gang stuff.

'STOLEN GOODS'

Pathe

1 Reel

Charles Chase as a clerk in a department store is responsible for the fun in this one. He is chief clerk at the jelly bean counter but when the floor manager is injured in a bargain rush, Charles is called upon to officiate.

During the rush a shoplifter is caught. She is the kleptomaniac daughter of a wealthy citizen. The father has tried every means to break her of the habit but without success. Charles conceives the idea of handcuffing her. This is done and she is turned loose in the store and watched.

While Charles is being congratulated on his originality, a variety of articles is found in the girl's muff, in spite of the handcuffs.

This is a good subject and will go well with any audience. There is less slapstick than usual in this one.

* * *

'HOME TALENT'

Pathe

1 Reel

Paul Terry makes his characters do tricks in this one. A home talent entertainment is staged and some of the acts are screams. There are strong men, dancing teams, lion tamers, and jugglers.

One of the heavy acts break through the stage floor and puncture a water pipe which fills the theatre with water and causes a general riot.



BENNY LEONARD, lightweight fistic champion, proves that he can act. The above scene shows him very much interested in his work for Reputable.

'WEDDING SHOWERS'

Educational

2 Reels

Lige Conley, as the unhappy bridegroom, is good for many laughs in this one. The picture has no plot and in spite of the excess of slapstick, there are many laughable situations.

Lige is called upon by his father, to enter into matrimony with a fair damsel who has heaps of money. They start on their honeymoon and run into many difficulties. Their flivver causes considerable trouble but finally sinks to rest in a mud hole during a terrible rainstorm. The cyclone accompanying the storm disrobed Lige and he appears at the hotel in a barrel. The hotel guests give the newlyweds a great reception until the bride's ex-husband appears on the scene and Lige beats a hasty retreat.

The rainstorm in this picture is well done. It is one of the best scenes. The automobile ride is also a good scene and worth many laughs.

This picture is up to Conley's standard and is safe booking. The cast which includes Peg O'Neill, Dick Southerland and Mack Swain are well known in comedy circles and it would be well to use their names in advertising.

* * *

'EX-BARTENDER RETIRES'

Educational

1 Reel

A deserted town furnishes the scenes for this Bruce subject. An ex-bartender refuses to revert to soda dispensing and joins with a miner, who is living in a once prosperous mining town. The two live happily together in their little world and each makes a secret discovery of silver but doesn't care to divulge the secret lest it result in a boom and they lose their solitude.

The scenes are very interesting. The town gives an air of extreme quiet and loneliness and the surrounding hills and streams add to the atmosphere of the place.

The picture will make a good lift to any program.

* * *

'FAMILY FITS'

Educational

1 Reel

Sid Smith and Cliff Bowes as two budding attorneys furnish fun in "Family Fits." The story shows the mixups that can occur when two families live in the same house. A fight takes place between the wives and this causes the husbands to be bitter enemies. They fight and divide the house in two parts. During one of their fistic encounters they discover the wives peacefully sitting together and they all make up and are good friends again.

This is slapstick comedy and contains some good situations and subtitles. It will make a good filler.



YOU'VE heard of the Loreleis! Well, here they are. They are from Hal Roach's bevy of bathing beauties who make comedies for a he re ease.

PATHE REVIEW

Pathe

1 Reel

This reel of diversified subjects is interesting. It shows the Arabian women in their homes and as they appear in public. They are shown peering through the grilled windows of their homes and again on the streets.

The scenes showing the cutting of diamonds is of interest. It shows the splitting of the rough stones and the method of polishing the gems to give them brilliance.

A scene of "Joyland" in Japan shows the natives on their day of rest in one of the important recreation parks.

This reel will make a good filler.



This probably demonstrates why traveling is popular this year. The scene is from Pathe's "Fast Black" in which a Pullman porter figures in the scheme of fun making. Earl Mohan is the porter in this case.

'THE MAGIC NEEDLE'

Fox

1 Reel

The little known art of etching is shown from start to finish in this interesting Fox subject. It shows the preparation of the copper plate by coating it with wax. The artist then sketches his subject with a fine needle. The scratches on the wax leave the plate subject to acid, which eats away the fine lines.

The plate is then washed and the parafin removed. An ink roller is brought to play and the ink penetrates the lines. The excess ink is wiped off the plate and an impression made on paper shows the completed work.

This is an exceptionally interesting subject and should find favor with any audience.

* * *

'SOLITUDE AND FAME'

Pathe

1 Reel

Grantland Rice compares the value of solitude and fame. He shows wonderful mountains, woods and streams and compares them with city buildings, streets and public gatherings.

He shows the conflicts between athletes for fame and glory. The scenes show the Olympic athletes competing for places and the slow motion pictures bring out some wonderful flashes.

There are pole vaults, dashes, boat races and high jumping.

This is an excellent subject and can be booked safely. It is timely as the Olympic games are now in progress in Paris.

The Exhibitors Round Table

Bishop Makes Headway

Leonard Bishop, manager of the Regent Theatre, Ottawa, has made marked headway with this theatre since he took charge three months ago, according to the statistics of the Famous Players Canadian Corporation, which show the relative standing of the numerous theatres operated by the corporation. The Ottawa Regent is now at the top of the standing among the Famous Canadian theatres on the basis of returns as compared with the accepted quotas for the different theatres and Mr. Bishop attributes this advance to care in the selecting of pictures for presentation.

Nearly every night in the week there is a private screening of pictures by Mr. Bishop and he insists on a preview of every considered release unless the feature has recognized merit before he accepts it. In other words, Manager Bishop refuses to do any blind booking because he considers that no house can succeed under such a plan. He is using every effort to give the Regent a definite individuality.

During the three months that he has had charge of the Regent he has done very little in the way of ballyhoo advertising because it is his belief that such publicity can easily be overdone and that it loses its effect if done more or less continuously.

* * *

Traveling Inspector Chosen

A move which promises far reaching good for the southeastern territory is under way under the auspices of the Atlanta Film Board of Trade which has secured the services of R. E. Rechkoph, a veteran projectionist, who will travel the territory covered by Atlanta exchanges inspecting and repairing projection equipment for theatre managers. The destruction of prints in this territory has been greater than any other section of the country, and it is believed this move will greatly lessen this evil, since the traveling inspector will make all minor repairs free of charge to the theatre owners, and will furnish any needed new parts at actual cost.

* * *

African Exhibitor

A recent arrival in Toronto, Ontario, is Miss Nina Kortsman, a former exhibitor of South Africa, who has returned to Toronto on an extended visit to her people in Canada. Miss Kortsman has been presenting picture attractions in various cities and towns of the Union of South Africa for the past three and a half years. She was born in Hamilton, Ontario, and graduated as a dentist from the University of Toronto. When she went to South Africa, however, she entered the moving picture theatre business and has made quite a success of the venture there.

* * *

New Louisville Exchange

Louisville, Ky., will have a branch exchange of Famous Players-Lasky Corporation of July 1, this being the second exchange in Louisville. For eight years Colonel Fred Levy has operated a states right exchange, the Big Feature Rights Corporation, starting in a star dressing room of the old Mary Anderson theatre with one picture, "The Battle Cry of Peace." Now they occupy almost an entire building and serve practically every exhibitor in Kentucky and Tennessee. They also handle the physical distribution of Educational pictures in that territory.

Exchange News

The following changes in the personnels of Kansas City exchanges have been made in the last week: J. J. Milstein, T. F. Herhorn and H. J. Chapmen added to Universal sales force; Harry Harden, former Metro booker, is now with United Artists in Seattle, Wash.; R. H. Barker, owner of Grand theatre, Winfield, Kas., has joined the Selznick sales force; C. M. Parkhurst, assistant Hodkinson manager, now is covering Northern Missouri for the same company.

* * *

Managers Spend Week-End

B. D. Murphy, Toronto branch manager, and S. F. Coffland, Vancouver, B. C., branch manager, have both just spent a week in New York City at the headquarters of Associated First National Pictures, Inc., under the new system of the First National whereby district managers are called to the headquarters for special conferences.



G. V. RICHARD, Jr., general manager of the Saenger Amusement Company, of New Orleans. He is one of the busiest persons in the South.

Salesmen Meet

Managers and salesmen from Seattle, Spokane and Portland Universal exchanges convened in Seattle, upon the return of Division Manager Armstrong from the sales convention in Chicago. Manager Armstrong brought back plenty of enthusiasm with him and it must have been contagious judging by the enthusiasm displayed at the meeting, where the new program, sales plans and product were discussed.

* * *

Safe Robbed

Three men blew open the safe of the Twelfth Street Theatre, down town movie house of Kansas City, about 5 o'clock Monday morning and escaped with about \$3,000, the receipts of Saturday and Sunday. Of the loss, \$2,000 was covered by insurance, according to E. C. Christmann, manager.

William Pigler, negro janitor, was met at the front door when he went out to sweep the sidewalk. Threatened with revolvers, he was conducted to the mezzanine floor, where he was tied, gagged and blindfolded. The bandits forced the office door of the theatre and dragged out the safe. Unable to break the safe by pounding, they blew it open.

Ready for Summer

Manager Ken Leach of the Regent Theatre, Calgary, Alberta, is all set for the summer and expects to do good business. To prepare for the so-called "off season," Mr. Leach installed an entirely new ventilating plant and announced this fact near and far. Incidentally, he pointed out that the Regent had not been quite up to the mark in this respect last summer because of doubt concerning the renewal of the lease. After looking after the ventilation problem, Mr. Leach recently had the theatre newly painted inside and out and broadcasted this news as well. Then, he announced his summer bookings and, to show his confidence, he booked a majority of his features for whole-week run. The attractions include "Sporting Youth," "Arizona Express," "The Shooting of Dan McGrew," "Love, Life and Laughter," the English picture starring Betty Balfour, and others.

* * *

Kind Censors

Howard Douglas, Edmonton, chief film censor for Alberta, has passed the sex feature, "Married Love," the author which is Dr. Marie Stopes of London, England, and the picture was the attraction at the Monarch Theatre, Edmonton, during the week of June 2. Manager M. O. Allen of the Monarch advertised the picture as not being suitable for children. "Married Love" was also passed by the Ontario Board of Moving Picture Censors and was given its first Canadian run at Massey Hall, Toronto, as a road attraction for adult patronage only.

* * *

Bill Won't Leave

Bill Shirley, a well known exhibitor of Schenectady, N. Y., hasn't had a vacation in sixteen years, and lays claim to a record that can not be equaled in that respect by any other exhibitor in the Empire State. Mr. Shirley, moreover, does not intend to take any vacation this year. Handling three large houses, and doing the buying and the screening, Mr. Shirley is an extremely busy man, and while not averse to vacations, simply can not find the time to take a few days off.

* * *

Shriners Aid Business

With the national convention of Shriners in full sway in Kansas City this week, both down town and suburban motion picture theatres are experiencing an increase in business, although the increase is comparatively slight, due to outdoor amusement programs of the convention. The Missouri and Shubert theatres have been leased for the week and free shows, composed of both pictures and vaudeville, are open daily to Shriners.

* * *

Navarre Honored

Guy F. Navarre, former Fox Manager in Seattle, was tendered a dinner by the Film Board of Trade, before leaving for the East. Navarre was serving his second term as President of the board; but resigned before leaving. He was presented with an engraved gold watch charm.

* * *

Change Title

Universal's "The Fighting American" is being released in Canada as "The Fighting Adventurer," the title having been changed for distribution outside of the United States, according to an announcement by Claire Hague, Toronto, general manager of Canadian Universal.

Round Table Briefs

Clifford Lindsey has been appointed manager of the Lindsey Theatre at Lubbock, Texas

* * *

The Hippodrome Theatre at Commerce, Texas, has installed a new cooling system.

* * *

Herman Wobber, Paramount's district manager, is in Seattle this week.

* * *

The Victory Theatre at Rogers, Ark., has been purchased by J. R. Cooper of Baxter Springs, Kansas, and Charles Marshall of Caldwell, Kansas, for \$10,000.

* * *

The Midwest Film Exchange of Arkansas Oklahoma City, Okla., Incorporators: T. H. Slothower, Merta Slothower and P. R. Isley.

* * *

Central Texas Theatres Corporation, Austin and Waco, capital stock, \$25,000, Incorporators: Charles E Marsh, E. S. Fontress, Harold H. Franklin and Thomas W. Vernon

* * *

Sunshine Mary Anderson, appeared in person at the Palace Theatre, Dallas, Texas, week of May 19-24, in connection with her picture "Wilderness of Youth."

* * *

Ben B. Lewis, theatre man, died at El Paso, Texas, Monday, May 12, after an extended illness. He leaves a wife, three brothers and two sisters.

* * *

D. C. Milward of the Western Film Company, leaves for Portland next week, to arrange first runs on the Independent Picture Product out of the Portland office.

* * *

The American Express Company in Seattle, has prepared a comprehensive list to assist in the shipment of film. This list shows train connections to every shipping point in the territory. It will eliminate much confusion and loss of time, and is counted as an important step, by all the local exchanges, some of which had worked out a schedule along these lines; but of course, not as complete or authentic, as the express company's schedule.

* * *

J. D. Alexander of the Alexander Film Company, Denver, is visiting his Northwest offices. He is due in Seattle the last of the week.

* * *

R S Stackhouse, Vitagraph branch manager at Salt Lake City, has returned from Chicago where he attended the sales convention. He is all pepped up concerning the future prospects.

* * *

Manager Seth D. Perkins, of Seattle's Goldwyn-Cosmopolitan, has resigned, effective May 31. He will become manager of the local Hodkinson exchange. Division Manager Flynn of Goldwyn, will assume temporary charge of the Seattle exchange, probably pending the consolidation of the Goldwyn-Metro merger. Mr Perkins is very popular, and will be missed. However his radiance will continue to shine forth in Seattle, which is a lot better than it might have been!

* * *

Jack Rue, formerly with First National, working out of Seattle, is the new Hodkinson manager in Butte, Mont.

* * *

Manager J. T. Sheffield, of Greater Features, Inc., is due back in Seattle the last of the week, after a six week's tour of exchanges.



Edwin Carewe, First National director, is welcoming Nazimova back to the fold after a long absence.

The Columbia has had a corps of experts re-wiring the house in order that novel lighting effects may be provided, both for the auditorium and the presentation of atmospheric prologues. This work will cost several thousand dollars. New carpets have been laid also.

* * *

W. T. Murray, of the Rialto, Atlanta, is bringing his theatre to the front with some tasty innovations, including improvements to the marquee and building of lattice work and putting spring flowers around the entrances and exits.

* * *

Jack Lorentz has been appointed assistant manager of the Seattle Fox organization. He will assist Jack Sullivan. Mr. Lorentz has been with Fox in Milwaukee for the past four years. A "pair of Jacks" should be good openers!

* * *

O. F. Sullivan has purchased the Lyric Theatre at Enid, Okla., from Robert Montgomery.

* * *

H. A. Pease and O. F. Sullivan have opened a new moving picture theatre at Three Sands, Oklahoma.

The Majestic Theatre at Gainesville, Tex., will undergo many very important improvements soon, having been recently purchased by S. H. Greenhill.

* * *

Miss Georgia Smith, who recently resigned as biller for the Kansas City Fox branch, has been succeeded by Miss Lucille Hickman.

* * *

A business tour of the state of Kansas is being made by Roy Churchill, F. B. O. branch manager at Kansas City. Roy spends almost half his time in the territory when there is business to get.

* * *

Southwestern Kansas now is being covered by E. A. Westcott, formerly with Educational.

* * *

The Mainstreet Theatre at Lexington, a new house, has been opened by Miss Hazel Brinkley, formerly of Moran, Kas. She did a big day of booking at Kansas City exchanges last Wednesday.

* * *

Mr. A. C. Brown, well known theatrical manager, and an old timer in the State, has resigned as manager of the Capitol Theatre at Oklahoma City, Okla., to accept the managership of a new theatre at Altus, Okla. His successor has not been appointed as yet.

* * *

Mr. S. S. Wallace has resigned as manager of the Criterion Theatre at Oklahoma City, Okla., to enter private business. His successor has not been appointed as yet.

* * *

The Star Theatre at Sand Springs, Okla., has added a new electric sign and will make other improvements soon.

* * *

Jack Pierce, manager of the Erie Theatre at Antlers, Okla., has recently installed a new Gardiner Screen and will add other improvements in the near future.

* * *

Julius Levy will open his new Lytic Theatre at Brady, Texas, in near future. A new Wurlitzer Hope Jones Unit Organ of the latest and most improved form will be installed.



Lloyd Hamilton gives the bathing girls the once over while they do their aquatic stunts. He is evidently an authority on beauty. The scene is from First National's recent release, "A Self Made Failure."

Record Money this Summer with these *Paramount Pictures*

PICTURE	TYPE	STAR	PRODUCER
TO THE LADIES	Comedy-romance	Theodore Roberts and all-star	James Cruze
CALL OF THE CANYON	Zane Grey	Richard Dix, Lois Wilson, Noah Beery	Victor Fleming
BIG BROTHER	Crook-romance	Tom Moore, Edith Roberts, Mickey Bennett.	Allan Dwan
HUMMING BIRD	Love-thriller	Gloria Swanson	Sidney Olcott
CONFIDENCE MAN	Crook-romance	Thomas Meighan	Victor Heerman
BREAKING POINT	Mystery-thriller	Nita Naldi, Matt Moore, Patsy Ruth Miller	Herbert Brenon
CODE OF THE SEA	Sea-romance	Rod LaRocque, Jacqueline Logan	Victor Fleming
BEDROOM WINDOW	Mystery-romance	May McAvoy and all-star	William de Mille
HERITAGE OF THE DESERT	Zane Grey	Bebe Daniels, Ernest Torrence, Noah Beery	Irvin Willat
PIED PIPER MALONE	Comedy-romance	Thomas Meighan	Alfred E. Green
SHADOWS OF PARIS	Love-thriller	Pola Negri	Herbert Brenon
SOCIETY SCANDAL	Society-romance	Gloria Swanson	Allan Dwan
TRIUMPH	Society-romance	Leatrice Joy, Rod LaRocque, and all-star	Cecil B. De Mille
MEN	Strong drama	Pola Negri	Dimitri Buchowetzki
GUILTY ONE	Mystery-romance	Agnes Ayres	Joseph Henabery

AND THEN THE FAMOUS 40!

Tried and Proved Pictures

Would You Be Classified As Crazy?

Then Save The Big Tips That Are Given You!

—Says Claud Saunders

Director of Exploitation,
Famous Players-Lasky Corporation.

CONGRATULATIONS to EXHIBITORS TRADE REVIEW upon its Tried and Proved department. In my opinion it is just about the most constructive step taken in the trade journal field in years. In the first place, it has brought home to the smaller exhibitor the fact that any picture is new until his audience has seen it. It has impressed him with the thought that after all he is not just playing the game of "follow the leader" in this industry—that he in a certain sense can be and is a leader himself.

Opens New Fields

The Tried and Proved department has also been of inestimable value to the producer and distributor. It has opened up a new field of advertising. Since the industry was established and trade journals became a necessary part of it, producer-distributor advertising has gone along in a narrow groove. Every bit of advertising brains and appropriation has been directed toward the mere announcement of new product. Except in very rare instances, pictures have been totally neglected once their date of first-run release has been passed. They have been forgotten—virtually thrown into the discard.

Thanks to EXHIBITORS TRADE REVIEW, there is at last a new note in motion picture advertising. The smaller exhibitors are now being reached directly, and at the right time, through the advertising to them of the pictures that have been definitely proved worth while, and it is not uncommon now to see pictures advertised in the trade papers that were released months ago.

Now let me state what I think is the most important factor in arriving at a true estimate of the value of a so-called "tried and proved" picture. You have guessed it—*exploitation*. With its annual output of 700 or 800 features, there are mighty few pictures

itor who throws away his trade papers as soon as he has given them the "once over" is worse than crazy.

Then when his play date for "The Spanish Dancer" approaches he will be able to look back and see just what this and that first-run exhibitor—sometimes on his own initiative and sometimes at the suggestion and with the aid of one of our exploitation representatives—did to "put it over." Then he will perhaps set up a little tent or booth in his lobby and have a "Spanish dancer" tell fortunes with cards. Or he will send out on the street a couple of girls dressed in Spanish costume, carrying tambourines, and he will have the whole town talking about his show.

A Title Tie-Up

Take "Big Brother." Here is a picture without a big star and with a title that means mighty little until it dawns upon the exhibitor that right in his town there is a Big Brother organization. So, just as thousands of exhibitors have done, he has everybody in his town who is interested in the Big Brother movement actually plugging for his show.

Now there is "Woman-Proof." In hundreds of towns where this picture has been shown, essay contests, based upon this intriguing title, have been conducted in local newspapers, with theatre tickets or perhaps a little cash offered as the prizes. And the same idea has been most effective in the exploitation of "Icebound."

I don't know how many thousands of traffic signs, with arrow pointers,

(Continued on Page 68.)

Claud Saunders Also Says:-

CONGRATULATIONS to Exhibitors Trade Review upon its Tried and Proved Department. . . . the most constructive step taken in the trade journal field in years! It has brought home to the small exhibitor the thought that he, in a certain sense, can be and is a leader.

that are capable of selling themselves to the public on the strength of their title, star or director. The great majority of them owe their success to well-thought-out exploitation.

ALL of the trade papers today maintain excellent departments of exploitation. I believe that thousands of exhibitors will bear me out that this is the most valuable feature of motion picture trade journalism.

If possible, keep a trade paper index of exploitation ideas on all the pictures you have booked or expect to book. At least save your trade paper files for a year or more. The exhib-

In the Tried and Proved Hall of Fame

Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed

March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of

the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

"Increasing its popularity"

—Says the Detroit Free Press

THE feature picture for the week is "Blind Husbands" in which Erich Von Stroheim is the master villian. "Blind Husbands" was first produced about four years ago and the revival has all the marks of increasing its popularity. Great stage dramas return to fill popular demand on occasions, but seldom does a motion picture achieve this goal. Among the few recorded instances are "The Birth of A Nation" and "Blind Husbands".

"BLIND HUSBANDS"

Written by, directed by and featuring Von Stroheim

UNIVERSAL JEWELS

Presented by CARL LAEMMLE

Other "Tried and Proved" Universal Jewels for strong Summer programs:

THE ABYSMAL BRUTE

From the famous story by Jack London, full of red-blooded smashing action. Directed by Hobart Henley and starring Reginald Denny supported by a cast including Marcel Julienne Scott, Hayden Stevenson and Buddy Messinger.

MERRY GO ROUND

A box office sensation that is sweeping the country, starring Mary Philbin with Norman Kerry and George Hackathorne. Directed by Rupert Julian.

WHITE TIGER

A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

DARLING OF NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

THE LAW FORBIDS

A gripping domestic drama of the lights of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

A CHAPTER IN HER LIFE

A Lois Weber production based upon the story of "Jewel" by Clara Louise Burnham. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Garson Production.

THE ACQUITTAL

This Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring beautiful Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

THE STORM DAUGHTER

Dynamic, tempestuous Priscilla Dean starring in this great sea story. The splendid supporting cast included Tom Santschi, Bert Roach, J. Farrell MacDonald and others. Directed by Geo. Archainbaud.

DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

FOOLS HIGHWAY

Mary Philbin's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O'Malley, Kate Price, Charles Murray and others.

SPORTING YOUTH

The great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set. Directed by Harry Pollard.

Get your dates set now for these big Summer money-makers!

Nationally Advertised in the
Saturday Evening Post

TRIED AND PROVED PICTURES

Tried and Proved!

**The Surest Money Makers
on the Market**

SAMUEL GOLDWYN

(not now connected with
Goldwyn Pictures) presents

**"POTASH AND
PERLMUTTER"**

by Montague Glass

with ALEX CARR—

BARNEY BARNARD—

VERA GORDON

directed by Clarence Badger

First National Pictures, Inc.,
presents

**"WOMAN ON
THE JURY"**

stage success by

Bernard K. Burns

directed by Harry Hoyt

with all star cast—

Sylvia Breamer, Frank Mayo,
Lew Cody, Henry B. Walthall,
Bessie Love, Myrtle Stedman,
Mary Carr, Hobart Bosworth,
Ford Sterling, Ray Stewart
and Jean Hersholt.

Inspiration Pictures Inc.,
Charles H. Duell, President,
presents

**RICHARD
BARTHELEMESS**

in

**"The Enchanted
Cottage"**

play by

Sir Arthur Wing Pinero

with MAY McAVOY

Scenario by Josephine Lovett
a John S. Robertson
Production

They're all
First National
HITS



'Merry Go Round'

War Romance

Released by Universal

BRIEF Count Max, the Emperor's right hand man falls in love with a pretty organ grinder. He conceals his position and wins her love. A friend however, tells the girl who her lover is. The war breaks out. The Count comes to her, but she sends him away knowing that their difference in position will prevent a marriage. But the war brushes aside all distinctions and brings the two together in a happy marriage.

THE war and its effects upon life will long remain a theme for writers of the screen as well as novelists and short story writers. The vivid romance that forms the basis of the story of "Merry-Go-Round" is powerfully influenced and affected by the war

Don't Gamble!

Play

"ROULETTE"

**A Tried and Proved
Picture With
An All Star Cast**

AND

YOU'LL

BE

A

Sure Winner!

SELZNICK
DISTRIBUTING
CORPORATION

"The prints are in
FINE CONDITION"

and demonstrates how completely standards of life were changed and barriers of caste swept away by it. And in this case these changes worked to bring a happy conclusion to a romance. The power of the story lies a good deal in its logic. Not only is it probable, but it deals with the kind of thing that has actually happened.

Various interesting exploitation ideas suggest themselves in connection with this picture. Everybody has heard of Coney Island and for everybody the mere words contain a fascination—the idea of pleasure unconfined. Many scenes in the picture are laid on the Prater—Vienna's Coney Island. Get this idea into your lobby display. Show views of Coney Island, cut-outs and stills of the Prater. You might even have a man selling pop corn and hot dogs on rolls.

There are many merry-go-rounds travelling through the country on horse drawn wagons. Get one of these fellows to park in front of your theatre during the days of the run. It will attract business both for him and for you. Tie it up with a streamer around the top of his merry-go-round.

The following newspaper tie-ups are suggested in connection with the picture:

Get in touch with your local editor and arrange a "Merry-Go-Round" contest as a tie-up with his paper.

Start the newspaper publicity ten days before the opening, the winners to be announced on the opening day. If there is a camera man handy, have a short trailer made of the pictures of the three winners. This service is now possible in a few hours, and with the caption, "Winners in Morning Post-Strand Theatre Contest," the newspaper will get an ad on your screen.

* * *

'The Law and The Woman'

Murder Mystery

Release by Paramount

BRIEF: A newly married man who has told his wife all about his past relations with a professional vamp, is held for the murder of his ward who claimed to be married to the woman. The vamp has been responsible for his conviction and he is to be executed. His wife's faith in him never waivers and finally on the day of the execution she obtains his exoneration by means of a confession from the vamp, who is the real murderer.

A FINE, big court trial is the big feature of the entire picture. All evidence leads to it, and from it, which is the reason why you should single it out and harp on it and in the process clean up some real fine returns as has been done by numerous other showmen.

In the first place make use of Betty Compson's popularity among movie fans and stress the fine caliber of the rest of the cast to the limit.

There is a fine collection of large lobby photos, which, if used with the gilt frames, which are available, will make a very attractive lobby effect.

Letters and postcards carrying the message that the picture is to appear soon at your theatre may be had at the exchanges and should prove valuable for use in connection with your mailing list. Or they might just be distributed as handbills or heralds and in that way they will get wide circulation in the neighborhood.

Titles taken from the picture may well be utilized as catchlines on printed posters which you can place in store windows or nail on billboards and the like. If you think something a bit more elaborate would appeal arrange to have a scene from the picture appear on the poster and have the different catchlines as captions.

The title suggests newspaper feature stories in the form of debates relative to woman's place in the government, her ability as a law-maker, the advisability of having women on the jury, and other such pertinent subjects

PROJECTION HINTS

By WESLEY TROUT

Well Equipped Projection Room

THE writer recently had the pleasure of visiting the Miller Theatre at Wichita, Kansas. This is one of the finest projection rooms that it has been my pleasure to visit in many months. It is well equipped in every respect.

Advanced ideas in projection room equipment nowadays include an emergency lighting plant of very ample size to furnish current for the projection room and the lighting of the theatre in general.

Now in the new Miller Theatre one is very much impressed with the fact that a large multiple cylinder gasoline engine has been connected up with a large generator to furnish plenty of current for the house lights and also the projection room arc lamp and motors.

This is an emergency lighting plant to be used in case the city current may go dead in the middle of a show. This plant can be started in a few seconds by throwing a few switches.

The projection room is a treat to the eye of a projectionist and exhibitor who is interested in high class projection and not dull and jumping pictures. It is under the personal supervision of brother Seth Barnes, projectionist, he operating a battery of three late type Baird projectors.

With these projectors Mr. Barnes is securing a very good picture. While I was in the theatre the picture was bright and clear and no jump to it, the change-overs were very good.

This projection room measures about 10 x 24 feet and has a ceiling about 19 feet high. All the wiring has been placed in large conduits and they in turn are concealed in the floor and the walls of the building. At an early date we will publish a picture of this wonderful projection room.

The projection machines are equipped with Peerless Arc Controls. The current for the arcs is furnished by a large motor generator set. A motor rewind and hand rewind is being used in the projection room. Plenty of high grade tools are kept on hand and there is a dandy size work bench in order to do first class repairing on the projection machines.

Place Cork Under Generator Sets

Motor generator sets in which both the generator and the motor are directly connected on a single base require no extra base for them, but between them and the projection room floor should be one of these three things, viz.: a very thick pad of felt, cork or rubber.

Now these pads serve two purposes. They will absorb any possible vibration, which would otherwise be communicated to the floor of the projection room, and they also serve to deaden the noise caused by the generator set.

In installing generator sets I have found that cork is the best to use, but the pad should be two or four inches in thickness. Now remember that this pad need not be placed all the way under the set if the machine happens to be of the horizontal type.

If it be of the vertical type it will be just as well to use a pad or mat the full size of the machine, and two or three inches or more.

I cannot give you much advice as to using a rubber pad, because it will greatly depend upon the kind of rubber you may be able to secure, but in any event a sufficient thickness should be used to absorb all the vibration.

10 DAYS FREE TRIAL



\$85.00

Easy Terms

Speed and Accuracy in Making Change

Theatre goers today demand the best in entertainment and service and are willing to pay for it. Here's a way to give them better service at no greater cost, in fact, the Brandt Universo saves you money because of its speed and accuracy, and pleases your patrons for the same reason. Thousands of Exhibitors the country over have proven it so.

Take Advantage of this Liberal Offer Now

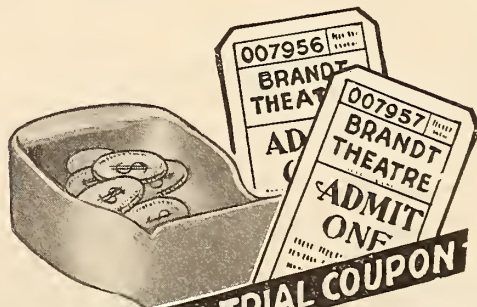
Let us set a Brandt Universo in your box office. There will be no cost, no obligation to you until it has proven its value. Then pay cash or on easy terms if you keep it. The Brandt Universo pays any amount instantly from one cent to one dollar by simple key selection—no picking of coins, no errors. Delivery slot on either side.

Treat Your Patrons to Brandt Universo Service

Ten Year
Guarantee
on Every
Machine

Brandt
Automatic
Cashier Co.

Dept. U
Watertown,
Wis.



Use This FREE TRIAL COUPON

BRANDT
Automatic
Cashier Co.
Dept. U, Watertown, Wis.
Send me complete description and free
trial offer on a Brandt Universo.
Name
Address

MAKING BIG ONES OUT OF SMALL

(Continued from page 19)

"Watch Friday nights. You do, you say. Some of us only think we do. Remember there is no school the next day and it will be a night out for the children. That means your short subjects, comedies and westerns must be given a play. However, why should we stick to a stereotyped policy of certain kinds of pictures for each day of the week?"

"Mix 'em up once in a while. Throw in a western and a thriller. Remember a 'highbrow' audience doesn't necessarily demand a picture showing the development of certain branches of science—even if such pictures do come in handy occasionally.

"Summer business? This summer I have affiliated with about fifteen Kansas City exhibitors in a move to fight off any slump in attendance. It is an age-old stunt, but thus far has worked wonders. It is the old 'country store' idea. The man whom we have employed to put it over obtains the merchandise from manufacturers without cost, the latter getting the benefit of the advertising.

"Each patron is given a number as he or she enters the theatre. The prizes are numerous—about fifteen or twenty, thus creating a much wider interest. The only expense of the exhibitor is the salary of the man who puts the thing over. And let me say that results have been worth more than five times the amount of the salary thus far --and we have had some warm days.

Selling an Institution

"Traditional ties are worth their weight in gold. If a man or woman has pleasant memories of a theatre you needn't worry about amusement park and other summer competition. The 'newness' of summer entertainments can't hold your patrons always.

"You may experience a few bad days, but if you have properly 'sold' yourself and your theatre to your patrons you will find them drifting back on summer nights in plenty of time to keep the proverbial wolf away from your door.

"When many of us were in school we listened daily to lectures on how to obtain success in life. We rolled the theories over in our minds a couple of times, concluded that they were 'all right' and then promptly stored them in our mental warehouse for future use.

"At middle age many of us are awakening with a start to find that these presumably 'old' theories are invaluable and that we could have been using them profitably for many years."

* * *

WOULD YOU BE CLASSIFIED AS CRAZY?

(Continued from page 62)

have directed people around "The Next Corner" to the theatre. And the psychology of the thing is that they go where they are directed. Ridiculously simple—just as simple as the book-store tie-up with pictures made from popular books—but meaning important money instead of perhaps just a bare profit.

If I had the space I could name scores of pictures and hundreds of stunts of tried and proved worth, but the whole ground couldn't be covered, even on Paramount pictures alone, in a 500-page book. So, I repeat, consult the files of your trade papers and then, if you want more help, call upon the exploitation representative at your exchange. He is there to aid you and to prove to you that it can be done because it has been done.

FOR SALE

Film Rights of Latest Economic Novel. Unlimited possibilities for rental of Films to Chambers of Commerce, Rotary and Kiwanis Clubs and other Business Men's Organizations to campaign for "Buying at Home" and keeping business in their towns. Address —C. M. LANSING, 909 Foster Ave., Chicago.



WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York



LOBBY DISPLAY The Fashion Floodlight

With Spotlight Beam and color unit.
Write for literature and prices.
Brieloff Mfg. Co.
119 Lafayette Street,
New York

About Theatres— New and Old

A new house will be erected in Williamsport, Pa., on the site of the theatre destroyed by fire a few years ago.

* * *

The Mishawka Theatre Co., of Chicago, has started construction on a 1,500 seat house.

* * *

The National Theatres Syndicate, of Chico, Cal., is considering plans for the construction of a new house.

* * *

H. H. Elliot will soon open his new 1,000 seat airdome in Corpus Christie, Texas.

* * *

A \$50,000 theatre is being planned for Massena, N. Y.

* * *

The Comerford Amusement Company will spend \$75,000 to convert the Pilosi, of Old Forge, Pa., into a modern theatre.

* * *

R. D. Craver, of Winston-Salem, N. C., has opened a colored theatre with a seating capacity of 1,100.

CLASSIFIED AD DEPARTMENT

Rates, 2 cents a word. Cash with copy

CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Motion Picture and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

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Regular Powers, Simplex, Motiograph, Edison, Intermittent Sprockets, our special prices for the next thirty days only, each.....\$3.74

Takeup and Feed Sprockets for any of the above machines, our special prices, each..\$2.75

(CASH WITH ORDER or if supplies are to be sent C. O. D. then send 25% of total amount with your order.) NOTE: We pay Postage on all supplies, that is why you should send your order to us.

I go anywhere and install projection room equipment. Carry complete set of tools, shutters, change-over devices, etc. TERMS are \$10 per a day and expenses. 15 years installing projection room equipment. Have your equipment installed RIGHT by an EXPERT. I can save you \$\$\$\$\$\$.

WESLEY TROUT

(Consulting Projection Engineer)

"The Reliable Theatre Supply Dealer"
P. O. Box No. 499 ENID, OKLAHOMA.
"Goods of Merit Only"

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

THE ARCUS TICKET CO.
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**ROLL (RESERVED) FOLDED
COUPON TICKETS**
BEST FOR THE LEAST MONEY — QUICKEST DELIVERY — CORRECTNESS GUARANTEED

Photographic quality has a definite box-office value—your audiences appreciate it.

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With its wide latitude and long scale Eastman Positive Film reproduces every gradation of tone from highest light to deepest shadow that the skill of the photographer has secured in the negative—it carries quality from studio to screen.

Look for “Eastman” and “Kodak” in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

HAL ROACH *presents*

The King of Wild Horses

A Feature

It's playing the big houses, houses like New York's Rialto.

It's playing the smaller houses.

It's playing everywhere.

And the newspaper reviews; and the enthusiastic comments from exhibitors; and the praise from the crowds!

Hal Roach's great novelty picture, with its untamed horse hero, is cleaning up.

Nothing like it has ever been done before.

Show your audiences something *new*.

Story by
HAL ROACH

Directed by
FRED JACKSON

Pathépicture

TRADE



MARK



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2 NY MX 710AM 44 NL

SPOKANE WN APRIL 30 MAY 1

PATHE EXGE INC
NYC

IN FACE OF DECIDED LOCAL SLUMP AMONG ALL SPOKANE THEATRES
THE KING OF WILD HORSES AT THE END OF ITS SECOND DAYS RUN
HAS GROSSED EXCEPTIONALLY WELL PLAYING TO STAND OUT ATTENDANCE
BOTH DAYS STOP LOCAL NEWSPAPER AND PUBLIC ARE PRAISING THE
PICTURE EXTENSIVELY

C. M. VANHORN

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

BIG *Paramount Pictures* **NOW**

DATE	MAY
5	THE BREAKING POINT
12	BLUFF
19	THE MORAL SINNER
26	POLA NEGRI in MEN



DATE	JUNE
2	CODE OF THE SEA
9	THE GUILTY ONE
16	THE BEDROOM WINDOW
23	MONTMARTRE
30	TIGER LOVE

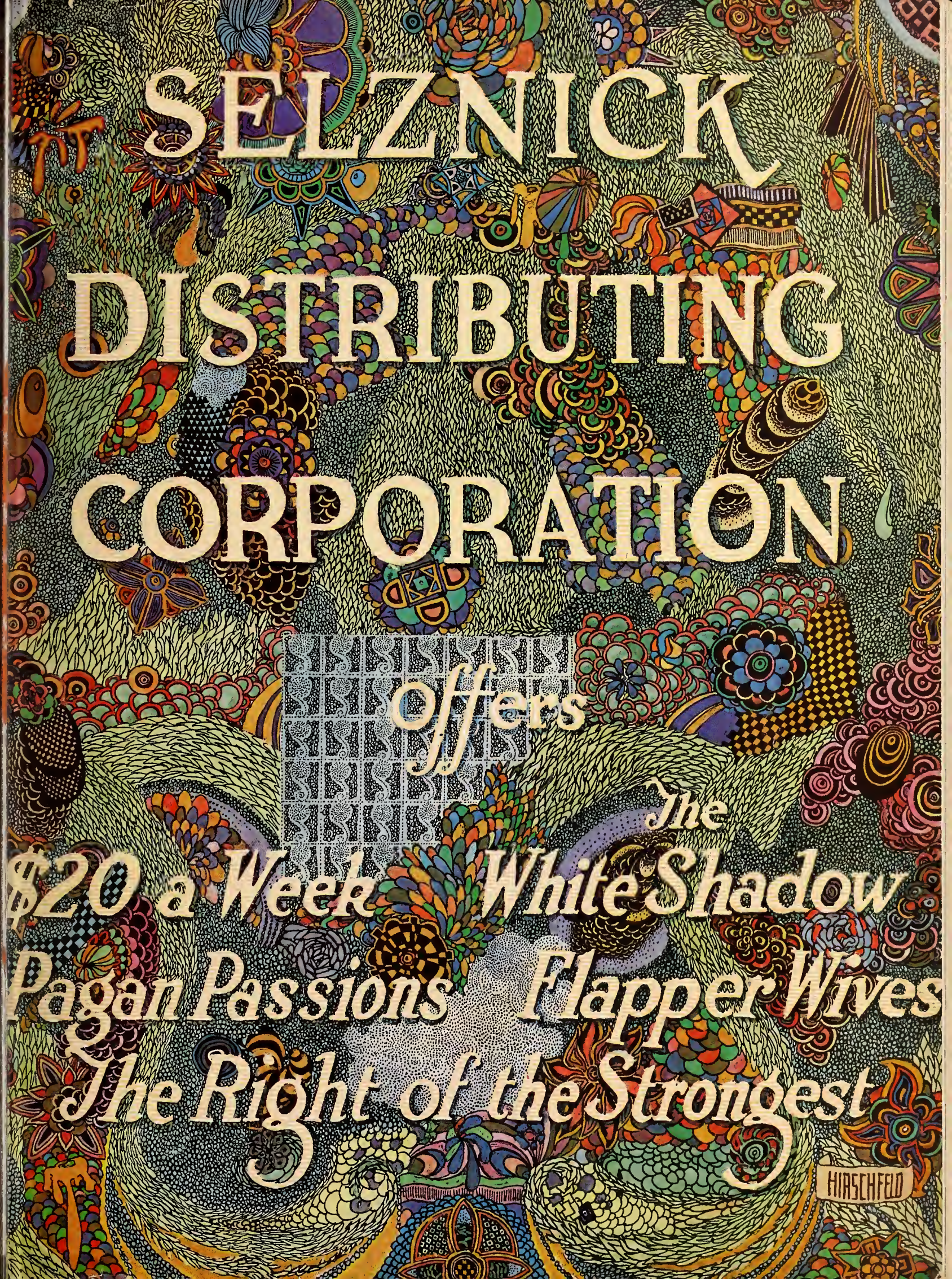
and
then
THE
FAMOUS 40

Jackie Coogan
 Viola Dana
 Ramon
 Novarro
 Buster Keaton
 Marion Davies
 Rex Ingram
 Fred Niblo
 Marshall Neilan
 Reginald Barker
 Frank Borzage
 Von Stroheim
 King Vidor
 Rupert Hughes
 Hobart Henley
 Robert Vignola
 Charles Brabin
 Elinor Glyn
 Victor Seastrom
 Henry King
 Dorothy Gish

Viola Dana
 Charles Brabin
 Elinor Glyn
 Marion Davies
 von Stroheim
 Rupert Hughes
 King Vidor
 Frank Borzage
 Hobart Henley
 Marshall Neilan
 Reginald Barker
 Rex Ingram
 Fred Niblo
 Buster Keaton
 Coogan
 Jackie Murray
 Mae Murray
 Ramon Novarro
 Victor Seastrom
 Dorothy Gish
 Henry King
 Robert Vignola

from

Metro Goldwyn



SELZNICK DISTRIBUTING CORPORATION

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The
\$20 a Week White Shadow
Pagan Passions Flapper Wives
The Right of the Strongest

HIRSCHFELD



TAYLOR HOLMES & EDITH ROBERTS

*Honest, heart-interest Drama~
Natural, Snappy Comedy Situations~
A Cast Beyond Compare~
Superbly Produced~*

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Presents

GEORGE ARLISS

in

"\$20 A WEEK"

with

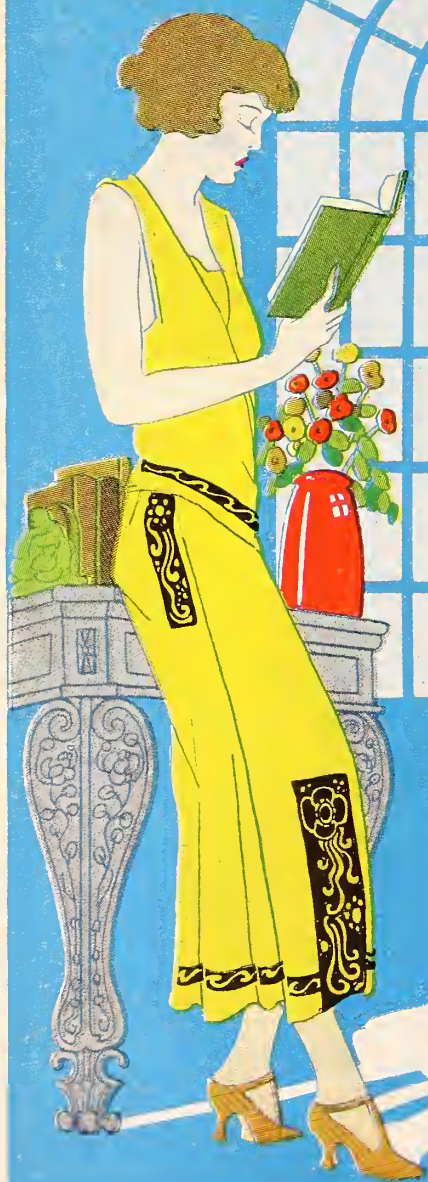
TAYLOR HOLMES, EDITH ROBERTS
and JOSEPH DONOHUE

Directed by

HARMON WEIGHT

SELZNICK DISTRIBUTING CORPORATION

*Forrest Halsey, the wizard of Scenarists,
made this photodrama from Edgar Franklin's
"All Story" novel, "The Adopted Father."
It is brilliant, human, entertaining, satis-
fying. It has love, laughs and life. Here's
something for big and little theatres, for
all members of all sorts of families~
Book it! Please yourself! Please
your patrons!*



Two girls, cast in the same mould physically, but in soul and character as far apart as the poles — — —

Georgina, wistfully charming, sheltered from the world — — —

Nancy, devilishly fascinating, idol of the Paris underworld.

Movingly and with a wealth of dramatic power the story of these two girls is unfolded
in

The **WHITE SHADOW**
Starring
BETTY COMPSON



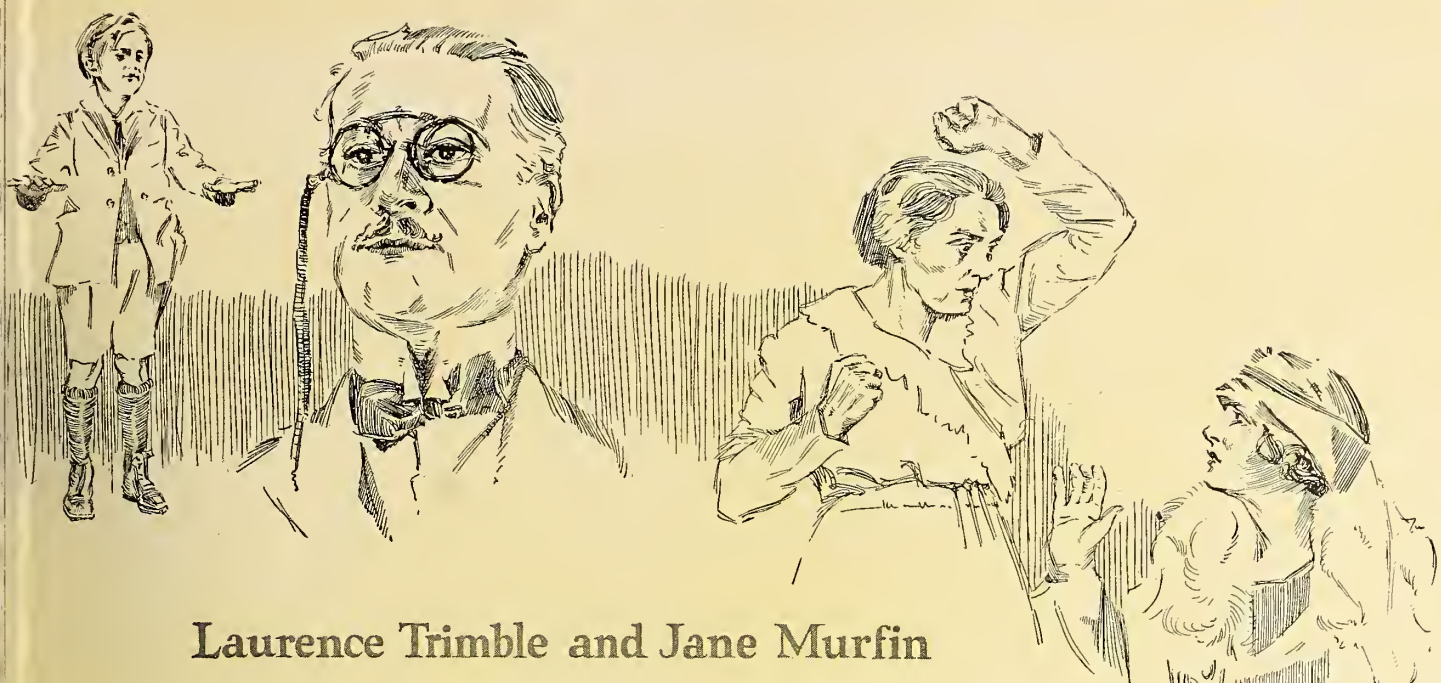
*An original Screen Play by Michael Morton
A Graham Cutts Production
Presented by Balcon, Freedman & Saville*

SELZNICK DISTRIBUTING CORPORATION



A production whose art-
istry measures up fully
to the exceptional box-
office possibilities of
its title.





Laurence Trimble and Jane Murfin

present

Flapper Wives

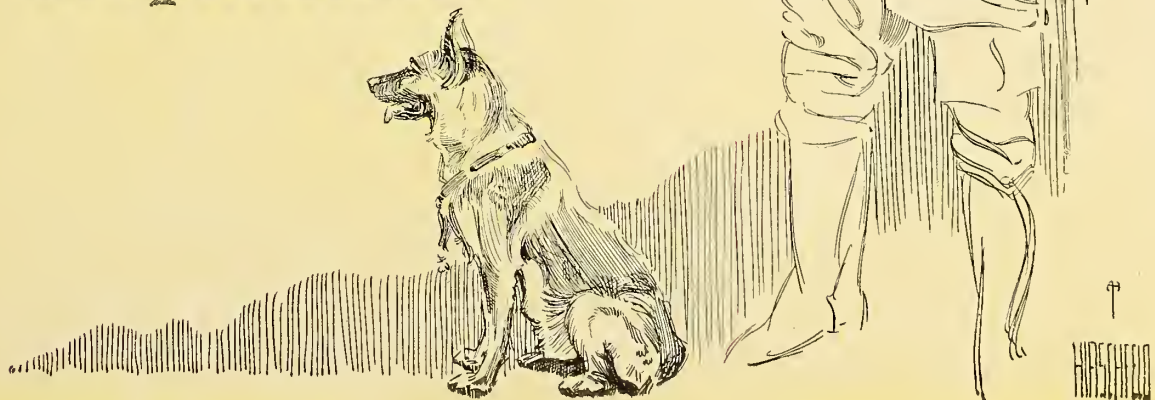
*Portrayed by the
following notable cast*

May Allison Edward Horton
Rockcliffe Fellowes Harry Mestayer
Vera Reynolds William V. Mong

and

The Greatest Dog Actor on the Screen

**Selznick Distributing
Corporation**





PRODUCED BY
RELLIMEO FILM SYNDICATE
 WITH A NOTABLE CAST
 WHICH INCLUDES

WYNDHAM STANDING - ROSEMARY THEBY
 TULLY MARSHALL - RAYMOND MCKEE
 BARBARA BEDFORD - JUNE ELVIDGE
 DIRECTED BY COLIN CAMPBELL
 SELZNICK DISTRIBUTING CORPORATION

天 地 人 生 大 觀

SINGAPORE!

CLOAKED IN ROMANCE
AND MYSTERY;
STEEPED IN THE LORE
OF THE ORIENT

17th with 25th 1911 to 1914

IN THIS EXOTIC SETTING
IS LAID THE STORY OF

PAGAN PASSIONS

AN ENTHRALLING SCREEN-DRAMA

BY

GRACE SANDERSON MICHIE



片、天、地、人、和



*The preceding pages describe a
varied diversified product designed
to appeal to every type of patronage.
Each production sold independently
and individually and all immedi-
ately available for booking ~ ~*

SELZNICK DISTRIBUTING CORPORATION

PRINTED BY
CIRCLE PRESS, INC.
238-240 WEST 53RD ST., N.Y.

ENGRAVED BY
POWERS 4TH ENGRAVING CO.



To—

Will H. Hays
Adolph Zukor
Marcus Loew
Joseph Schenck
Carl Laemmle

*and all others who have the best interests
of the industry at heart, we submit the
letter here reproduced*

FERRIS R. MILLER
MANAGER

AFFILIATED WITH NATIONAL VIGILANCE COMMITTEE
Associated Advertising Clubs of the World



RAY E. NIMMO
COUNSEL

BETTER BUSINESS BUREAU

Advertising Club of Los Angeles
LOS ANGELES BILTMORE HOTEL
Entrance 514 So. Grand Ave.
Los Angeles

PHONE VAndike 9534

June 18, 1924.

Mr. L. J. Darmour, Vice Pres.
Selznick Corporation
729 - 7th Avenue
New York City

Dear Sir:

This Bureau was pleased to receive your telegraphic assurance that you were not in accord with the statement made in local advertising in reference with the offering of "Daughters of Today" at the Clune Broadway. We took it for granted when the copy appeared that the offending statements were being made without your knowledge and this was our reason for bringing the matter to your attention.

The matter evidently was noticed by quite a number of persons as we received a number of complaints concerning it.

We assure you that we appreciate your cooperation and your desire to advertise in accordance with the principles of the Truth-in-Advertising movement.

We find that the copy was prepared by the publicity man for the Clune Broadway Theatre and that no censorship was exercised by any of the newspapers, strange to say.

Your assurance that you did not approve the statement about which complaint was received closes the matter as far as we are concerned.

Very truly yours,

Ferris R. Miller
Manager.

FRM.K

SELZNICK
DISTRIBUTING
CORPORATION

In The Mark Strand, New York
Grand Opera House, PITTSBURGH

SOL LESSER *presents*

Baby *in* CAPTAIN

by Laura E.



*Baby
Peggy
Dresses*



*Baby
Peggy
Jewelry*



*Baby
Peggy
Hats*

UNEQUALED EXPLOITATION, READY-MADE FOR YOU!

FIFTEEN BABY PEGGY PRODUCTS are being turned out by the biggest manufacturers in the country, who are spending LARGE SUMS on cooperative advertising. The biggest window displays in your territory are waiting for you, Mr. Exhibitor. The biggest advertising, exploitation and publicity are yours for the asking.

Sol Lesser directed tremendous exploitation campaigns on Jackie Coogan. He is doing the same on Baby Peggy. This is SYSTEMATIC WORK—not a “hit-or-miss” experiment.

We GUARANTEE your results.

Watch for our territorial franchise announcement next week, then—BOOK BABY PEGGY and SMASH RECORDS!

Foreign Rights Controlled by
INTER-GLOBE EXPORTS CORPORATION

25 West 45th Street, New York City
6-7 Piccadilly Mansions, London

A PRINCIPAL PICTURES MASTER PRODUCTION

And All Big Theatres!

Peggy JANUARY

Richards

ADAPTED FROM THE WORLD-FAMOUS
AMERICAN STORY

With an exceptional cast, consisting of

*Hobart Bosworth, Irene Rich, Harry T. Morey, Lincoln Stedman
and Barbara Tennant.*

Directed by Edward F. Cline.

Produced by Principal Pictures Corporation, Sol Lesser, President.

Offices of Distribution: 1540 Broadway, New York



*Baby
Peggy in
Captain
January*



*Baby
Peggy and
Irene
Rich*



*Baby
Peggy and
Hobart
Bosworth*

*To Be Distributed Through Big
Territorial Franchise Holders Whose
Names Will Be Announced Next Week.*

CLARENCE BADGER IS A BOX OFFICE DIRECTOR!

THE COMMENT FROM EXCHANGES EXHIBITORS
AND NEWSPAPERS ON HIS LATEST PICTURE
IS THE BEST PROOF:-

"THE SHOOTING OF DAN MCGREW"
DIRECTED BY CLARENCE BADGER

NEWSPAPERS AND CRITICS ALIKE PRAISE "THE SHOOTING OF DAN MCGREW"

When they shot "The Shooting of Dan McGrew," they hit the bull's eye. . . .—*Los Angeles Times*.

A sure box office success. . . . *Film Daily*.

"The Shooting of Dan McGrew" is a good drawing card. . . . The production is a credit to Clarence Badger.—*Exhibitors Herald*.

"The Shooting of Dan McGrew" should prove to have almost universal appeal.—*Moving Picture World*.

In the face of the strongest opposition, "The Shooting of Dan McGrew" at the California Theatre broke a four years' record.—*Metro Pictures Corp., San Francisco, Calif.*

"The Shooting of Dan McGrew" has been playing capacity every night. . . . Looks like picture will pile up biggest opening week's business in last five months.—*Dwight S. Hill, Manager, Mission Theatre, Los Angeles*.

"The Shooting of Dan McGrew" played extended run to big business during Holy Week, and on account of popular demand held over for three extra days.—*Homer Ellison, Managing Director, Princess Theatre, Denver*.

"The Shooting of Dan McGrew" best bet this year.—*Elite Theatre, Waukegan, Ill.*

If I ever played a better picture than "The Shooting of Dan McGrew" I don't know when or where it was.—*George Rea, Colonial Theatre, Ohio*



Mr. Badger is now engaged in the direction of "One Night in Rome," starring Laurette Taylor, for Metro-Goldwyn. His list of box-office successes includes "Quincy Adams Sawyer," "Painted People," "The Shooting of Dan McGrew" and "Potash and Perlmutter."

CLARENCE BADGER'S PRODUCTIONS SPEAK FOR THEMSELVES.

ADDRESS
CLARENCE BADGER
HOLLYWOOD PARK, HOLLYWOOD CALIFORNIA
OR
ARTHUR H SAWYER
SAWYER-LUBIN-PRODUCTIONS
1540 BROADWAY
NEW YORK

Coming

—Alluring—

**HELENE
CHADWICK**

IN

"HER OWN FREE WILL"

From the popular story by
ETHEL M. DELL

Directed by Paul Scardon
Produced by
EASTERN PRODUCTIONS Inc.

Screen Dramatization
By GERALD C. DUFFY



Released By
**Producers Distributing
Corporation**

FOREIGN DISTRIBUTOR
WM. VOGEL, DISTRIBUTING
CORPORATION

Season 1924-1925
Thirty First-Run Pictures



*We take pleasure in
announcing the opening of a*

HOLLYWOOD OFFICE

U. P. D. BUILDING
1606½ Highland Ave.

in charge of

GRACE ADAIR

*formerly with
"Camera" of Hollywood*



EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

Main Offices:
45 West 45th Street
New York.

A
WILLIAM
CHRISTY
CABANNE
PRODUCTION



THE ACCUSING FINGER

Next Season's Release--Booking Now

Made available early because of its remarkable fitness for Summer showing.

Pretty girls . . . bathing scenes . . . moonlight frolics . . . an atmosphere of inviting coolness with just enough melodrama to give the right tang. And a cast that includes

William Faversham	Charlotte Walker
Kathleen Martyn	Edmund Breese
John Bohn	J. Neil Hamilton

and others

ASSOCIATED EXHIBITORS

PHYSICAL DISTRIBUTOR
PATHE EXCHANGE, INC.

ARTHUR S. KANE
PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

Encore
Pictures

The Sixth Commandment

First National Pictures Inc. presents

"The PERFECT FLAPPER" with COLLEEN MOORE

Adapted from the story by JESSIE HENDERSON

Directed by

JOHN FRANCIS DILLON

Supported by

SYDNEY CHAPLIN,

FRANK MAYO and PHYLLIS HAVER



COLLEEN MOORE AGAIN CREATES BIG SENSATION!

from N. Y. Papers:

American: "Colleen Moore is one of the best comedians on the screen."

Bulletin: "Certainly every girl and woman in New York will enjoy seeing it."

Daily News: "You're going to love her work in this one."

Evening Journal: "Miss Moore is vivaciously attractive."

Evening World: "Modern generation will get a great deal of pleasure from seeing their own antics and doings depicted on the screen."

Sun: "'The Perfect Flapper' is Colleen Moore at her best."

A box office-home
run "hit" of the
biggest kind

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

A First National Picture



EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager
H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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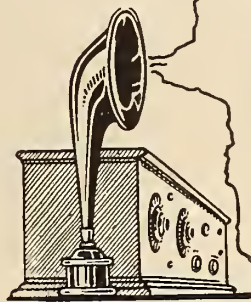
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD.

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th
Street, New York,
broadcasting words of
wit and wisdom from
which you may glean a
smile or a thought,
either of which may
help to make a day more
happy and successful.

The warm weather will knock you for a goal if it can. Buck up and buck it. The devil has a hell of a job—but he sticks to it.

Sticking to the job is one of the greatest virtues a man can have. Be always ashamed to catch yourself idle. To get up in the world you must get down to business.

Exhibitors do not subscribe to magazines to read ads. They seek news and constructive suggestions. These items properly presented attract the eye to advertisements. Every ad in **EXHIBITORS TRADE REVIEW** is carefully read by each reader because interesting editorial material accompanies it. Advertising pays only when placed right. And it certainly pays in the pages of **EXHIBITORS TRADE REVIEW**.

Wanted — Twenty lady ushers.
Baer & Wilde, Century Theatre. So reads a recent ad. What's the admission to the Century, and where's the town.

A square deal is all you are entitled to or entitled to ask for. But fight if you don't get it

We hope the day will sometime
come
When we can safely walk.
This goes for all the wise birds
Who step on the gas and talk.

Theatre managers may at times neglect to express appreciation of service well performed by employees, not because they are unappreciative, but because they expect such service as they expect sunshine on a clear day. And they have a right to do so.

Real happiness is never costly, yet what a terrible price some foolish folk fork over for poor substitutes.



HERE are three of the famous stars appearing in one of the "Famous Forty." The beauty of Bebe Daniels, Mary Astor's charm and the clean-cut appeal of Richard Dix featured against an Oriental background, help to make the Paramount photoplay "Unguarded Women" a picture well worth seeing twice.

Beautiful Bebe Daniels as she appears in Paramount's late release, "Unguarded Women."

Richard Dix and Mary Astor are in the cast.



Three Screen Idols in One of the 'Famous Forty'

In the Paramount picture drama "Unguarded Women," Bebe Daniels, Mary Astor and Richard Dix depict a true tale of life as it exists in age-old China

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

THE NEWS AT A GLANCE

Federal Judge Woodrough, of Omaha, has decided against Charles Binderup, who sued distributors for \$750,000 charging violation of the Sherman Anti-Trust act. Binderup will appeal.

William H. English has been elected chairman of the financial committee of Famous Players-Lasky.

Michigan M. P. T. O. has started a war against salacious pictures.

Charles J. Brabin has returned from Italy, where he spent the past several months in connection with the production of "Ben Hur."

Lillian and Dorothy Gish, featured players in "Romola," have returned to this country from Italy.

Eleven Canton, Ohio, exhibitors were arrested for showing movies on Sunday, but were let off with a suspended sentence.

Lew Cody has signed a new long term contract with Metro-Goldwyn.

Yale University Press announces the completion of the first half of its historical series "Chronicles of America."

Elinor Glyn, well known writer, has incorporated herself in England. She will transact business under the name of Glyn, Ltd.

Jack Dempsey will make personal appearances with his "Fight and Win" series of pictures.

Reports from Japan indicate that the film boycott on American productions has subsided and conditions are rapidly nearing normalcy.

Will Hays was guest of honor at a banquet at Biltmore Hotel, on June 25, given by the Governors of the Arbitration Society of America.

According to word received at the Hays office, the government is contemplating allowing films to be mailed on the transcontinental air line.

Richard Barthelmess has started work on his new picture, "Classmates."

?

Hedda Hopper, well known picture star, is convalescing from an operation for appendicitis.

An all Greek producing company has been organized in Hollywood to produce pictures from Greek mythology.

It is reported that there is a split in the ranks of the Ohio exhibitors regarding concerted action against the Blue Laws of that State.

Build Good-Will By Tying Up Your Community

IN the third and concluding extract from his report of the activities of the Public Service Department of the Theatre Owners submitted to the recent National Convention M. O'Toole, now president, outlines what has been accomplished by some of the state organizations. He points out that the continued protection of the theatre owner from harassing legislation will be the guarantee for an expansion of civic co-operation.

I HAVE an arrangement under way in Pennsylvania where the screens will help the state in good roads, agriculture, health, public safety and other ways through direct contact of these divisions with a committee of Theatre Owners.

We are actively at work now in the development of this service. We have had meetings; reels and slides are being made. Some reels are already shaped and need only readjusting, and soon I expect this public service work will be going on in every theatre in Pennsylvania.

We will be very happy to give to every Theatre Owner in every state the full benefit of our experience and help in every way to put on similar programs in their states through the Public Service Department of our National Organization.

In Ohio President Martin G. Smith of the State Organization is doing similar work. He has had several conferences with the Governor and head of the Departments of Education, who is also chief of the Censor Board, at the State Capitol in Columbus and this work will also speed up soon.

Will Not Interfere

In New Jersey, President R. F. Woodhull of the State Organization, was one of the first to move along this public service line in his own theatre in Dover and has repeatedly recommended it to the other Theatre Owners in State conventions and elsewhere. Similar arrangements to help educational processes have been made by President E. W. Collins with Governor McCrea of Arkansas.

Similar lines of public service, developed to a high order of efficiency, are being conducted by W. D. Burford and Jav Rubens in Aurora, Ill., and Fred Seegert is doing excellent work along the same line in Wisconsin.

All of this work can be handled at times and in a manner which will in no way interfere with the entertainment features of your theatre programs. Where a short subject may be introduced for a few showings, cut out enough of the minor reels on your program to let it in and then put these

back later. A slide takes but a fraction of a minute anyhow.

Where a more lengthy program of public service is given, like in the illustrated park, playground or other matter, it is only for one or two nights or as often as your judgment suggests and you can always govern it, and if the people are interested and satisfied and approve of it you surely can have no objection.

With this public service work going on at your theatre, with the people entirely in accord with what you are doing, with civic bodies, lodges, clergymen, public officials and all outstanding personalities in the city, or nearly all, agreeing with you and praising your work, it is certain that your business will increase with your popularity, even though you measure everything in dollars, and I know that you are too public-spirited for that.

With the public mind in this favorable shape it must be apparent to you that no unfair city legislation will come your way and that you will be able as a result entirely to guard, protect and advance your business.

You know that this will tend to dissipate and remove all hostility toward the theatres, all prejudice and other improper feeling which may exist, as your community service will be so pronounced that no sane person will listen to an attack on you or your theatre.

Of course, you will be fair yourself, as you want the public to be, and always will keep within the bounds of propriety in your shows, in the safety of your house, the conduct of your employes and in every other way measure up to the standards of good citizenship.

Influence on Officials

It must therefore be plain to all Theatre Owners that the different cities and towns enjoying this theatre service, with good will for the theatre at a high level everywhere and the community value of the theatre screens and the leadership of the theatre owners everywhere recognized, the situation will have a favorable effect on the governors and legislatures of the states and on the President and Congress of the United States.

The theatre owner is an intimate, in-

separable part of his community. He has made his screen the handmaid of the public. His protection is the guarantee for the continuation of this most essential community service. Hence this service secures for him strong public opinion through which he can protect himself and which finds favorable response in legislative halls.

Congress can give no heed to an appeal for setting aside of taxation on any line of business unless there is definite reciprocal compensation available from some other angle. To specifically favor any business would be a violation of their oaths unless there was a degree of service rendered otherwise by the business in question, which would more than offset the tax.

Minimizing Differences

In common with all exhibitors I welcome every form of helpful co-operation. Much excellent work can be done through a general understanding between all divisions of the industry. We will always have our differences and one division will always jar a little against the other on details. But let us confine the differences to details as much as possible.

The very power and commanding influence of this great instrumentality of expression—the screen—demands its freedom and protection. Centralized ownership or control is dangerous. It must be like the newspapers, free from political censorship and its expressions and its uses predicated on the pledged honor of its custodians, subject only to such abuses of privilege as govern the newspapers.

It must be kept in independent bounds, free from producer control and ever be the servant and server of the people for every lawful and proper purpose in the conserving of our national ideals, the promotion of good government and preserving the liberties and rights of the American people.

Public service in the motion picture theatre and legislative activities go hand in hand. One forms the basis for the other and together reach that logical position where public interests are served and a measure of complete justice given the medium serving: the motion picture theatre.

Elimination of Taxes Means Better Theatre Equipment

Exhibitors Heretofore Handicapped by Lack of Capital Now Will Be Able To Improve Their Shows

THE elimination of the admissions tax July 3 will mark the beginning of a general rehabilitation of theatre equipment, in the opinion of Joe C. Hornstein of the Howells Cine Equipment Company. Especially will this be the case of the small town theatre owner, in the view of Mr. Hornstein.

"The best evidence I can give you that I am firmly convinced we are going to do unusual business," said the equipment man, "is that I am stocking up heavily."

"The motion picture theatre will take on a new aspect in the course of a few months," he continued, "due to the lightening of the burden that has been imposed by Federal taxes."

"This new situation will enable many theatre owners to install such modern equipment as gold fibre screens and high intensity arcs where required or where Mazda projection will prove satisfactory. Among others the mirror reflecting arcs will be large beneficiaries."

Easy Terms

Mr. Hornstein was asked how high a percentage of theatre owners he estimated would be overhauling their equipment as a result of the lifting of the tax.

"Seventy per cent would be putting it low, I believe," was the prompt reply. "I am satisfied that when the elimination finally is effective even more than that percentage of exhibitors will look in on their nearest supply man to see what he has that will enable them to put on a better picture and to make their patrons more comfortable as well."

"This the exhibitor readily can do almost simultaneously with the elimination, for the reason that the modern supply man today has facilities for furnishing equipment up to \$2,000 in value for an initial payment of about 10 per cent of the amount to be expended."

"The balance the exhibitor may pay over a period up to a year and more, which gives him the opportunity of improving his projection, just to name one factor, and which of course means increased receipts at the box office."

Mr. Hornstein was asked if there had been any striking improvements in projection.

"There has been very little of any kind of improvements in that department until recently," he said. "The fact of the matter is that motion picture projectors, with the exception of those of one manufacturer, have remained stationary, and that company brought out a double bearing intermittent movement."

Lens Improvements

"In the broader field of projection, one of the important improvements has



JOE C. HORNSTEIN

General manager of the Howells Cine Equipment Company, who has developed a theatre owner clientele of large proportions.

been the development of a number of lens systems, such as that of the Cinephore Condensing Lens system, the projection lens such as that manufactured by the Projection Optics Company, called the Superlite; the Bausch & Lomb Company's Cinephore projection lens, Series 1 and 2; Radiant lens, from the Gundlach Optical Company, and the Snaplite, manufactured by the Kollmorgen Optical Company.

"The other improvements made within the last ten years have been on the light sources. There have been three distinct improvements from the old arc system."

"The first was the Mazda, replacing the motion picture arc up to and in-

cluding the projection of 35 amperes, at the carbon arc. The Mazda was very largely helped in being put over by the manufacturers of metallic surface screens.

"I firmly believe that without the co-operation of the metallic screen manufacturers of the Mazda lamp would not have achieved the success that it has."

"The second step in improving projection through the medium of the light source was in the high intensity arc."

"This originated through the Sperry Gyroscope Company, which brought out its product under the trade name of Sunlite arc."

High Intensity Winning

"This lamp met with devious success for some time until the General Electric Company, under A. D. Cameron, of Schenectady, entered the field and perfected the now popular G-E high intensity arc."

"The third step in perfecting and improving the light source was the now justly famous mirror reflecting arc, such as manufactured by the Morelite Intensified Lamp Company and the American Reflecting Arc Company."

"In New York City and its vicinity there are over 300 of the Morelite lamps in operation."

"The mirror reflecting arc beyond a doubt is the only projection improvement that has come out in the motion picture industry that was truly of economical advancement for the exhibitor since the inception of the A-C to A-C transformer, economizer or inductor, which are trade names of various chokecoils which replaced the old fashioned rheostat."

"It is an undeniable fact that projection up to 90 amperes on the mirror reflecting arc can be obtained with one-third of the cost for electrical consumption, delivering the same results."

"The carbon consumption and saving are at least 50 per cent over the old style arc equipment."

Speaking of the various screens that are being manufactured at the present time Mr. Hornstein said they are practically all made to order.

"While the most popular screen is the gold fibre," he added, "the white screens are popular among the high intensity arc users. The Raven Haf-Tone has deservedly had success among these users."

Old Lady Astor Says



DE SALES HARRISON of Atlanta, the southern representative of the Public Relations Committee of the Hays' organization, is spending two weeks in New York in consultation with Colonel Jason Joy, his immediate chief. Mr. Harrison has occupied his present position for eight months, and in the course of that time his work has covered seven states. The moving picture business is by no means new to him as for two years he was manager of Atlanta's splendid Howard, a 2,500 seat house. As a means of establishing exhibitor contact with the community Mr. Harrison has been promoting boys' and girls' matinees and has had marked success. He believes this particular performance provides an excellent opportunity for the employment of tried and proved pictures, citing for instance subjects like those in which appear Fairbanks and Meighan.

THE photographing recently on the west coast of "The Beauty Prize," starring Viola Dana under the direction of Lloyd Ingraham for Metro, recalls to a west coast writer that the first bathing comedy was an accident. Mack Sennett asked a director if he would on Sunday make a short subject, perhaps 150 feet long, at the beach showing some of the Sennett Girls enjoying themselves away from the studio. It was to be used in a news weekly locally to advertise a Sennett comedy to be shown the following week. When thrown on the screen Sennett realized the possibilities of a new brand of comedy. Among those in the short picture were Gloria Swanson, Marie Prevost, Phyllis Haver, Vera Steadman and Jaunita Hansen.

ROSCOE ARBUCKLE is making a vaudeville tour after opening in San Francisco. He was heartily welcomed. Prior to his initial appearance Matthew Brady, the District Attorney who three times prosecuted him, issued a statement in which he asked for fair play for the comedian.

DAVE BADER, formerly publicity representative for Century Comedies and now on a tour of the world by easy stages, postcards from Ipswich, England, that just at the present time he is blazing the name of Baby Peggy for Universal in the United Kingdom.

MERRITT CRAWFORD, who for the past four months has been conducting a special publicity campaign on the Brayco, J. R. Bray's new still picture projector, is to enter the scenario and film editing field. He has been engaged by Schuyler E. Grey, president and production manager of Motion Pictures Arts, Inc., to make the screen adaptation of "—And a Gentleman."

ABRAM LEHR has been engaged by Samuel Goldwyn as general manager of all the latter's productions, including as well those of George Fitzmaurice. Mr. Lehr is now in the east establishing contact with First National officials and to complete the purchase of picture material. It was Mr. Goldwyn who introduced Mr. Lehr into the picture industry.

MEMBERS of the Wampas, the west coast advertising men's organization, have made a hit with the public throughout the western states with the radio programmes being conducted under their auspices. The work is being managed by E. O. Van Pelt, assisted in turn by the members of the organization.

THE HARVEY THEATRE in Harvey, Ill., under the direction of The Fitzpatrick-McElroy Company, was opened Thursday, June 19. The management issued formal cards of invitation, receipt of one of which is acknowledged, and regrets are extended because of our inability to be present.

HERE'S the personnel of a de luxe fishing outfit which on June 21 set out for a week's sport at Alexandria Bay, Thousand Islands: Joe C. Hornstein, Howells Cine Equipment; Lee A. Ochs, exhibitor; Arthur Abeles, manager of Metro exchange; Joe Pearl, Arcade Theatre; Louis Geller, theatre man; Max B. Barr, Peerless Theatres; H. H. Wellenbrink, Charles Moses, Otto Lederer, Jake Rosenthal, David Herschfield, Nate Walcoff and Marcy Rosenzweig. Joe Hornstein will make a motion picture record of the doings of the gang.

AS the members of the club are under the restriction of forgetting their razors while on location it ought to be "some" record. While Mr. Hornstein is quite sure of his ability to make a sardine look like a shark there will be no trick photography employed. Also accompanying the party is one of David Selznick's latest type of portable radio sets. Then, too, the baggage includes a portable projector, with sufficient film for a change of bill every night. The party expected to return June 27.

FRED DAHNKEN, of the famous firm of Turner & Dahnken, which not so long ago disposed of its large chain of theatres to the Lesser group, is spending the summer in Kew Gardens, L. I. Mr. Dahnken is not content to be away from the theatre atmosphere and already is looking around with the idea of securing just a few houses. While his health has not been of the best he is rapidly recuperating. Mr. Dahnken is one of the great figures in the exhibiting field, and it is good to know he anticipates getting back into the business even though for the present it may be on a small scale.

SAM WOOD, who recently has been signed as director by Sol Lesser, declares that a large percentage of motion picture failures may be attributed to the policy of forcing directors to make certain types of pictures against their will. He says if an analysis of recent failures were made it would be found in the majority of cases the directors were compelled to violate their better judgment.

JAMES LOUGHBOROUGH, advertising manager for Principal Pictures, was married in June to Miss Ethel L. Morrison of New York City. The ceremony was performed by Dr. Keigwein of the West End Presbyterian Church. Mr. and Mrs. Loughborough are living in Flatbush for the summer. During the present week the bridegroom has been officiating as chairman of the Motion Picture Entertainment Committee of the Newspaper Club. He has arranged screen diversion for the hundreds of correspondents covering the Democratic Convention.

HARRY CAREY, starring in the Hunt Stromberg series of western productions was very badly hurt last week by a kick from one of the horses used in the final scenes for "Tiger Thompson." Three ribs were fractured. Production will not be delayed, for while Mr. Carey will be unable to work for some time his part of the production was completed.

SOL LESSER, president of Principle Pictures, has signed Dorothy Mackaill to play the role of Marta in Harold Bell Wright's "The Mine with the Iron Door." Sam Wood will direct the subject in Arizona.

JULIUS STERN, president of Century, sailed June 18 for Europe accompanied by Assistant Production Manager Alexander. While abroad Mr. Stern will endeavor to secure the services of one of the beauties of the Folies Bergere in Paris to head his new edition of Century Follies Girls. He will also seek story material.

Mayer at Work on Huge Metro Studio Program

BEYOND doubt one of the most extensive production schedules ever undertaken by any motion picture company is that announced by Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, just before he returned to the coast last week after conferences with Marcus Loew in New York.

Mr. Mayer, whose associates are Irving Thalberg and Harry Rapf, now has under way at Culver City a schedule embracing thirty-one feature productions. In addition to this there are eight Metro-Goldwyn pictures already completed ready for release with prints in the hands of the various exchanges.

There are also six Cosmopolitan productions either completed or being prepared for production, making a total of forty-five pictures all set for the coming season. Added to this will be several others bringing the total output for the season up to sixty.

Mr. Mayer announced that the completed Metro-Goldwyn pictures in the order of their release, are "The Arab," Rex Ingram's latest; "Revelation," which had a pre-release showing at the Capitol last week; "Bread," directed by Victor Schertzinger; "Tess of the D'Urberville," Marshall Neilan's great production; "Little Robinson Crusoe," Jackie Coogan's finest to date; "Broken Barriers," a Reginald Barker production; "The Red Lily," recently completed by Fred Niblo; "Yolanda," a Cosmopolitan feature starring Marion Davies; "Don't Deceive Your Children," directed by King Vidor; "One Night in Rome," by J. Hartley Manners starring Laurette Taylor, and "His Hour," an Elinor Glyn production.

Many Completed

Several productions, other than the above, also have been completed but as yet have not been edited and cut. These include "Circe," Mae Murray's next starring vehicle written especially for her by Vicente Blasco Ibanez; Buster Keaton's latest laugh provoker, "The Navigator"; "His Hour," a King Vidor production; "Along Came Ruth" and "The Beauty Prize," two Viola Dana pictures; "Greed," the Von Stroheim production, and "The Bandolero," directed abroad by Tom Terriss.

Marshall Neilan left a week or so ago to direct "The Sporting Venus" on the other side, and "Janice Meredith" has been completed by the Cosmopolitan company.

"Ben Hur" is now in the course of production in Rome, Marcus Loew hav-

ing sailed last week to give his personal attention to this stupendous production.

Pictures Under Way

Other pictures now being filmed or being made ready for filming include "The Great Divide," under the direction of Reginald Barker; "Mrs. Paramor," the first of the Robert G. Vignola productions; "The Prairie Wife," directed by Hugo Ballin; "He Who Gets Slapped," with Victor Seastrom directing; "The Silent Accuser," being directed by Chet Franklin.

"Never the Twain Shall Meet," "The Temptress," "Zander, the Great" and "Quality Street," Cosmopolitan productions; Mae Murray in "The Merry



LOUIS B. MAYER, production chief for Metro-Goldwyn-Mayer, who is resuming work on the great program mapped out by the company for the fall.

Widow," Jackie Coogan in "The Rag Man," Ramon Novarro in "The Scandal," to be directed by Frank Borzage; "The Snob" and "The Span of Life," both to be directed by Monta Bell.

"So This Is Marriage" and "Nothing to Wear," two Hobart Henley productions; "Cheaper to Marry," a Robert G. Vignola production; "Man and Maid," a Victor Schertzinger production; "What Will People Say" and "Beauty," two Rupert Hughes productions; "Wife of the Centaur" and "Women and Wives," which King Vidor will direct, and "Man and the Moment," an Elinor Glyn feature.

During Mr. Mayer's trip East Irving Thalberg and Harry Rapf have kept production at a high pitch on the coast.

Mr. Mayer's firm belief in the great box office value of all-star casts will be given full sway. Mr. Mayer already has under contract such players as Renee Adoree, Eleanor Boardman, Mae Busch, Lew Cody, Edward Connelly, Nigel De Brulier, Robert Frazer, John Gilbert, Huntly Gordon, William Haines, Hedda Hopper, Kathleen Key, Kate Lester, Carmel Myers, Conrad Nagel, George Walsh, Irving Hartley, Gertrude Olmsted, Norma Shearer and Claire Windsor.

After his return to the coast Mr. Mayer wired the home office he was convinced there would be at least twenty-five productions all completed and with prints at the exchanges before September. In doing this Mr. Mayer believes a production record will be established.

* * *

EILEEN PERCY TO MAKE APPEARANCES

Eileen Percy, one of the stars of the Selco production, "Missing Daughters," will make a series of personal appearances in connection with the first run showings of the picture throughout the country, it is announced by the Selznick Distributing Corporation, which is releasing it.

Among the first places where the star will appear in her tour are Richmond and Buffalo. At Richmond she will play the Colonial Theatre, and a busy program of luncheons and dinners for her has been arranged, so that her stay there will take on the guise of a distinct social event. In addition, a newspaper tie-up has been arranged with the Richmond News-Leader, which will sponsor Miss Percy's appearance, a widespread advertising tie-up is being carried through, and the police heads of the city are on record as endorsing the production.

In Buffalo, Miss Percy will appear at the Lafayette Square Theatre, and other stops in her tour will be announced shortly.

* * *

UNIVERSAL TO MOVE

Universal has announced that after August, the headquarters of that company will be in the Heckscher Building, at Fifth Avenue and 57th Street. The company has been located at 1600 Broadway since 1912 but the great expansion of business has forced them to seek larger quarters.

Is De Mille Surrounded by "Yes Men"?



CECIL B. DE MILLE

Whose Picture is shown above, the producer of "The Ten Commandments," "Triumph," and "Feet of Clay," also is the director general of Paramount Pictures. In the following exclusive statement, Mr. De Mille answers in logical fashion the "clever paragraphers" who have insinuated his subordinates dared not disagree with him.

THAT my ears quiver with glee at the gentle intonation of a "yes-yes" chorus from subordinates who dare not disagree with me seems to be the impress attempted by would-be clever paragraphers.

Because "yes-men" cursed the beginnings of steel, oil, every great industry, perhaps an answer to this personal attack may serve to show why of all businesses it is doubly essential that that of making motion pictures be purged of this parasitic growth.

Making a huge photoplay, like "The Ten Commandments" or "Feet of Clay," is a highly specialized undertaking. The director can only weave together a score of departments. Each department must present a perfect contribution. That contribution cannot be made perfect by agreement with the director. And imperfection in a single unit may cause the loss of thousands of dollars in attraction value.

Cry for Young Blood

"Yes-men" could not last with me for one picture. They would be entirely too expensive a luxury. I know my own business. I expect others to know theirs. If I have an idea for certain costumes, I consult a costume expert. If that expert says, "No, those colors and such a design would be in-

Producer Says Emphatically "No!"

effective," I thank him and save myself twenty thousand dollars.

If, perhaps, hoping for a future highly-paid job, he puts behind a tendency to tell the truth and says, "Yes, Mr. De Mille, it would be beautiful," he has been a blanked fool, for off his head would come when the waste of twenty thousand dollars appeared on the screen.

There's a great cry for "young blood" in motion pictures. As in every other business, oldsters, lulled by "yes-sing," are being showed out by independent, self-thinking youngsters.

Consider me an "oldster." I have seen many sink by the wayside since I started, a pioneer. I wonder if those who charge me with a "yes-chorus" feel that I am incapable of reading lessons spread out before me?

I, too, must be self-thinking, have self-thinkers about me, if I am to keep ahead of the new heads and new brains which are coming in to carry the motion picture to its greater destiny.

The motion picture has proceeded too far to tolerate "yessing." The competition is too keen to make existence possible following the mistakes, the artistic blunders which occur when cowardly affirmation replaces courageous disagreement.

There is but one "yes-chorus" to which the maker of photoplays can hearken. And that is the "yes" which finds its token in the money which people willingly pay to see a performance truly entertaining, complete in its important power of relaxing tired minds and bodies for a few valuable nerve-restoring hours.

* * *

MANAGERS OF FAMOUS IN CANADA TO MEET

All theatre managers of the Famous Players Canadian Corporation, Limited, Toronto, will assemble in Toronto on July 9 for a three-day convention which has been called by N. L. Nathansom, managing director of the corporation for the purpose of presenting important subjects and discussing arrangements for the operation of the Famous Players houses of which there are 60 in Canada from Montreal to Vancouver, B. C.

In addition to the business sessions,

there will be a number of entertainment and stunt features which will be conducted by Jack Arthur, of Toronto, supervisor of music and presentations with the Famous Players Canadian Corporation. One important event will be the presentation of cash prizes to the theatre managers who prove to be winners in the quota competition which has been running for some time past among the managers.

* * *

ROYAL RECEPTION FOR BABY PEGGY

BABY PEGGY, Principal Pictures star, whose first great production, "Captain January," by Laura E. Richards, will be shown at the Mark Strand Theatre during the week of July 6, arrived in New York City with her parents and her sister, Louise on Thursday, June 26, and received a rousing ovation.

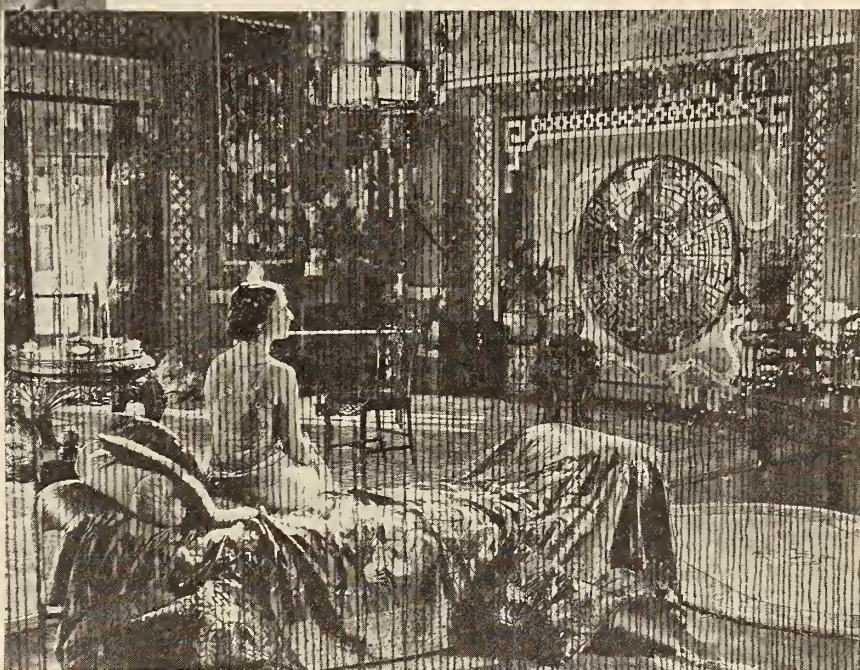
More than six thousand people greeted her when she arrived on the Twentieth Century Limited. Just after she stepped off the train she was received by Irving M. Lesser, vice president of Principal Pictures Corporation, and then George Bronz, the Boy Mayor of New York, wearing a Father Knickerbocker Costume. George welcomed her to the greatest city in the world, in behalf of the young people.

Baby Peggy visited the convention during the day, and on Friday she went to the Grand Central Station and met the Six Brown Brothers, who returned to New York after an absence of three years and who are appearing at the Mark Strand Theatre during the week that Baby Peggy is there. Delegations from the Friars and the Lambs were on hand, including Fred Stone, Will Rogers and George M. Cohan. They marched to the Mark Strand Theatre, where Managing Director Joseph Plunkett received them.

During her stay here she will visit a number of department stores and hold receptions, among the stores being Saks & Co. On July 7 she will speak over the Radio from station WOR at Newark, one of the most powerful in the world. On the following day she goes to Bellevue hospital to entertain maimed children there and give presents to them.



UPPER right, Betty Compson in a characteristic role in Selznick's "The White Shadow"; and to the left, popular Rockcliffe Fellows as the dommie in "Flapper Wives," another Selznick picture. Both pictures are alive with action and vibrant with heart interest.



A SCENE from Selznick's "Pagan Passions," a fascinating tale of China in which is featured the colorful career of a white boy who is reared as an Oriental and taught to believe that he is one.

VERSATILE George Arliss plays an entirely different part in "\$20 a Week," the Selznick release which abounds in every element that goes to make a really exceptional photoplay.



An Assorted Quartette of Selznick Releases

Four fine photoplays featuring capable and popular stars in stories that hold every appeal for audiences in any community

LEADERS ALL

Albert Warner, Diplomat

ONE of the most popular personalities in the motion picture industry is Albert Warner. That will be conceded by every man of wide acquaintance in the motion picture business, whether he be exhibitor, producer or distributor.

Mr. Warner is one of the quartet which makes up the firm of Warner Brothers. In that group he sometimes has been referred to as the governor on the engine. He is a man of most equable disposition, one who faces bad news with the same outward calm that he does good news. One of his associates said he had never seen "Abe" Warner lose his temper but once, but he admitted the particular occasion was one to be remembered.

In the very compact quartet to which we have alluded he is the one usually delegated to take care of diplomatic tasks. That duty is not assigned to him because he can assume such a disposition, but rather because it is the natural thing for him to bear a serene manner. He is what may be described as a born diplomat.

MR. WARNER was raised in Youngstown, Ohio, and is one of a large family. He attended Rayne High School in that city. In 1903 he went to Chicago and entered the employ of Swift & Co. A year later he was transferred to Pittsburgh. It was in that city in the course of another twelve months that he was inoculated with the motion picture bug. So in 1905 he resigned and returned to Youngstown.

He bought a copy of Edison's two reel "Great Train Robbery" as well as one or two other single reel subjects, and an acetylene gas machine and ran shows in the "opera houses" in the nearby small towns. The prices he obtained were the not unfamiliar "ten, twenty and thirty."

He did not long follow this rather lively career. He wanted to settle down. So it was in the latter part of 1905 that he bought the Cascade Theatre in Newcastle, Pa.

A small store with an altered front was the scene of the initial exhibiting venture. There were accommodations for ninety-nine persons—that is, there was sufficient space for that number of chairs.



LEADERS ALL—ALBERT WARNER

BECAUSE like many other successful motion picture men he has been through the mill and through each succeeding step; because of the wide acquaintance he has established in the course of his nineteen years in the motion picture business; because of the evenness of his disposition, his geniality and his upstanding frankness and straightforwardness and his established reputation for probity he is looked upon as a man whose word is his bond.

After otherwise outfitting the house, however, there was remaining no money with which to buy these. The emergency—and it was a real one—was surmounted by hiring that number of chairs from a local undertaker.

THE man of the black garb was a cautious chap, and imposed the proviso that as his supply was limited it would be necessary for him to reclaim the chairs if it so happened there should be a funeral at hours which conflicted with those of a show.

On more than one occasion the owner of the Cascade might have hung out his S. R. O. sign when there was abundant space for patrons—but not a single chair on which to sit!

Before the firm was able to buy its own chairs the undertaker had collected \$150, which was considerably more than his equipment was worth, and he still owned the chairs.

It was not a great while before Mr. Warner faced the same handicaps encountered by others who opened mo-

tion picture theatres in those days. He experienced difficulty in obtaining films. Again he did the logical thing. He went to Pittsburgh and started the Duquesne Amusement Supply Company and conducted it successfully until it was bought by the General Film Company in 1910.

In the same year he started the Pittsburgh Photoplay Company, handling the output of the Motion Picture Sales Company, an independent distributing concern. In 1911 Mr. Warner sold out this business and came on to New York to obtain a larger field of operations. At that time the trend was toward the longer subject.

The firm of Warners' Features was established and the company was one of the first to issue subjects longer than two reels. In the beginning attention was concentrated on distribution, but eventually the company went into production. One of the first subjects that went over in a large way was "My Four Years in Germany." This was followed by "School Days" and others.

MORE recently the Warner name has been associated with such outstanding pictures as "The Marriage Cheat" and "Beau Brummel." The coming year the firm has completed arrangements for twenty pictures to be made at the remarkably complete plant at the West Coast known as the Warner Studio.

Mr. Warner is a born athlete. In his school days and later he was a football player, having played right guard on the Youngstown team. Even at the present time he is always "in condition." He is of powerful physique and as hard as the proverbial nails, that condition being just natural with him.

He was one of the three founders of perhaps the most popular function in the film industry, the semi-annual golf tournament. The inception of what has brought such a hearty response occurred at a table at which were seated Mr. Warner, Felix Feist and Joe Dannenberg. The tournament is growing in popularity with each succeeding year.

Mr. Warner is now on a short business trip through the mid-west. Among the cities he will visit will be Chicago, where he will look in on the opening of "Beau Brummel" at Orchestra Hall.

THE EDITORIAL PAGE

Al Steffes Talks

ON his way home from Morehead City, N. C., where he presided over the meetings of the Allied States Organization, Al Steffes made a visit in Chicago. Interviewed in that city he broke a rule under which he recently has been operating and talked for publication.

The head of the Minnesota theatre owners is quoted as saying he earnestly believes there will be one big national organization within eight months, "stronger nationally and in every state than any previous exhibitor organization in the history of the industry."

As Mr. Steffes does not incline to the view that a change in the situation will result through the present factions being brought together, although conceding it is possible, it is obvious what he has in mind is the extension of the Allied plan.

While he declined to go into details he suggested the bringing together of the exhibitors might be done in several ways.

So there are. The two organizations might get together, the M. P. T. O. A. might go over to the Allied or the Allied might join the older body.

Sustaining the impression that what Mr. Steffes has in mind is the extension of the Allied is his reported statement that that organization now has thirteen states well organized and that by the time of the next meeting in August in Kansas City there will be five more.

Mr. Steffes will not be at Buffalo in July. "Off hand, I will say no," is his reported reply to an inquiry as to his intentions. He thinks New York needs an exhibitor Moses to lead them out of chaos. We hope the results at the New York State convention will convince Mr. Steffes he is mistaken. We believe they will.

The demand of Mr. Steffes for a national organization in which politics will be forgotten will find a response in many quarters.

His estimate that a quarter of a million dollars is a necessary annual budget for a successful organization will be affirmed by many thinking theatre owners.

There will be agreement also with the statement that "The exhibitors would raise this amount easily if they had confidence in the leaders at the start and were shown results."

Exception may be taken to the suggestion that the exhibitor is "better organized and better off today than he has been in years."

On a state basis, which is undoubtedly what Mr. Steffes had in mind, he is better organized.

But there is room for a lot of improvement. To approximate in the United States and Canada a 50 per cent coverage, which really, all things considered, would be a high mark, will require a deal of organizing by the officers of one body and one body only.

One of the first essentials, however, in securing a single body will be recognition by the leaders of each faction that the other fellow represents a lot of Theatre Owners.

* * *

Horace M. Swetland

IN the death of Horace Monroe Swetland on June 15 there passed on one who has contributed perhaps more than any other human being to the usefulness of the business publication, using that term in its broadest sense.

Since 1920 Mr. Swetland was president of the National Publishers Association, comprising the largest organization of magazine publishers in the world and including every class of publication known to the American public.

As president of the United Publishers Corporation Mr. Swetland was the guiding force of many leading publications.

Mr. Swetland was born in a log cabin in New York State seventy years ago. His education was in rural schools, in which he later became a teacher. Early in life he entered the publishing field, and throughout his career he was a most potent factor in the development of industrial journals.

* * *

Renovating the Theatre

THAT the lifting of the tax on admissions and seats will have a direct bearing on the immediate future of the theatre and in a manner not perhaps considered by the man in the street is pointed out by Joe C. Hornstein in an interview printed on another page.

The supply man, in anticipation of a rush on the part of the theatre owner to install improvements delayed through tax payments, admits he is stocking up heavily.

Mr. Hornstein points out that the modern equipment dealer is so situated that he can arrange payments by theatre owners on a scale accommodating practically any pocket.

Up to a bill of \$2,000, he says, the exhibitor may secure an installation by the payment of 10 per cent of the sum, with a year or more to take up the balance.



Lon Young gets the first hand dope on "Babbitt" from Harry Beaumont, director, and Williard Souis, star in Warner feature.

NEW CAREY DIRECTOR

Just as further proof that he intends to spare neither time nor money to make his series of Harry Carey features for the Producers Distributing Corporation the most successful of any pictures the popular Western star has made, Hunt Stromberg announces that he has signed Tom Forman to direct "Roaring Rails," his fourth Carey feature.

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GREET TOM HAMLIN

Thomas Hamlin has issued the first number of his new film trade paper, *New York Film Curb*. It is a zone trade weekly issued every Wednesday for all the exhibitors served by the Manhattan exchanges and covers Northern New Jersey, Southern New York State, Greater New York and Long Island.

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NEW DOG STAR

Peter the Great, a new canine actor, brought to this country from Germany recently, will be starred in "The Silent Accuser" which Chester Franklin is now directing for Metro-Goldwyn-Mayer. Louis B. Mayer, vice-president in charge of production announced this week. The story was written by Franklin and Frank O'Connor.

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COBB EXPLOITING

Heath Cobb, who until last week was publicity director for C. B. C. Film Corporation, left for Cleveland in charge of exploitation on their forthcoming Columbia and Perfection productions.

Before leaving he appointed S. Malcheck, formerly editor of The Harlemites, in charge of publicity.

HUNTER FOR FRANK LLOYD FEATURE

Frank Lloyd has announced his next production for First National release and the name of the featured player.

The story which he will make into a film play is "The Altar on the Hill," by Mary Roberts Rinehart, which appeared complete in the June 14 issue of the *Saturday Evening Post*. It will be given a new title.

The featured player will be Glenn Hunter, equally at home on stage and screen. Mr. Lloyd engaged the young actor's services on his recent trip to New York to attend the premiere of his First National picture, "The Sea Hawk."

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PYRAMID EQUIPMENT FOR BERNSTEIN

Mitchell Bernstein purchased the entire studio equipment of Pyramid Pictures at a marshall's sale last Friday and the building formerly occupied by Pyramid in Astoria is fully remodelled. It is now the largest and finest equipped independent studio in the East. It will be known in the future as "The Long Island Studio." O. S. Lee will be studio manager.

* * *

INCE CHOOSES CAST

"The House of Youth," the first of the series starring Jacqueline Logan to be released by the Producers Distributing Corporation, was fully cast this week by Ralph Ince who will direct the production at the Thomas H. Ince studio.

Malcolm McGregor who registered a marked success in "The Bedroom Window," has been cast in the leading role opposite Miss Logan, with Vernon Steele, Nola Lusford, Richard Travers, Hugh Metcalf, Barbara Tennant, Edwin Booth Tilden, Elise Manning Corrigan, and Lucila Mendez in the supporting cast.

* * *

NEW DEAN VEHICLE

"A Cafe in Cairo," a highly colorful and fast moving story of the mysterious East has been acquired by Hunt Stromberg as a starring vehicle for Priscilla Dean to follow "The Siren of Seville."



Colleen Moore, the well known actress, making a garden at her Hollywood home. She is First National's "flapper de luxe."

PICKFORD INJURED

Jack Pickford is on crutches these days as the result of a bad fall taken early this week when he leaped from a burning building and tore the ligaments of his right leg. He will be off his feet for several weeks.

The star was doing a re-take for "The End of the World" when the accident occurred. Leaping from the window of a burning set built especially for the scene, he miscalculated the distance.

* * *

WARNER RELEASES

The order of release for the first six pictures for Warner Bros. season 1924-25 has just been set; it is as follows: (1) "Three Women," (2) "Find Your Man," (3) "Deburau, the Lover of Camille," (4) "This Woman," (5) "How Baxter Butted In," (6) "The Dark Swan."

* * *

WRITES NEGRI STORY

Agnes Christine Johnston, well known scenario writer, has been engaged by Paramount to write the screen play for Pola Negri's coming production, "Forbidden Paradise." Lubitsch will direct.

* * *

STUDIO PARTY

The Tec Art Studio was the scene of a party last week, the occasion being the filming of a big cabaret scene for "The Price of a Party." Trade paper and fan magazine representatives were guests of honor.

* * *

WARNER SIGNS ROCHE

John Roche, who has had a rapid rise in motion pictures, has been placed under contract by Warner Brothers for five years.

During July

Every National Tie-Up Section of July issues of Exhibitors Trade Review will be devoted to constructive window display lobbyology especially stressing dozens of additional tie-up lobbies in the practical and effective exploitation of TRIED and PROVED PICTURES.

KING FINISHES PICTURE

Burton King, the well known director who just finished "the Truth About Women," the first of the Banner Productions that has Hope Hampton, Lowell Sherman, David Powell and Mary Thurman in the cast, has just returned from a week's vacation at Atlantic City.

For the next few days Mr. King will be busy engaging his cast for his next picture for Banner, "The Man Without a Heart," which will have Kenneth Harlan and Jane Novak as the stars and will then leave for Scroon Lake to pick out his locations. Production will start on "The Man Without a Heart" immediately upon Mr. King's return to New York.

* * *

PRAISES A SELZNICK

"The Right of the Strongest," the Selznick production featuring E. K. Lincoln and an unusually strong supporting cast, has just received the enthusiastic indorsement of James R. Quirk, editor of Photoplay, and a leading critic. Mr. Quirk said:

"Francis Nimmo Green's novel of the Alabama hill country picturized with E. K. Lincoln as the engineer with a strong cast of favorites, including Helen Ferguson, is faithfully and entertainingly produced, and combines the careful characterizations of 'Driven' with a regular Dempsey-Firpo battle between Lincoln and George Siegmann."

* * *

LUSK PROMOTED

Norbert Lusk, who has been handling publicity in the New York office of Thomas H. Ince, has been transferred to the studios at Culver City to take general charge of publicity for the Ince organization. He has contributed to a

number of national magazines at various intervals on a variety of subjects.

Mr. Lusk has been identified with the motion picture industry for many years. He had charge of studio publicity for the Goldwyn Company during the first years of the Goldwyn organization, and has been associated with the Ince organization at various times for the last four years.

* * *

ENGLISH DIRECTOR IS MAKING REPUTATION

Graham Cutts, young English director of "The White Shadow," and before that, of "Woman to Woman," both starring Betty Compson and both released through the Selznick Distributing Corporation, has come to be regarded in this country as one of the real directorial finds of European film production.

Although still a comparatively young man, Cutts has an excellent record of achievements.

* * *

NOVEL FOR BANNER

George H. Davis and Samuel J. Brisken, the active heads of Banner Productions, Inc., announce that they have just closed a contract for the screen rights to Ruby M. Ayers' sensational novel "The Man Without a Heart," and plans to put it into immediate production under the direction of Burton King.

* * *

THRILLER FOR C. B. C.

"Race for Life," the second in the series of Perfection Pictures sponsored by C. B. C., and featuring Eva Novak and William Fairbanks, is now in production under the direction of Henry MacRae.

The feature of the story is a big automobile race, a real thriller.

TERRISS ENTERTAINS

Mary Pickford and Douglas Fairbanks were guests of Tom Terriss at Cordoba, Spain, several weeks ago, where they witnessed the big bullfight scenes for "The Bandolero" which Terriss is filming there for Metro-Goldwyn release. It is reported that Fairbanks was much taken with the possibilities for feats of strength and physical prowess to say nothing of stirring romantic plots which the role of matador affords and that he is seriously contemplating "wearing the pigtail."

* * *

NAZIMOVA AT WORK

Nazimova, the magnificent, has begun work at First National studios on "Madonna of the Streets," an Edwin Carewe production in which she is co-featured with Milton Sills. The story was originally "The Ragged Messenger," by W. B. Maxwell, the famous British author.

* * *

LAST SUNSHINE COMEDY

"Dumb and Daffy" will be the last of the William Fox Sunshine Comedies to be released this season. This will be the twentieth comedy of the 1923-4 series and probably will be released late in July by Fox Film Corporation. Al St. John and Bess True are featured in the cast.

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NAME PUBLICITY HEAD

Virginia T. Morris has been placed in charge of advertising and publicity for B. P. Schulberg Productions, Inc. Miss Morris was formerly connected with the publicity staff of Preferred Pictures Corporation.

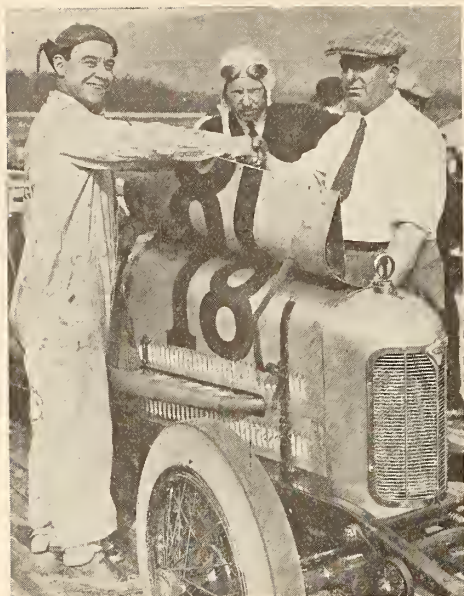
* * *

MENJOU CHOSEN

Adolph Menjou has been chosen to posit Betty Compson in Cecil De Mille's "Spring Cleaning."



Selznick Distributing Corporation is fortunate in having such stars as the three pictured above. They are George Arliss, May Allison and Alice Joyce. Each has a large following of fans and their names mean box office pulling power wherever their pictures are shown.



Johnny Hines at the race track in Altoona, where he made scenes for his forthcoming picture "The Speed Spook" for C. C. Burr.

Keep Screens Clean

C. E. Cook Advises Kansas M.P.T.O. to Clean Up

IN a letter of confidential nature, mailed from M. P. T. O. Kansas headquarters this week by C. E. Cook, is a warning to exhibitors to continue to keep their screens above reproach. An excerpt of the letter:

".....Don't you think public opinion is a necessity in this business? If you do, then let's watch our step on semi-salacious picture titles and themes which may be used by some producers during the coming season.

"Do you not believe that, regardless of what the producer makes, you are the one to suffer unless you put a halt to these pictures? As good business men we can't afford to overlook the public reaction. Whether you know it or not, the Motion Picture Theatre Owners of Kansas, through the co-operation of you and the majority of other Kansas exhibitors, have established a reputation for attempting to keep the screens of Kansas above reproach.

"Is it worth while to sustain that reputation or shall we forget it and run 'everything' and 'anything,' just so it gets the money into our box office, do a 'good job' while the doing is good and then step out and let the business take the 'kick-back'?"

"We can't ride the fence. We either disapprove such pictures or we approve them and plan to get ours while the getting is good. If we approve them the result no doubt will be heartaches, and we must remember there always is a tomorrow.

"The foregoing comment is purely suggestive, but it is our conviction the majority of the public are clean thinking, clean living people, who enjoy clean, wholesome entertainment which not necessarily is flat and uninteresting. We feel confident that, once the public realizes you are trying to give them the best in entertainment in this character, they will be quick to respond and support you. Watch the pictures offered for sale. Watch for suggestive titles. Then if you believe the above comment true, refuse to buy. Remember the public doesn't understand or care what the sales policy or some companies are in attempting to make you buy blocks to get a few good ones. The public judges the picture on an individual basis. Better check up on the advertising, too. Sometimes it's worse than the theme. This is a great, worthy business. Let's keep it clean, regardless."

* * *

BUSINESS SLUMP

Business has suffered a slump in several places in New York state during the past week, partially due to the extreme hot weather, and also to schools and mills closing down.

In Cohoes and Binghamton, business is off at the theatres, due to mills being on part time.

In Troy, the closing of the Rensselaer Polytechnic Institute, as well as two colleges for women, brought about a slump.

In Albany, business stood up fairly well during the week, although the Delaware theatre announced that it would operate only three days instead of six.

The Temple, in Syracuse, also closed last week for the summer, while in Utica, a state convention of Knight Templars put a crimp generally in business.

* * *

FOR ART'S SAKE

"Art for art's sake," has an ardent exemplar in Warren Kerrigan, who is playing the title role in Rafael Sabatini's nautical romance "Captain Blood" which Vitagraph is picturizing on a heroic scale.

One of the many attributes that has helped to make Kerrigan one of the most popular of motion picture idols is a head of raven hued locks, the envy of many a bobbed-hair flapper and the despair of the tonsorial trade.

Kerrigan's crop was thick, wavy and luxuriant. It was black as a raven's wing and a great natural asset in playing handsome heroes and to playing to poetically inclined people; but now the raven hued locks are gone, in the name of art.



Estelle Taylor, the Paramount star, has had an exceptionally rapid rise in filmdom. She is picking a bouquet of cherry blossoms.

Hines Progressing

Racing Scenes for 'Speed Spook' Taken at Altoona

JOHNNY HINES and his supporting cast which includes Edmund Breese, Faire Binney, Warner Richmond and Frank Lossee are making rapid strides on the Hines latest production "The Speed Spook," which according to general manager C. C. Burr and the star himself will unquestionably prove to be the outstanding melo-comedy of Hines' career.

The entire company spent four days at Altoona, Pa., where the racing sequences were filmed at the 250 mile championship race at the Altoona Speedway June 14. With five cameras placed at appropriate spots around the speedway rush prints bear out the fact that the race sequence will undoubtedly be one of the most thrilling ever filmed of a feature production.

The realism of the race was carried out on the next day when Hines in conjunction with three of the drivers who participated in the classic, and among whom were included such track celebrities as Ira Vale, Fred Comer, Antoine Mourre, and Harry Hartz participated in close-ups to enable Hines to obtain all the necessary close shots possible.

Following the shooting of this scene the entire company moved over to Westwood, New Jersey, where for the past week the remainder of the exteriors were taken. Over 200 extras were transported to Westwood for the filming of these shots which according to the star and producer will go a tremendous way towards making "The Speed Spook" one of the most elaborate films of its kind.

Enright an Author New York Police Commissioner Writes Story for Pathe

FOLLOWING closely on the launching of the new periodical, "Police," of which Police Commissioner Richard E. Enright is editor, comes the news that the head of the New York City Police Department has entered the field of the motion picture world as the author of a new Pathe-serial, "Into the Net" which is shortly to make its appearance on the screen.

"Into the Net" presents a distinct revelation of the means undertaken by the New York City police in tracing criminals, the following of clues, the detection of crime, and the arrest of the guilty parties. It introduces every branch of the great machinery of law enforcement in the big city where the majority of the scenes are laid. Among these are the marine division with motor boats designed to outdistance the fleetest of rum-runners; armored cars; the police method of signaling, the routine of arresting criminals and booking them at precinct stations; police records and histories of criminals, the rogues gallery, finger printing and the thousand and one incidentals connected with the police system of the city.

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SECOND PREFERRED IS UNDER WAY

B. P. Schulberg announced this week that the second Preferred Picture to be started on next season's program of B. P. Schulberg Productions, Inc., will be the David Belasco play "The Boomerang."

Winchell Smith and Victor Mapes were co-authors of "The Boomerang," which holds one of the long run records among Belasco stage productions. Subsequent to the New York engagement road companies toured the country for four years.

"The Boomerang," which Eve Unsell has adapted for the screen will be made by a second production unit now being organized by Mr. Schulberg and actual shooting will begin within a fortnight. Announcement of the director and cast will be made in the near future.

The picture will be filmed simultaneously with "The Breath of Scandal," upon which Gasnier is working.

The release date is set for the early fall.

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'THE CYCLONE RIDER' FOR FOX RELEASE

The William Fox production of the Lincoln J. Carter melodrama "The Cyclone Rider," which was completed recently at the Fox West Coast studios, will be one of the biggest special attractions on the 1924-25 release schedule. "The Lure of Money" was the working title of this Thomas Buckingham production while it was being made on the Coast.

Reed Howes and Alma Bennett have the leading roles.

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SELZNICK OPPOSED TO LURID ADS.

President W. C. J. Doolittle, of Selznick Distributing Corporation, has issued a statement condemning an advertisement that appeared in several Los Angeles newspapers in regard to "Daughters of Today."

The publicity writer for a Los Angeles theatre wrote the copy. It included the names of Nathan Leopold and Richard Loeb, of Chicago fame, and was objectionable from a moral standpoint.

Upon being notified of the ad, Mr. Doolittle made an effort to ascertain if it came from the Selznick offices and found that his organization was in no way responsible and would never sanction such copy.

The ad. caused considerable unfavorable comment.

O'TOOLE WON'T ATTEND BUFFALO SESSION

M. J. O'Toole, president of M.P.T. O.A. will not be present at the New York State Convention. Following is his letter to State President William Brandt:

"I find I must decline your invitation, as in carrying out the comprehensive lines of procedure laid down at the Boston convention and since then augmented by the action of several meetings of our National Board of Directors, all my time will be taken up.

"There are also a number of meetings that I had previously arranged to attend in connection with the work of our National organization, including the convention of the Motion Picture Theatre Owners of New Jersey at Asbury Park, the meeting of the theatre owners of Maryland, Virginia and District of Columbia on July 1st, and the meeting of the theatre owners of Rochester and Western New York at Rochester on July 22nd, together with meetings of the theatre owners of Pennsylvania to consider censorship and other situations in that state."

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SELZNICK ANNOUNCES FEATURETTES

Announcement is made of the first three featurettes to be released by the Standard Cinema Corporation through the Selznick Distributing Corporation. They are:

"The Wonderful Chance," featuring Eugene O'Brien and Rudolph Valentino; "A Pair of Silk Stockings," with Constance Talmadge and Harrison Ford; "Sauce for the Goose," with Constance Talmadge and Harrison Ford.

The featurettes are two-reel productions, which have been trimmed to that length from full-length Selznick classics, which thereby retain all the best features of the originals, and acquire additional speed and pace.

"The release of these film classics in this new form is in line with the tendency to keep the length of features within reasonable limits," said J. L. Tilton. "We find that they have all the good qualities that made the pictures so successful in their original form, together with speed and continued action which makes them ideal for summer motion-picture entertainment."

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GOOD BOOKING

The heavy bookings that Victor Halperin's "When a Girl Loses," released through Associated Exhibitors, is receiving in all sections proves that the picture is a sure-fire hot weather attraction for exhibitors everywhere. Not only do figures prove this, but exhibitors are daily sending in testimonials that the photoplay reaped them a harvest despite the rising temperature.

Johnny Hines *in* THE SPEED SPOOK



IT'S
COMING!
His Biggest
Production Yet

East Coast Films
Incorporated

Sales Office
133 W. 44th St.
New York City

Summer Won't Alter Selznick Distribution Schedule

THE Selznick Distributing Corporation will continue this Summer its plan of releasing whatever productions it has ready now, whether program or special productions, instead of holding the specials over until the Autumn.

L. J. Darmour, vice-president of the Selznick company, stated that the organization had tried the plan out last Summer, and that it had achieved unexpected success, both for the exhibitor and for the company.

"In violation of all tradition, we launched 'Rupert of Hentzau' and 'The Common Law' early last Summer," said Mr. Darmour. "During the dull-est of seasons, we put them over to an impressive gross, and they proved a life-saver for many exhibitors.

"So we are continuing the policy this Summer. Big specials, such as 'Missing Daughters,' following on the success of 'Daughters of Today' throughout the country, are going to be spotted through the Summer, to put new life and pep into the theatres, and maintain interest in motion pictures.

"Furthermore, just as active an exploitation and selling-to-the-public campaign will be maintained on these pictures during the Summer as on those whose greatest first-runs occur during other seasons of the year. Special representatives will be in the field, national and local advertising and publicity tie-ups are being arranged, and personal appearances of stars, wherever possible, are being mapped out."

Among the late Selznick productions mentioned by Mr. Darmour as being included in this special service for Summer business are: "The Right of the Strongest," a Zenith Production; "The White Shadow," a society drama actually filmed all over Europe—London, Paris, Switzerland—and combining a travel tour with a fascinating story, with Betty Compson; "\$20 a Week," a comedy drama, starring the noted George Arliss; "Pagan Passions," Grace Sanderson Michie's colorful Oriental melodrama; and "Flapper Wives," an intimate drama of women and marriage, written and produced by Jane Murfin.

In addition to these, Mr. Darmour said, "Missing Daughters" will be released shortly, preceded and accompanied by a country-wide exploitation and publicity drive seldom equaled by other big specials.

It will be followed by "Love of Women," a Whitman Bennett produc-

tion starring Helene Chadwick. Other productions, he said, will be announced and released, along the lines of this plan, as soon as they can be properly prepared for public presentation.

* * *

MONTREAL MANAGERS ELECT OFFICERS

The annual meeting and election of officers of the Montreal Theatre Managers' Association was held at the Queen's Hotel, Montreal, June 11. This organization, which has now completed its third year of operations, represents over 30 of the leading theatres in the City of Montreal.

George Nicholas of United Amusements, Limited, operating a chain of high class moving picture theatres in various districts of the city, was elected president in succession to Abie Wright, manager of the Princess Theatre. Mr. Nicholas was promoted from the vice-presidency which is now held by George Rotsky, manager of the Palace Theatre, one of the big houses of Famous Players Canadian Corporation.

B. M. Garfield, formerly of the Gayety Theatre, was re-elected secretary-



We can't understand why directors have overlooked Jane Wilson, of the Follies, for so long but she is now a Paramount player.

treasurer of the local association for the fourth year.

Mr. Garfield received a vote of thanks for his energetic work in behalf of the organization, including the benefit performance which was recently presented at the St. Denis Theatre, Montreal, with the co-operation of all local theatres. Mr. Garfield was also made a director of the association along with Abie Wright and Frank H. Norman, the latter being another local exhibitor.

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AMERICA APPRECIATES GEORGE ARLISS

George Arliss, star of the Selznick-Distinctive picture "\$20 a Week," is one of the world's most distinguished and best-loved actors. He is an Englishman by birth, but all his successes have been made in America, where he has been a prominent figure in the theatre for the past twenty-five years.

Arliss first came to this country with Mrs. Patrick Campbell, but it was with Blanche Bates in "The Darling of the Gods" that he first attracted widespread attention. Following this he was starred in a number of plays which have made theatrical history, notably "The Devil," "Disraeli," and "The Green Goddess."

Practically all of Arliss' stage plays have been adapted to the screen with excellent results. "\$20 a Week," however, is a magazine story, by Edgar Franklin, originally called "The Adopted Father."

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UNIFORM TAX OFF

The Brooks Uniform Company of 1437 Broadway, New York, is advising theatres throughout the country that when the Revenue Act of 1924 takes effect on July 2, the 10 per cent excise tax on house attache's uniforms will be eliminated.

This tax has been collected since February 25, 1919, and the Brooks Uniform Company during these five years, has collected for the government over \$250,000 tax on liveries from theatres throughout the country.

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'SHERLOCK' A SAILOR

Metro-Goldwyn announced last week that the U. S. Shipping Board had purchased Buster Keaton's latest feature length comedy, "Sherlock, Jr." for exhibition aboard all its ships.

The high-sea premiere of the picture was held on the Leviathan last week on its voyage to Europe as a mark of honor to Marcus Loew, head of Metro-Goldwyn, who was on board with Mrs. Loew, Ramon Novarro, Fred Niblo, Enid Bennett and a group of friends.



Cleo Madison, one of filmdom's well known actresses does some excellent dramatic work in C. B. C.'s "Discontented Husbands."

Florida Boom

State Is Active in Construction of Modern Theatres

THE state of Florida is in the midst of the greatest campaign of theatre building in the history of that section. Within the past twelve months, more than sixty new theatres have been opened within the state of Florida, representing an outlay in properties of more than eight million dollars.

And at the present time the towns of Miami, Lakeland, Lake Worth, Boro, Cocoa, Melbourne and Bradentown are either having houses in process of construction or planned. In Miami, on the corner occupied by the Airdome, diagonally across from the Hippodrome, work on a new house is underway. The old Casino Theatre at Lakeland is being dismantled and plans announced for a new house which E. J. Sparks and associates will erect.

A local business man is reported behind the finances of a new theatre project for Lake Worth, which has already been started. At Bereo, William Atkins is erecting a handsome block of stores and offices which will also include a modern theatre.

Melbourne's new house will be included in an addition to one of the city's hotels, and E. J. Sparks is just completing a new house at Bradentown. Cocoa's new house, in which F. W. Bryan is interested, will be finished by about the middle of July, and will be known as the Aladdin Theatre. Mr. Bryan already operates the Victor there.

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SHALLENBERGER LEAVES FOR COAST

W. E. Shallenberger head of Arrow Film, left last week for an extended

trip which will take him to the Coast before his return. It always has been Mr. Shallenberger's practice to keep in close touch with the Independent buyers, so his present trip will accomplish that end.

He is going to the coast to settle some important questions regarding the casts and production of the twelve Arrow big specials announced for 1924-5.

In addition to these, Mr. Shallenberger will make the final decision on several important points on the new Arrow serial which will follow "Days of '49."

* * *

FOX STARTS ANOTHER 'BUCK' JONES

"The Merry Men of Oracle" is the working title of the latest program feature starring "Buck" Jones, which was started this week at the William Fox West Coast Studios. Edmund Mortimer, who recently finished directing Jones in "Against All Odds," is making this latest production from the story and scenario by Charles Kenyon.

Evelyn Brent, who was seen in the leading roles of two big Fox specials this season, has been cast for the feminine lead.

* * *

'SEA HAWK' GOES OVER BIG IN NEW YORK

"The Sea Hawk," produced by Frank Lloyd Productions, Inc., for First National release now showing at the Astor Theatre, New York, has scored one of the biggest hits to the credit of any motion picture in that city. It has showed to absolute capacity at every performance, matinee and night, since its opening.

Seats have been placed on sale four weeks in advance, and the advance demand for seats is the largest that has ever been known for a motion picture in New York.

Frank Lloyd, who produced and directed "The Sea Hawk" for First National, remained in New York for the first week of the showing and put in nearly every waking moment cutting the film so that the action would be speeded up without destroying the coherence and powerful drama of the story.

The result of this elimination is not only that the picture is over at 11 P. M., but that the action is swifter and the dramatic tensivity more sustained.

* * *

Increase Admission

While some of the theatres in Central New Lark are cutting their prices for the summer, Abe Stone, who recently toog over the Delaware and Arbor Theatres in Albany, has increased admission prices at the Arbor from ten to seventeen cents, and apparently without making any serious inroads in his attendance.



Warren Kerrigan, Vitagraph star, sacrifices his flowing locks in order to play his role in "Captain Blood."

Metro Studio Closes

Scene of Many Famous Pictures Soon Will Be Memory

WHEN Jackie Coogan's latest picture "Little Robinson Crusoe" comes out of the cutting room, the famous Metro studios in Hollywood will be no more. Jackie's company is the only one left on the studio lot since the Metro-Goldwyn merger, and the little star's staff will close their offices in about two weeks.

For seven years the Metro studios have been the birthplace of many great motion picture productions. Jackie Coogan's "Long Live the King," his first Metro picture, was made in its entirety on the Metro lot as was his second, "A Boy of Flanders." Rex Ingram's "The Four Horsemen of the Apocalypse" and "Scaramouche" and scores of other spectacles were filmed at 900 Caheunga, Hollywood.

The Metro studios first gained prominence under the management of Richard Rowland now head of First National Pictures. Then came the purchase of the Metro properties by Marcus Loew now head of Metro-Goldwyn. Shortly after Mr. Loew's company acquired Metro the famous Jackie Coogan contract was consummated and now the little star is the last of the famous group of stars whose pictures were made on the Metro lot.

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SPECIAL SHOWING

A special trade showing was held for Hodkinson's "Not One to Spare" in Philadelphia on June 8 and 1800 exhibitors and friends attended Fay's Theatre to witness the production. The picture was highly praised by those who saw it.

J. D. Williams Says Ritz Will Make Six Pictures Yearly

AT the weekly luncheon of the Associated Motion Picture Advertisers on June 19 J. D. Williams, president of Ritz Pictures, told the diners he had selected C. L. ("Bill") Yearsley, their fellow-member, as his right-hand man and as a member of his cabinet. Mr. Yearsley will join him July 1, as vice president of the company and with indirect supervision of the department of advertising and publicity.

Mr. Williams stated he would produce six pictures yearly. Four of these will be of star players and two of directors. One of the latter already is under contract and of the former two players are signed and a third is practically set. One of the two, of course, is Rudolph Valentino.

Ritz has purchased the picture rights to "Cobra" for the first Valentino subject or for one of the directors. Twenty men of means have become interested in Ritz, as well as forty well-to-do exhibitors, some of the latter being interested in First National.

Mr. Williams said the company would be advised in its management by a cabinet of five, of whom besides himself two would be Mr. Yearsley and Harry Cohen. George Kleine, he said, had resigned his connection with the company.

Mr. Williams said the class of pictures to be made would require at least six months' or a year's work to complete. It was explained by an associate that it is Mr. Williams' ambition to make such pictures that an exhibitor would make money on them, and that under the plan of distribution that had been mapped out it would not be necessary to worry about a steady supply of product.

In other words, if a picture did not come up to the standard he had set for Ritz it would be released under another brand. His chief aim will be the production and exploitation of big pictures from the showman's angle.

Mr. Yearsley has been connected with the industry for about twelve years. His first experience was in Australia in charge of the exploitation for the Greater J. D. Williams Amusement Company. Following the merger of that concern with West Limited and Spencer's Limited he occupied a similar position with the combination, both theatres and exchanges.

Seven years ago Mr. Yearsley came to New York and took charge of the advertising force of First National.



C. L. ("Bill") Yearsley, who has been named by J. D. Williams, president of Ritz, as right hand man and member of his cabinet.

Last summer he relinquished active control of that department and specialized in poster painting. The twenty four-sheet of "The Sea Hawk" is an example of his work with the brush.

He is one of the organizers and a former president of the Associated Advertisers.

T. O. D. CORPORATION IN BANKRUPTCY

Harry Davis of Pittsburgh, Pa., R. F. Woodhull of Dover, N. J., and Sydney S. Cohen of New York, Directors of the Theatre Owners Distributing Corporation, have joined in filing a voluntary petition in bankruptcy relative to the affairs of the Theatre Owners Distributing Corporation, organized under the Laws of the State of Delaware, for the purpose of conserving the assets of the company and particularly to collect moneys due and owing to that company from the Anderson Pictures Corporation for its participation in the receipts of the picture "After the Ball," which is being distributed through the Film Booking Offices of America.

It is their purpose to collect all of these outstanding moneys and to reimburse the stockholders of the company from such receipts and then wind up the business affairs of the organization.

This action of terminating the affairs of the organization was determined upon by all concerned in April last, when it became apparent that it was the better course to pursue owing to the confusion arising from the formation of a corporation with a similar name by people formerly associated with the company.



If this is a sample of the modern pirates we are for them every time. The scene is a cabaret and is one of the many elaborate settings in the Sawyer-Lubin production, "The Shooting of Dan McGrew," from the Robert Service poem. The picture is distributed by Metro.

SHOWMANSHIP

Is Everybody Out of Step But You?

Asks
Eddie Bonns

Director of
Exploitation for Metro-Goldwyn.

Modern Exploitation Leads
Showman-Success Parade

P T. BARNUM is referred to as the "Father of Showmanship." In his day, his methods were productive of wonderful results—but if he was alive today and an exhibitor, he would acclimate his showmanship ideas to meet with present day conditions.

Don't misunderstand the term "Exploitation." It doesn't merely mean ballyhoos and stunts. It is a new form of super-advertising that means "Keeping Step with Progress."

Exploitation covers a wide and varied field. It includes musical presentation, scenic and electrical prologue effects, national advertising, window display tieups, novelties, original advertising ideas, cooperative newspaper service, different mailing methods, personality, diplomatic civic relations, attractive lobby creations, snappy programs.

Exploitation is not an experiment. It has been thoroughly tried and proven a valuable asset in obtaining bigger and better business. No theatre is too dignified to stand exploitation and the moment that concern entertains this idea, it is laying a weak foundation.

THE success of the greater majority of motion picture theatres throughout the country is due to the exhibitor who is keenly alive to the exploitation possibilities of his pictures. Theatre managers and their staffs are continually on the alert, creating new ideas to attract the attention of the public.

No better example of modern exploitation can be cited than the Capitol Theatre Radio Broadcasting conducted by S. L. Rothafel. He has capitalized the most forceful medium of present day methods to effectively penetrate into the homes of the entertainment-loving public. This and other clever showmanship angles, under direction of Edward Bowes, have produced phenomenal increase of receipts. Another example of good forceful present-day exploitation is the sensational "Brothers Under the Skin" Or-

ganization scoop—the biggest, cleanest and most admirable in the history of exploitation.

Every New York newspaper gave it publicity. It broke into the front page—back page—Sunday editions—special articles and all the rest. It grabbed space in every city and town in the United States, Canada and big European cities. A great stunt in its con-

the home office of the various picture distributing organizations where keen, tactful men are continually creating ideas to assist the exhibitors in selling the picture to the public. These men are thoroughly acquainted with the various territorial conditions. Their traveling experiences and wide acquaintance with the theatre systems give them the advantage of super-showmanship, or exploitation. This service is not only rendered to the big first-run houses but also to the small town exhibitor whose finances do not permit him to employ the services of a skillful exploitation representative.

Lobbyology

Keep Step With Progress.

FALL in line with the Modern Exploitation parade!

March with the leaders who know how to collect the money.

Here is the parade of progress that leads to Box-Office Success.

This article by Eddie Bonns, Director of Exploitation for Metro-Goldwyn, tells showmen how to step with Success.

ception, execution and results. Nearly 100,000 lines of publicity were obtained on the strength of this stunt. Incidentally, this campaign was directly responsible for tripling the quota on the picture.

TAKE for instance the float, constructed for street exploitation for Warner Brothers—the greatest of all out-door national motion picture advertising stunts. It traveled from coast to coast. It was instrumental in building up great prestige for this organization and its entire product.

Cooperative exploitation is the most powerful of all. It is directed from

AN innovation that has received unanimous praise from exhibitors throughout the country is the Exploitation Supplement compiled by the writer and his assistant, W. R. Ferguson. This inexpensive mimeographed booklet paves the way for exhibitors to properly put over a forceful campaign. It is really a first aid to a waning business and a boost for the big one.

The exhibitor who fails to take advantage of some of the hundreds of suggestions contained therein cannot be said to be really abreast of the times and truly progressive. The Supplement contains numerous novelty attachments which can be reproduced locally by the exhibitor.

This method has proven most beneficial, eliminating the costly overstock of accessories. It has also proved an important sales promotion aid rendering invaluable service to the salesmen who carry them in their brief cases. Not only does it make possible obtaining contracts, but the filling of many unplayed dates.

Exploitation is the current word now and when properly understood, is the greatest of all box office stimulants. The most recent boosters for this department is the staid director, who until the past year, would throw up his hands in disgust if this term were

(Continued on Page 48.)



Here is a twenty-four sheet created by Metro for the presentation of Mae Murray in "Mademoiselle Midnight." It is the kind of captivating exploitation paper that causes the tired business man to show great enthusiasm when friend wife suggests the theatre.

HE CRASHED

on to the front page of the newspaper with this one. Harry Bernstein of the Colonial Theatre, Richmond, Va., not only made the front page once, but did it every day for three weeks before his showing of "Missing Daughters." Some record! Here's how he did it:

The *News Leader* announced receipt of a telegram from Eileen Percy, who appears in the picture, stating she accepted the paper's offer to become its motion picture editor during the week of the showing.

Manager Bernstein's theatre was not mentioned except incidentally at the very end of a two-column write-up about Eileen, the new editor. The article said:

"During the week Manager Harry Bernstein has arranged for the showing at the Colonial Theatre of 'Missing Daughters.' At his request the *News Leader* has consented to permit Miss Percy to make personal appearances daily, when the fans who correspond with her through this paper may meet her."

Many exhibitors say the newspapers will not give them a line. The answer is: Show the editor stuff that will give the newspaper all the credit. Then your theatre is mentioned casually. The editor collects the credit—you collect the cash. Ask Harry.

* * *

"DO YOU SCREEN?"

The Liberty Theatre, Seattle, asked the question of the city belles. But Manager Johnson worked the screen test exploitation with a new slant.

Before the showing of "The Enchanted Cottage" he arranged with the West Coast studios of First National to make the tests right in Seattle. A wire from the studios specifically stated

EXPLOITATION IDEAS

that no promises were made, but did offer a faint hope to girls who thought they were the screen type.

A Mack truck was used, with a camera platform, while the sides carried banners announcing the purpose of the stunt. The truck was on parade an hour before the time set for taking the tests in Pike Place, the most prominent square in the city.

The tests were repeated at night under the glare of Cooper-Hewitts. The girls participating carried illuminating torches of red fire. The final tests of the series were made Wednesday night on the stage of the theatre. At each test the director explained their connection with the Liberty Theatre's attraction. Tests of girls showing any promise were forwarded to the First National studios.

* * *

Out of Step?

(Continued from Page 47.)

used in his presence. But now he is continually clamoring for some new exploitation angle.

Forceful box-office titles which have unlimited exploitation possibilities are just as essential to strong, clean productions as the names of big stars or the popularity of well known stage plays or widely read books. A good, strong selling title enables the exhibitor to sell the picture to the public through exploitation. It also enables the distributing organization to sell the production to the exhibitor.

Many a contract has been secured by salesmen because of the box-office value of the title.

BURIED

Family heirlooms are proud possessions. Folks like to show 'em.

The Criterion Theatre, Enid, Oklahoma, gave the citizens a chance to dig up old relics in connection with the presentation of "Scaramouche." This picture features a great collection of antiques. So several days before the engagement began the Enid papers appeared with stories of the difficulty experienced in gathering these together.

Free tickets were offered to those who would bring forward old relics buried in attics and closets. These were exhibited in a prominent store window, and tied up with the attraction at the theatre.

What's "buried" in your town? This family relic idea can be used with variations on many bookings.

* * *

R - U TIM P.H.?

The above is another way of presenting Harry Reichenbach's "Triumph" puzzle word contest. Harry's stunt attracted much attention when it was used in the New York papers just prior to the opening of the attraction at the Rivoli.

The Laurier Theatre, Woonsocket, R. I., used the plan with a novel variation. Seven good windows in the business section were secured. In each one a different word spelling the individual letters in "Triumph" ("Tea," "Are," "Eye," etc.) was displayed on a card. Supplementary cards completed the display in each case. One explained how to put puzzle words together so as to spell the title of the picture. The other stated: "Your chance to see a great picture free at the Laurier Theatre."

In submitting solutions, contestants were required to identify each store and its location.

The Manager Sarorio, of the New Theatre, Baltimore, put over a novel newspaper tie-up in connection with "Three Miles Out." He had the auditor of the Baltimore *Daily Post* go over his books and establish an average week's figures.

Try it on your editor. If he handles it properly, both of you will profit.

* * *

The Criterion Theatre, Oklahoma City, used a clever herald in the form of an insurance policy providing "Alimony Insurance." A local insurance agency sent 5,000 of the heralds out on its mailing lists.

The outside of the policy bore the legend: "Paramount Alimony Insurance Company, Inc.," followed by the ad of the insurance company. The inside of the policy stated that it insured "Men" against the bank-roll piracy of the "Wild Cat" as portrayed by Pola Negri. The back page contained the announcement of the performance of "Men" at the Criterion.

* * *

The newspaper ran an advertising page, made up by local dealers who featured articles that were calculated to make any home an enchanted cottage. In the art work on the page were various goblins. The theatre offered passes to readers who returned the ad with all the goblins properly marked.

It helped greatly in selling the page to the merchants, who realized that the goblin stunt would bring their advertising appropriation back to them with a percentage.

* * *

DURING the run of "Blind Husbands" in the Columbia Theatre, Seattle, a prize letter competition was

EXHIBITORS' ADVERTISING AIDS

The contest was started with a signed confession from a Blind Husband. Prizes were offered for the best letters from men or women concerning "Blind Husbands" they knew in Seattle. *

The newspaper gave the competition good display, and the picture at the Columbia was tied up closely with it. Many were the anxious husbands who scanned the paper daily to see if they were "among those present."

The service, usually operative for visiting doctors, is now open for business men, too. They can be brought to the telephone without delay if they have instructed the usher on the aisle to register their name and seat number.

So when a call comes for Mr. So-and-So, his location is easily found on the Register Frame. He is quietly notified without disturbing the rest of the patrons.

* * *

A CAMPAIGN has been started by the Rialto Theatre, Atlanta, to discourage reckless auto driving.

Manager Murray proceeded on the idea that in the usual Safety Campaigns the reckless drivers did not mind newspaper publicity. They rather enjoyed it. So with "Fool's Highway" as his inspiration, he sold his "Reward" idea to the *Atlanta Journal*.

The newspaper directed the automobilists to look through the "Want Ad" section. If they discovered their license numbers listed, it meant that they had been selected for a reward of free tickets because of courteous and considerate driving. The tickets could be obtained on call at the theatre.

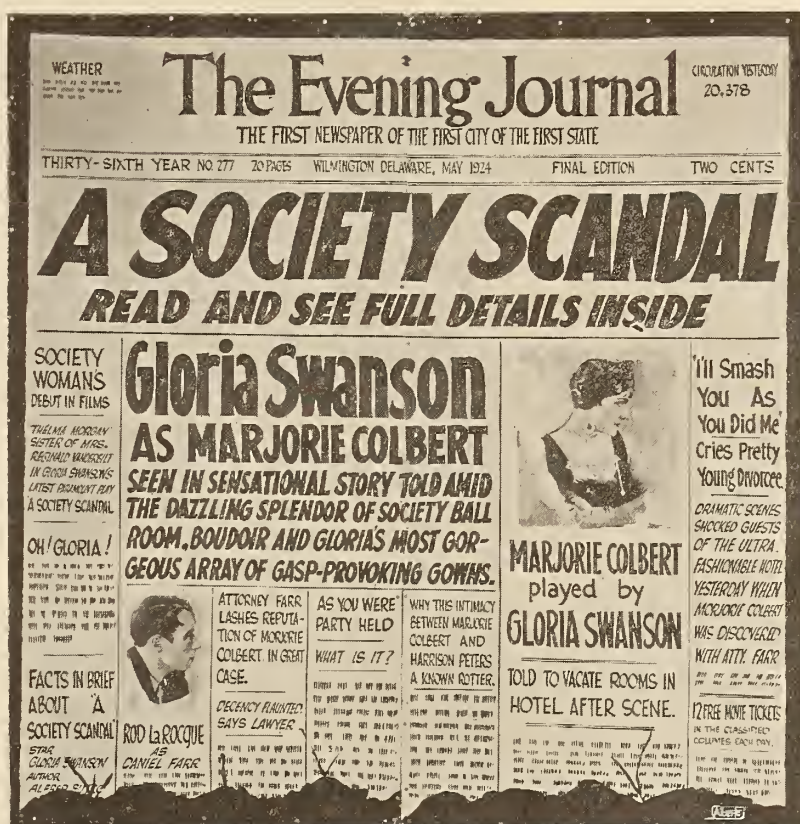
Here is a traffic stunt that will gain you the support of city officials, civic organizations and the newspapers. Any auto driver will now be glad to be served with a ticket—to your theatre.

* * *

H E'S in again! We just can't keep Manager Browning of the New Haven Olympia Theatre, New Haven, Conn., out of this department.

No matter what his booking may be, he seems to have a knack of squeezing every bit of possible publicity out of it. He is not stingy with his ideas, either. He sends them regularly to the REVIEW so that his brother showmen everywhere may benefit.

The leading laundry of the city printed a 4x6 inch announcement, and thousands of these were distributed from house to house. The cards were headed: "Careless Laundering is often the reason Why Men Leave Home." The reading matter was then tied up with the laundry and the photoplay.



The sign-painter produced this mammoth newspaper display in front of the Queen Theatre, Wilmington, Del., featuring Paramount's "A Society Scandal"

THE spirit of John Barleycorn gave Manager A. G. Stolte of the Capitol Theatre, Des Moines, Ia., the inspiration for a novelty announcement of the preview showing of "Those Who Dance."

The invitations were on cardboard cutouts four inches high in the shape of whisky bottles. They were red colored bottles, the printing in black. It was necessary to present one in order to be admitted to the preview. A personal letter accompanied the "hip flask," outlining the timely theme of the picture associated with certain liquids now taboo.

While inviting the state, county and city officials in Des Moines, Mr. Stolte thoughtfully sent them also to the prohibition enforcement officers.

HES in again! We just can't keep Manager Browning of the New Haven Olympia Theatre, New Haven, Conn., out of this department.



Tie-Ups Tried and Proved

What Others Have Done With These Window Displays You Can Do on 'McGrew'

LOOK these pictures over carefully. Very carefully. They represent the ideas upon which other showmen have based box-office prosperity for a wide variety of presentations.

At the top of this column is a two-in-one window tie-up in which the American Theatre, Evansville, Indiana, announced to all that Metro's "Scaramouche," and Metro's "The White Sister" were at hand for their delectation. The window helped to play box-office chimes for the American—and *what the American did you can do!*

Note the Times Square tie-up on Metro's "Happiness." The "Happiness" candy manufacturers co-operated with the exhibitor, and together they made money for each other. What they did with "Happiness" you can do with "The Shooting of Dan McGrew."

In the heart of Chicago two Metro releases were tied-up in the conspicuous windows of McLean's Drug Store. The books sold like the proverbial hot cakes—and every book reader became sufficiently a motion picture enthusiast to make the run of both features exceptionally profitable.

IN Minneapolis, Jackie Coogan and "A Boy of Flanders," the Metro release, were featured big right in the center of town. Note the toy train pulling the milk car to emphasize the Near East Relief stunt. You can arrange an even more attractive window to stop passersby with "The Shooting of Dan McGrew." Here at the bottom of the column is a Chicago tie-up. The Roosevelt Theatre and the Davis Dry Goods Company worked together.

Get busy. What has been done, can be done. The idea of selling the picture to the people of your city through many windows is successful. Get in line. Clip the "McGrew" coupons. You will hit the bull's-eye of publicity with sufficient force to shake shekels into the cash drawer.



NATIONAL AND LOCAL Tie-Up CO-OPERATIVE

Every Week a Different Feature. Every Issue a Section of Opportunities

Turn Window Shoppers Into Movie Patrons and You Fear no Competition

Copyrighted 1924 Exhibitors Trade Review SECTION

Constructive Incentives for EXHIBITORS and Local Merchants

Presenting—

'The Shooting of DAN MCGREW'

And Its Box Office Lobbyology



South Seas. The dregs of the earth are the patrons. This is soon contrasted with the brilliant luxury of Broadway cabaret life.

Finally the Alaskan shots—and the big scene of the shooting in the Malamute saloon.

Money Cast

And a real box-office cast—Barbara La Marr, Lew Cody, George Siegmann, Mae Busch, Percy Marmont. You could pack your house by just featuring these names alone.

Play the attraction up for its tremen-

dous pulling power as the screen version of the famous poem—only complete. Everybody knows of the poem.

Play These Up

Bring out the fact strongly that the photoplay gives the *entire* story—what caused the shooting of Dan McGrew. The poem does not tell this. And everybody will be eager to know it.

The press book is full of novelty stunts and other exploitation that is "different." And don't forget to play it up as a smashing melodrama with scenes from the South Seas to Alaska.

WHEN you play this Metro picture you start right off with the very best brand of publicity.

You will be showing in a photoplay what is probably the most popular poem in American literary history.

Robert Service's famous verse, "The Shooting of Dan McGrew," was founded on an actual tragedy in a Malamute saloon in Alaska. The scenario writer secured from an eye-witness the true story of the events that led up to the shooting of Dan McGrew.

Box-Office Story

So in this Metro version you offer your patrons a complete history of the affair. It is a smashing box-office story that they have never seen before. The photoplay goes back to years before the shooting. It shows the life of the "lady known as Lou" and her husband Jim while located in the South Sea Isles.

Then the action swings to New York cabaret life. Finally the husband trails Lou and Dan McGrew to the saloon in Alaska.

Picture the scenes: A derelict ship turned into a floating cabaret in the



NATIONAL Tie-Up SECTION

Extra Lobbies

As usual, this week's National Tie-Up feature brings with it a fine array of extra lobbies for your showing of "The Shooting of Dan McGrew." The best windows in town become your added lobbies.

The entire motion picture industry is now awake to the fact that EXHIBITORS TRADE REVIEW has given to Showmen through its National Tie-Up Service a powerful machine for securing unlimited publicity.

It is a tremendous step forward. It has simplified the exhibitor's work a hundredfold. It presents Standardized Publicity right at his theatre door. Above all—it costs him nothing.

Here are additional names added to the honor roll of over 70 national advertisers who are all ready to start working for your theatre and its eventual showing, "The Shooting of Dan McGrew."

These windows will draw dollars from every corner of your city by reaching people who never pass your theatre. Play with these success names—and success is bound to come to you.

Fashionette

This famous hair net is enjoying a tremendous vogue at this time with women everywhere.

Your local dealer is alive to the fact that a tie-up with a popular screen star like Barbara La Marr makes his window display register real pulling power. A mere display of hair nets means nothing. It needs the injection of human interest—connecting it up with a live, interesting personality like that of Miss La Marr to give his display drawing power.

Have your sign artist make an attractive card reading something like this: "Beauty Secret of Barbara La Marr. Well Dressed Hair Is a Part of It. That's Why Her Choice Is Fashionette Hair Nets."

Amami Shampoo

The ideal way for your dealer to feature this tie-up is to have some girl with luxuriant hair demonstrate it in the window. Of course she will not actually shampoo her hair. She will merely display her long tresses and show a series of window cards as follows:

1. Amami is the chosen shampoo of the Queen of the Belgians.

2. Hair dries quickly after an Amami shampoo.

3. Amami makes an abundant lather light as sea foam.

4. Amami is a hair tonic as well as a shampoo.

5. Amami does not change color of the hair.

Would you like beautiful hair like Barbara La Marr. Use Amami.

This demonstration, along with stills of Barbara La Marr, will pack them in front of the dealer's window.

Richelieu Pearls

These are the pearls which when displayed in a fashionable jeweler's window on Fifth Avenue, New York, along with a painting of Barbara La Marr wearing a rope of these pearls, caused a sensation.

Half-tone reproduction of this painting, size 8x10, on fine quality card



These captivating dancers appear in the cabaret scene in the South Seas. They lend vivid color to Metro's version of "The Shooting of Dan McGrew."

stock, is ready for your local jeweler's tie-up with your theatre. This make of pearls is handled by 30,000 jewelry stores. Every woman who knows pearls is familiar with them.

Supply your dealer with the following window card: "The Star of All Pearls—RICHELIEU. The Pearl of ALL Stars—Barbara La Marr."

Victor Record

This gives you a direct tie-up with the makers of the famous Victor Records. It will give you not only a fine window display, but some real publicity right in the music store all through the run of your picture. This company has put out a special record, No. 55218. It is a recitation by Taylor Holmes of Robert W. Service's world renowned poem, "The Shooting of Dan McGrew."

It is being advertised nationally. You will have no trouble getting a big window on this, for it is a direct tie-up right with the photoplay.

Arrange with the music store for the loan of one of their best Victor machines. Have the record played on the stage of the theatre. Also hold a recitation contest for the recital of the famous poem. Make this an Amateur Night. Your music store will co-operate with you in presenting prizes of records. Try to interest the school board, also members of amateur theatrical clubs. They love a chance like this.

A tremendous amount of local interest will be created and revived in this famous poem on account of the presentation of the play at your theatre. Use the still No. 145-LB on this display.

It shows the "Ragtime Kid" at the piano. Feature it with the line from the poem: "The kid that handles the music-box was hitting a jag-time tune."

Play this tie-up for all it is worth.

Djer-Kiss Products

This well known product is a logical tie-up for the cabaret scenes of Broadway night life. Use the stills of Barbara La Marr with your drug store partner's window.

There is a huge national advertising campaign behind this product. The manufacturer has prepared some special window displays for this tie-up that will attract crowds in front of the window.

Have a window card prepared for the dealer, as follows: "Become acquainted with one beauty secret of Barbara La Marr. You too can become more attractive by the use of Djer-Kiss."

Vanity Fair Underwear

The Makers of Vanity Fair silk hosiery and underwear have spent a huge fortune in advertising nationally. Every girl is familiar with these garments. It will make one of your most popular and appealing displays.

Have your sign artist prepare the following: "There Was a Big Mystery Behind 'The Shooting of Dan McGrew,' But There Is No Mystery About the Popularity of Vanity Fair Underwear. Quality Attractively Priced. That's ALL."

Play this tie-up strong.

Most any picture
can put up a
good front -

It's what is

BACK

of a picture
that counts at
the box-office!

Back of *The*
Shooting of
Dan McGrew

is a national tie-up
campaign that reaches
every prospect, and
makes customers of
them all. This section
gives you all the
'dope' to put over
this Metro-Goldwynner
with a wham.

Metro-
Goldwyn
PICTURES

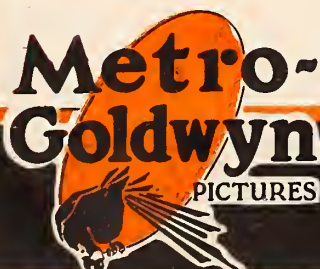
*Jury-Metro-Goldwyn Exclusive
Distributors thruout
Great Britain. Sir William
Jury, Managing Director...*





“Broke all box-office records of seven years standing for opening at California Theatre, San Francisco, grossing nearly \$10,000 for two days in face of strong opposition.”

—and many more wires like
it tell the same story!



*Jury-Metro-Goldwyn Ltd. Exclusive Distributors
throughout Great Britain. Sir William Jury, Managing Dir.*



NATIONAL Tie-Up SECTION



USE 'BIG SCENE' STUNT

Your Chance for Great Advance Newspaper Publicity With These
Original Guessing and Mystery Contests

THE dramatic incident above depicted follows directly on the big scene in Metro's "The Shooting of Dan McGrew." It represents the climax of Robert W. Service's world-famous poem, which forms the basis of this high-tensioned melodrama.

You can use this as a stunt for advance newspaper publicity. Order the cut through your Metro Exchange. If you will carefully follow the plan here outlined, you will get some smashing publicity that will have the whole town talking.

When the newspaper runs the cut, have your copy read as follows:

"The above illustration shows the tragedy that occurred right after the big scene in 'The Shooting of Dan McGrew.'" The photoplay is based on the famous poem of the same name, written by Robert W. Service.

"This stirring melodrama will be shown at the City Theatre commencing..... Here is your chance to obtain a free ticket for this wonderful

production, featuring such screen favorites as Barbara La Marr, Lew Cody, George Siegman, Mae Busch and Percy Marmont.

THE first twenty-five correct answers received to the following questions will entitle contestants to a free ticket:

- "1. Describe briefly the scene that occurred to cause the shooting shown in the picture.
- "2. Name the three characters on the floor in the foreground of the picture.
- "3. Where did this scene take place?"

"Read Robert Service's poem, 'The Shooting of Dan McGrew,' to refresh your memory. You will find the poem in his book of verse, 'The Spell of the Yukon,' on sale at.....bookstore."

Also have the newspaper run an essay contest. This will arouse the interest of all the lovers of Robert Service's work, and those of a literary

bent. Newspaper copy should read as follows:

"In Robert Service's poem, he only tells the story of the shooting of Dan McGrew. The poem was founded on an actual tragedy. The photoplay, however, has been made from the complete story of the events that led up to the shooting. The poem leaves the cause of the shooting a mystery."

SEE how clever you are at solving a mystery, or writing an interesting story plot. Give your idea of the life story of Dan McGrew, the Stranger, and 'the lady known as Lou.' See how close you can come to the actual story, as given in 'The Shooting of Dan McGrew,' to be shown at the City Theatre commencing.....

"You do not need to hit on the actual story. Maybe you can think of a more interesting one. Three prizes (name the merchandise, to be contributed by dealers in tie-ups) will be awarded to the best essays."

NATIONAL Tie-Up SECTION

CAN YOU SOLVE A MYSTERY?

Why do women rave over pearls in preference to any other jewel? No. Neither can we solve it.

You can, however, solve the problem of interesting women in your showing of "The Shooting of Dan McGrew" by a tie-up window with Richelieu Pearls. The fair ones are irresistibly drawn to such a display.

The accompanying picture of Mae Busch shows how attractive pearls can be on a pretty girl. This still in your jeweler's window will attract every feminine eye.

Play Pearls for box-office patronage—Richelieu Pearls. A display of these on Fifth Avenue, New York, tied up with "The Shooting of Dan McGrew," crowded the sidewalk.



Mae Busch tests her pearls by taste.
Or is she just idly flirting in
"The Shooting of Dan McGrew"

HOW TO INTEREST ANY WOMAN

This is an easy one to answer. Just show her something that will improve her appearance.

That's what your dealer-partner does when he displays Amami Shampoo. He is offering them something for their hair which has helped make women beautiful for the last twenty years.

Elsewhere in this section you will find a plan for staging a demonstration window that will directly tie-up your attraction with this hair beautifier. Give the dealer this idea:

Let him offer a prize for the girl with the most luxuriant bobbed hair; also for the miss with the most beautiful long hair. Photographs to be displayed in window, along with stills of Barbara La Marr and Mae Busch.

*At last, Madame,
a truly perfect aid to your beauty!*

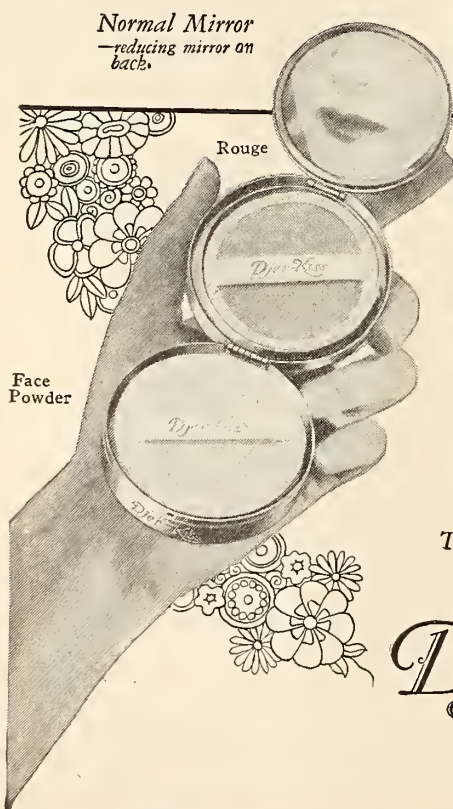
At last a really perfect vanity box—the Djer-Kiss Two-Fold Compact! It contains Djer-Kiss Rouge and Face Powder in compact form—and two mirrors. With this new aid to

beauty, *Mademoiselle* may see her Rouge, her Face Powder and herself—all at the same time.

Yes, two mirrors! The unique and exclusive Djer-Kiss Reducing Mirror which reflects the *whole* face at a glance. A Detail Mirror, too, which reflects any part of the face.

So convenient in its use, so exquisite in its outward appearance, assuredly *Madame* will treasure the new Two-Fold Compact.

At her favorite shop she will find it—and there, too, will she find Djer-Kiss Re-fills in both Rouge and Face Powder—so pure, so fine, so delicately fragranced with *Parfum Djer-Kiss*. In their charming shades, each is packed with a dainty new puff.



The New
Djer-Kiss
TWO-FOLD
COMPACT

Mae Busch and Barbara La Marr

Both of Whom Appear in

'The Shooting of Dan McGrew'

Are typical screen beauties, who exert great care in preserving their complexions and their personal charm.

DJER-KISS Products

Are as willing to work for the women in your community as they are for screen celebrities. Put them at it and at the same time work for you at the box-office. Through window displays tied up with your McGrew play dates. Simply sign the attached coupon as soon as you book the picture and the first shot will be fired in your exploitation campaign.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Djer-Kiss Products forward their special window display material so that I can take advantage of this National Tie-Up on "Dan McGrew." I have listed below my play dates and the number of displays I can make use of.

Name

Theatre

City State

"McGrew"
Play Dates

No. of Display
Sets Desired

NATIONAL **Tie-Up** SECTION

Richelieu Pearls
Distinctively Different



For Pearl Lovers

Barbara La Marr wearing 72" Richelieu Pearl Rope

At the Better Shops
RICHELIEU PEARLS are Distinctively Different, comparable to the genuine only. Perfectly reproducing Pearls from Ceylon, The Red Sea, Persian Gulf, South Sea and Bahama, that cost from \$250. to \$500.000 a strand. RICHHELIEU PEARLS can be purchased from \$5.00 to \$300. Produced in seven qualities: XXX, A, B, C, PO, M;—and XL, a new achievement of our research staff, lighter in weight and solid right through.

To purchase well is to consider, not only the make but the maker of an article.

RICHELIEU PEARLS are endorsed by stores who know.

The buying public is urged to demand the RICHHELIEU Guarantee—it protects your investment.



“Richelieu” Pearls
Linked With
Barbara La Marr

Star of “The Shooting of Dan McGrew”
Helps Sell Richelieus and Tickets
For Your Box-Office

HERE’S a knockout! If you overlook this one close the theatre and open a funeral parlor. Barbara La Marr, a star of stars, directly tied-up with “Richelieu” pearls! Play it for all its worth. Remember the lure of jewels to everyone. See that this window is really artistic. In addition to the “Richelieu” display material, feature stills of Barbara wearing the pearls, and don’t overlook some corking stills of popular little Mae Busch also laden with the precious gems. Do this one right. It’s a jewel of a tie-up.

The Star of all Pearls
RICHELIEU
and The Pearl of all Stars
BARBARA LA MARR
Don’t Miss Her in
“THE SHOOTING
OF DAN MCGREW”
At the (Name of Your) Theatre

JOS. H. MEYER BROS.
220 Twenty-Fifth Street
Brooklyn, N. Y.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Jos. H. Meyer Bros. forward their special window display material on Richelieu Pearls so that I can take advantage of this national tie-up on “Dan McGrew.” I have listed herewith my play dates and the number of displays I can use in my exploitation campaign.

Name
Theatre
Town
State
“Shooting of Dan McGrew”
Play Dates
No. of Tie-Ups
Desired

The Inside Dope
on
‘Dan McGrew’

HERE is the
INSIDE story
OF why
McGREW was
SHOT up.
LOU loved
PEARLS
AND she was a
MOVIE FAN.
ONE day she
SAW the
RICHELIEU PEARL
DISPLAY tied-up
IN a window
WITH stills
FROM ‘DAN MCGREW’
SHE wanted the
PEARLS
AND tickets to the
SHOW
BUT DAN wouldn’t
COME ACROSS
SO Lou
HAD HIM KILLED
AND went to the
THEATRE alone
STOPPING on her way
DOWNTOWN to buy
RICHELIEU PEARLS.
THANKS AWFULLY.

NATIONAL Tie-Up SECTION



Getting Right Behind the Picture

SUPPOSE your best pal is the "Richelieu Pearl" man. If he happens to be the "Fashionette" dealer, or the "Vanity Fair" merchant, or the "Victor Record" chap, or the "Amami" agent, or the man who sells "Djer-Kiss," you can apply this verse by changing a word here and there.

Why McGrew Got Shot

The Ragtime Kid in "Dan McGrew,"
Spoke to the Lady, known as Lou,
Asked her in his ragtime way
Had she anything to say
About the Shooting of Dangerous Dan
(Lou, by the way, was a movie fan.)

"Kid," she said, "I'll tell you true,
But its got to be between me and you.
The other day I went downtown
And saw some pearls of great renown.
They are known as Richelieu—
Most gorgeous pearls you ever knew.

They were tied-up in a shop display
That linked them to a picture play.
I wanted the pearls, and a seat to the show,
Which was called "The Shooting of Dan McGrew."
But Dan wouldn't get pearls or a seat
To the show which was really great.

So I had him killed, and I pinched his poke
Just for fun as a little joke.
"And now," she said to the Ragtime Kid,
"If you'll hurry up and get your lid,
We'll hustle down to the matinee
And stop for the pearls while we're on the way."

EVERYONE these days has a Victrola, and folks stop at the record shop just as regularly as at the baker's. For music has become as necessary as bread. And not only music. Here is a Victor Record tie-up with direct bearing on your picture "The Shooting of Dan McGrew."

Taylor Holmes, the nationally known elocutionist and actor, has made a record of the poem by Robert W. Service upon which is based the photoplay telling the tale of the thrilling tragedy.

On the Victrola

Try this one on your Victor record tie-up. In addition to featuring the recitation record in a window display just teeming with live stills from the picture, arrange to have the record run off from the store entrance through a "loud speaker." Fix up a window card announcing that at certain hours Taylor Holmes will recite the heartrending, hair-raising verse classic.

In Your Lobby

Do the same thing in your lobby. Just put the record on the machine and turn it loose. Have the phonograph concealed. The voice comes from nowhere, and folks will stop to listen—to look—and to buy tickets for the show.

Get in the Papers

Have the local papers reprint the poem. They will gladly do so. It is a classic. Get behind the press book. There are some corking good publicity stories in it. Stuff that will get your theatre a break on the front page.

All fiction is based on fact, and "The Shooting of Dan McGrew" really is a true story. The press book gives the facts. Don't just tear out a couple of stories and hand them to the editor. Fix them up.

Have them neatly typed in regular

form, and get one of the newspapermen to help tie-up the story locally. In every community there has at some time or other been a local character who met McGrew's fate. Possibly it was years ago. Get hold of the oldest inhabitant.

Buy a cigar, and we will bet that he will remember a case right in your own town which had angles quite similar to those surrounding McGrew's shooting.

Put a head on your story. For instance, "Oldest Inhabitant Recalls Case Similar to Shooting of Dan McGrew." For two cigars perhaps the oldest inhabitant will remember McGrew himself.

Local Color

Also in every town there is some adventurous spirit who has journeyed through the country of Northern Lights. Perhaps he was one of those who munched through the Chilcoot Pass up into the Yukon country in search of what Robert Service, the author, calls "The muck called gold."

He'll remember the Malamute Saloon, and some of the characters who frequented the place—or one like it. Get some tales of adventures that befell local men in Alaskan territory.

Or, if by chance there is no citizen who cared for Arctic cold, there may be some who have voyaged the South Seas. And in the picture the action takes place partially in the South Seas.

About the Author

We know a man who knew Robert W. Service in the good old, bad old days up Dawson way. Service wasn't a gun-man or even a miner. At the time he worked as a bank clerk in one of the financial institutions up "that-away."

Later he "went out," as they say of one who leaves Alaska. He munched down through Canada, and having gained some fame and a bit of fortune he was commissioned by the King of

England to write another book. He did so.

Incidentally it is called "The Rhymes of a Red Cross Man." And also incidentally you can tie-up with your local book-store man in such a way that all of Service's books will sell like hot cakes both before and after the showing at your theatre. Get on the job about that one, too.

Just in case you are interested, Service is now in Paris, and has written other verse about life over there.

Get Talked About

Shoot up the town with every conceivable kind of publicity, and before you are through you and your theatre will be talked of for miles about. Start a movement to change the name of the town to McGrewtown.

Do you mean to say you won't get a break in the news on that one? If you don't—they are on us!

Summer Resorts

If there is a little "Coney Island" or a "White City" or a "Fairmount Park" within twenty miles of you—tie that park up tight with McGrew.

Get the shooting gallery men. Fix it up with them so that the rifle or revolver practice boys can get free passes to your show. Here's how:

Have the shooting gallery chaps keep score for a week before opening, and the fellows who score the highest average marksmanship win the tickets. One pass only. Remember that. Every free pass brings at least one admission.

The National Guard

You can do the same thing with the National Guard, the American Legion, or with any organization in any way interested in marksmanship. You can tie-up also with your local sporting goods dealer and stage a contest right on your stage.

NATIONAL Tie-Up SECTION

*The Lady
Known As Lou*

in

**THE SHOOTING
OF DAN MCGREW**

Would have been in the Seventh Heaven
of Delight had she known of

*The Wonderful
AMAMI SHAMPOO!*

**For Women
AMAMI**



**SELL MORE SEATS
for 'THE SHOOTING
of DAN MCGREW'**

HERE is a royal tie-up! Royal because the Shampoo for her personal use. Royal because the Queen of Belgium has selected Amami cause the window display offered you will crown your theatre with a coronet of box-office gold! Both Barbara La Marr, who plays "Lou" in the picture, Mae Busch, and the many other pretty girls who are featured possess beautiful hair. Every head is topped with brilliant lustrous tresses obtainable only through the use of Amami. See that there are plenty of thrilling action stills in the window, and it will attract the attention of every man and woman—sending them all helter skelter to your lobby.

Distributed By

PRICHARD & CONSTANCE

48 WARREN ST.

Inc.

NEW YORK



SEE to it that stills of the popular "McGrew" star, Barbara La Marr, illustrate this Amami window profusely. She has beautiful hair and the obvious inference is that Amami helped it just as much as this Amami tie-up will help your ticket sales at the box office.

AMAMI

AMAMI

**For
The Society Girl**



CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Prichard & Constance, Inc., forward their special window display material so that I can take advantage of this National Tie-Up between Amami and "McGrew." I have listed below my play dates and the number of displays I can make use of.

Name

Theatre

City State

"McGrew" No. of Display
Play Dates Sets Desired

NATIONAL Tie-Up SECTION



Tie up Taylor Holmes' recitation of "Dan McGrew" on Victor record with this "Ragtime Kid."

A HAIR-RAISING SCENE BREAKS

Just before the big scene—Dangerous Dan, "the lady known as Lou," and the Ragtime Kid are tensely watching the Stranger.

And when the Stranger later swings around from playing the piano and calls the turn on Dan McGrew, you have a hair-raising scene.

Here are the stills to display with your tie-up on Fashionette Hair Nets. Have your sign artist make a window card to be placed between the two stills, reading:

"Fashionette Hair Nets Will Keep Your Hair Attractive Always—Even During This Hair-Raising Scene in 'The Shooting of Dan McGrew.'"



Use this still on tie-up with Fashionette Hair Nets as described here

VICTOR RECORD WINDOWS

—Are Always Attractive and Interesting, But Here You Have An Opportunity To Set Them Working For You, Mr. Exhibitor. The Victor Special Record, No. 55218, Is A Recitation by Mr. Taylor Holmes Of Robert W. Services's World Famous Poem,

'The SHOOTING of DAN MCGREW'

Every Music Store That Handles Victor Records And Machines Will Give You A Display Gladly Featuring This Particular Record Before and During The Time You Play The Picture. The Fact That A Tremendous Amount Of Interest Will Be Created And Revived In This Famous Poem As The Result Of Your Advertising and Presentation Of "The Shooting Of Dan McGrew" Will Make It Easy For You To Persuade Any Music Dealer To Give Up Full Windows And Tie Up Your Play Dates And Really

*If It's Worth
While Entertainment
You Will Find It On
VICTOR
RECORDS*

**CAN BE MADE
'MCGREW' LOBBIES**

NATIONAL Tie-Up SECTION

Fashionette

Invisible HAIR NETS

A Novelty Tie-up For 'Dan McGrew'

A "FASHIONETTE" WINDOW SURE TO BOOST "MCGREW"

Here Is a Tie-Up That
Will Deal You a
"Full House"

SELL THE PICTURE

Your Merchant Partner Will
Gladly Help You and
Also Himself

Hair is the crowning glory of womanhood. That is why the fair ones pay such great attention to their hirsute adornment. And "Fashionette" hair nets are essential — especially when warm weather devastates carefully arranged locks.

A window with appropriate stills from your ultimate attraction, "The Shooting of Dan McGrew" is going to work miracles for the box office. The girls will be stopped by the "Fashionette" display, and will tarry long enough to scan each picture of Barbara La Marr and handsome Lew Cody and then buy tickets.



Fashionette
Invisible HAIR NETS

The Lady Known As Lou
portrayed by Beautiful Barbara La
Marr, may be featured in this win-
dow both in stills from the picture
and by means of a wax model dressed
as Barbara is in the Metro picture.

Fashionette
Invisible HAIR NETS
Samtag & Hilder Bros.

1200 Broadway
New York.

HOW TO MAKE "MCGREW" SELL FASHIONETTES

A Window Display Tie-Up
Means More Sales
to Dealers

STILLS STOP THEM

You Can Increase Your Patrons
by Co-operation with
the Exhibitor

The lure of the motion picture is universal. In Timbuctoo, on Broadway, along Main Street, folks will stop at windows showing interesting stills from a photo play tied-up with the merchandise you have for sale.

"The Shooting of Dan McGrew" is based on a world-known poem by the great writer Robert W. Service. It is known and recited everywhere. Thus the title attracts attention.

In addition to this there are any number of stills showing "the lady known as Lou" and many other beautiful girls. They will make an ideal Fashionette tie-up.

Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have Fashionette Hair Nets forward their special window display material so that I can take advantage of this national tie-up with "The Shooting of Dan McGrew." I have listed herewith my play dates and the number of display sets I want.

Name
Theatre
Town State
'McGrew' No. of Displays
Play Dates Desired

NATIONAL Tie-Up SECTION

SILKEN BEAUTIES

HELP BOX-OFFICE

Here is a picture of the Bandit Girl which will lure attention to your tie-up with Vanity Fair Underwear.

This Company is known from coast to coast and to every woman because of the attractive line of silk underwear and hosiery that they manufacture.

A display of intimate garments like these will certainly command the attention of every passing girl. Especially when set off with stills of some of the beautiful scenes and beautiful stars who appear in the photoplay. Special display material is ready waiting for your dealer-partner.

This pirate girl will go well as a cutout in attracting attention to the "Shooting of Dan McGrew." She appears in one of the scenes in the picture.



PERFUME WILL SELL DAN MCGREW

If your drug store dealer could see the special window displays waiting for him on this tie-up, he would realize that the manufacturers of Djer-Kiss spread themselves to put this over big.

A good way to present this tie-up would be to have several cards giving quotations from Robert Service's poem, "The Shooting of Dan McGrew," where reference is made to "the lady known as Lou."

This would create a novel display, along with the stills that would fit appropriately with the quoted lines. On each card under the lines from the poem an appropriate reference could be made to Djer-Kiss.

The poem is so famous, and the lines so appealing, that such a display would certainly arouse unusual interest.



Dan McGrew Display Material That Will Attract Patrons

DANGEROUS DAN MCGREW in his travels struck every port in the world from Honolulu to Alaska and New York, yet he never found a group of civilized beings that had never heard of Vanity Fair Silk Underwear and Hosiery.

Mr. Exhibitor, after you have scanned the other tie-ups in this section, turn back to this page and clip the coupon which will entitle you to a tie-up that will demand attention and create interest.

Vanity Fair
HOSIERY

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have Vanity Fair forward their Special Window Display Material and Suggestions so I can take advantage of this tie-up. I have listed herewith my "Dan McGrew" play dates and the number of displays I desire.

Name

Theatre

Town State

"Dan McGrew" No. of Displays
Play Dates Desired

It's your perfect
Summer Show

to send receipts sky-high!



**The
Shooting
of
Dan
McGrew**

*Jury-Metro-Goldwyn Ltd. Exclusive
Distributors thruout Great Britain.
Sir William Jury, Managing Dir...*

**Metro-
Goldwyn**
PICTURES

Something new
in exploitation-

and The Shooting of Dan McGrew

was made
for it.



Barbara La Marr, Mae Busch, Lew Cody

ICE SKATING
ON THE STAGE

ADVANCE
SALE
The Shooting
of Dan McGrew

**Metro
Goldwyn**
PICTURE

NATIONAL Tie-Up SECTION



FROM South Sea isles to Alaska the sensational Metro melodrama, "The Shooting of Dan McGrew," moves with a breath-taking rush. It is a hurricane of romance, thrills, adventure and heartaches. It will stir the pulse of your patrons as few photoplays have ever done before.



Shoot Stunts with Pep

THE sensational nature of this photoplay built around Robert Service's famous poem, "The Shooting of Dan McGrew," lends itself to original and novel exploitation. Here are three stunts that are out of the ordinary. They are easy to arrange, and cost but a trifle.

Dan McGrew's Saloon

This is a prologue feature. Behind a scrim show a rough setting of the Malamute Saloon in the photoplay. Work it up from the stills. In front of the scrim have some one recite the poem.

As he recites, the Stranger seated at the piano plays softly. Dan McGrew sits at a table in a solo game. He slowly turns the cards as the Stranger plays. The lady known as Lou sits fearfully looking from Dan to the Stranger. A few miners are standing listening at the bar.

Just before the shooting scene, the Stranger crashes in with heavy cords on the piano. As the person reciting the poem reaches the cue line, "Then his lips went into a kind of grin, and he spoke, and his voice was calm," the Stranger at the piano takes up the lines and acts them out, as follows: He turns abruptly as he stops playing, and says:

"Boys, you don't know me, and none of you care a damn; But I want to state, and my words are straight, and I'll bet my poke they're true, That one of you is a hound of hell....and that one is Dan McGrew!"

The lights go out. Two guns blaze in the dark. The woman screams. The lights go on. Dan McGrew and the Stranger lie on the floor, very still. The lady known as Lou is seen holding the Stranger in her arms.

Try it. You'll certainly have your patrons all thrilled up as the picture starts.

Mystery Contest

The Metro Press Book gives this stunt to be worked with the newspaper, which publishes coupons for readers to write their guesses as to who the blindfold photos of the stars in the photoplay represent.

One of the players' blindfold photos is run each day. Finally the stars' photos without blindfold are run. Metro's Exploitation Department will furnish these photos.

"Ragtime Kid" Contest

Run this on the stage of your theatre, open to any piano player. This stunt ties up with the famous "Ragtime Kid" who plays the piano in the Malamute Saloon.

Winners of the contest can be determined by applause from the audience. Prizes of merchandise can be donated by merchants with whom you hook up. Advertise this big, and you'll get the crowds. Metro's Press Book gives full details on this novelty.

NATIONAL Tie-Up SECTION

General Selective Tie-Up Service Ballot

DEALERS' WINDOWS NOW AVAILABLE

Check Tie-Ups Wanted	PICTURE	CLASSES OF STORES
	"SHERLOCK, JR."	
63	Pebeco Tooth Paste	Drug Stores
64	El Producto Cigars	Cigar Stores
65	Regent Pearls	Jewelers
66	Gage Hats	Milliners
67	Melto Reducing Cream	Drug Stores
68	Djer-Kiss Compacts	Drug Stores
69	Fownes Gloves	Haberdashers
	"MIAMI"	
59	Cappi Perfume	Drug Stores
60	Vogue Hair Nets	Drug Stores
61	Rigaud's Talcum	Drug Stores
56	Jantzen Swimming Suits	Women's Wear
57	Kleinert Bathing Caps	Women's Wear
62	Gotham Gold Stripe Hosiery	Women's Wear
58	Chappel-Harms (Miami)	Music Stores
	"A BOY OF FLANDERS"	
54	Ingersoll Watches	Jewelers
51	Jackie Coogan Hats & Caps	Hat Shops
53	Jackie Coogan Chocolates	Confectioners
55	Jackie Coogan Salted Peanuts	Confectioners
50	Grosset & Dunlap (Boy of Flanders)	Book Dealers
52	Borden's Milk	Grocers
	"THE SEA HAWK"	
42	Mystikum Perfume	Drug Stores
43	Old English Lavender	Drug Stores
44	Bonnie B Hair Nets	Drug Stores
45	Conde Cosmetics	Drug Stores
47	Van Raalte Apparel	Women's Wear
48	Blue Bird Pearls	Jewelers
49	Tudor Silverware	Jewelers
46	Fownes Gloves	Haberdashers
40	Grosset & Dunlap (The Sea Hawk)	Book Dealers
41	Jack Mills Music Pub. (Sea Hawk)	Music Stores
	"MISSING DAUGHTERS"	
33	Wonderstoen Hair Eraser	Drug Stores
36	Pebeco Tooth Paste	Drug Stores
35	Criss-Cross Brassieres	Women's Wear
38	Forest Mills Underwear	Women's Wear
39	Gordon Hosiery	Women's Wear
37	Omar Pearls	Jewelers
34	Gage Hats	Milliners
	"THE PERFECT FLAPPER"	
24	Djer-Kiss Products	Drug Stores
25	Mineralava	Drug Stores
26	Pert Rouge	Drug Stores
28	Melto Reducing Cream	Drug Stores
29	Hygienol Powder Puffs	Drug Stores
30	Wonderstoen Hair Eraser	Drug Stores
31	Winx Lash Nourishment	Drug Stores
22	Frances Faire Frocks	Women's Wear
27	Vanity Fair Frocks	Women's Wear
23	Regent Pearls	Jewelers
32	El Producto Cigars	Cigar Stores
	"CHECHAHCOS"	
18	Sterno Canned Heat	Drug Stores
16	Zepherized Knit Underwear	Women's Wear
19	Thermo Sport Coats	Men's Clothing Stores
20	La Palina Cigars	Cigar Stores
17	Borden's Condensed Milk	Grocers
15	Auto Vacuum Freezer	Housefurnishing Stores
	"RECOIL"	
9	Inecto Hair Tint	Drug Stores
11	Bonilla Beauty Clay	Drug Stores
12	Venida Hair Nets	Drug Stores
14	Chinwah Perfumes	Drug Stores
8	Onyx Hosiery	Women's Wear
13	Nemo Corsets	Women's Wear
10	Deltah Pearls	Jewelers
	"BEAU BRUMMEL"	
5	Mineralava	Drug Stores
6	Vivaudou	Drug Stores
1	Glove Industries	Women's Wear
4	Sampson Dress Jewelry	Jewelers
3	Personality Clothes	Men's Clothing Stores
2	Fashionknit Ties	Haberdashers
7	Sta-shape Hats	Hat Shops

Play Dates

Name Theatre

Address Town

Clinch These!

Seventy Million-Dollar
Trade-Mark Names
to Boost You

IF a delegation consisting of presidents of national advertising concerns such as Fownes gloves, Venida hair nets, Gordan hosiery and Ingersoll watches called at your theatre and told you they were all ready to put their million dollar names to work for your current photoplay, what would you do?

Probably if you didn't go crazy with joy, you'd tell them you couldn't afford the price to play with such merchandise kings.

Now if they answered that it would not cost one penny for you to benefit from their stupendous advertising, what would you do then? You'd probably shout: "You're on!" Then, to make sure they weren't poking fun at you, your business sense would whisper: "Get them to put it in writing. They can't afford to injure their reputations by refuting a signed agreement."

And if they put it in writing, you'd grab the paper and go running wild through the town, telling all your friends about your good fortune.

The National Tie-Up Service could not have these manufacturers visit you personally. But we *did* get their signed contracts to boost the features listed opposite. Check the windows you want. THAT'S ALL.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For
Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

NATIONAL Tie-Up SECTION

(Exhibitor Aids Pictorial)

What's Missing in These Windows?



LOBBYLOGY LESSON NO. 1

YOU won't need live models to make these windows alive with interest especially these warm days. A wax mermaid will answer the purpose. Just request the Kleinert mermaid window display. Make your selection from the many snappy "Miami" bathing pictures. To these add your play dates—and the passing crowds will do the rest to make the Hodgkinson picture a warm weather box office triumph for you. If there is any detail on the National Tie-Up idea which is not entirely clear to you, ask us!

Merely Your "Miami" Play Dates!

LOBBYLOGY LESSON NO. 2

WHAT are the wild waves saying to you, Mr. Showman—in these pictures taken by Exhibitors Trade Review staff photographer? To the wide-awake exhibitors who follow the National Tie-Up Section the answer is easy. Book Hodgkinson's "Miami" featuring Betty Compson. Ask us for the Jantzen display material. Dress a wax figure as a bathing girl. Paste Jantzen's diving Venuses on the window. Sprinkle it with stills from the picture and your theatre's play dates. And you have an alluring addition to your lobby in the window.



Here's How to Make Big Money in July

Book—

TO THE LADIES

James Cruze Prod. Theodore Roberts and all-star cast. By Kaufman and Connelly. Adapted by Walter Woods.

BIG BROTHER

Allan Dwan Prod. By Rex Beach. Tom Moore, Edith Roberts. Scenario by Paul Sloane.

BEDROOM WINDOW

William de Mille Prod. By Clara Beranger. May McAvoy and all-star cast.

CODE OF THE SEA

Victor Fleming Prod. Rod La Rocque, Jacqueline Logan. By Byron Morgan. Adapted by Bertram Millhauser.

BREAKING POINT

Herbert Brenon Prod. Nita Naldi and all-star. By Mary Roberts Rinehart. Screen play by Julie Herne and Edfrid Bingham.

TRIUMPH

Cecil B. DeMille's Prod. Leatrice Joy, Rod LaRocque and all-star. By May Edginton. Screen play by Jeanie Macpherson.

MEN

Starring Pola Negri. Dimitri Buchowetzki Prod. By Buchowetzki. Adapted by Paul Bern.

Then look—

for the Trade Review National Tie-up Section next week. Full tie-ups on every one of these Pictures.

Paramount Pictures

Tried and Proved Pictures

Window Displays Now Tried and Proved Lobbyology

By Clyde P. Steen

Secretary, Window Display Advertising Association, Cincinnati, Ohio

IT was natural to assume when motion pictures came into existence that there would be development, but the advance has been so rapid that it even exceeded the steps taken by window display. However, within the past two years, there has been evidence that there existed between the two forms of pictures—window display and motion pictures—a most profitable relationship. Almost all the larger department stores found a great interest among their patrons in the latest motion picture features. The employees of the stores were found almost invariably discussing some motion picture feature, or “star” with the daily customers.

Unusual Interest

The interest seemed to extend to both sides of the counter. Almost simultaneously, the thought flashed into the minds of department store proprietors throughout the country, “Why not capitalize on this apparent interest in the subject of motion pictures?” It was no sooner said than done.

Growing Fast

Two years ago, “tie-ups” with motion picture features became quite noticeable. Since then, with the greatest period of advance in the motion picture field, the same progress has been noticeable in the window display field. And with this marked advance has come the added interest in “tie-ups,” until today, practically all the larger department stores look forward to linking up displays with as many motion picture features in the course of a year as may be practical in conjunction with their regularly prepared display programs.

Evolution

Only twenty years ago, “window trimmers” came into existence. Until that time the windows of stores were considered merely a place to dump merchandise, that no other spot in the store could be found to hold. About ten years ago, these “window trim-

mers” graduated into “displaymen,” which is the term used today for the men who install the displays in stores in all mercantile lines. The “window trimmer” has become obsolete. From the ranks of the “displayman” has graduated the “display manager” who directs the display activities of the store, and prepares his programs for displays months ahead. These display

be found now by most of the larger department store programs, fully six or eight “tie-ups” with motion pictures are planned. And it does not end there. Stores in all lines of mercantile endeavor have become imbued with the “tie-up” spirit, and practically every form of window display is today adaptable to some form of connection with motion picture features.

In “The Humming Bird” starring Gloria Swanson, displaymen saw the possibilities of linking up their displays with this picture, even before the manufacturer of “Humming Bird Hosiery” sensed it. He was not long idle in grasping hold of the opportunity when a few inquiries from displaymen called it to his attention. As a result, thousands of window displays of “Humming Bird” hosiery were used throughout the country, all linked up with the local showing of the Gloria Swanson feature.

Unusual Displays

“The Hottentot,” with Douglas MacLean as the featured star was released about the time riding togs were in vogue, and the season being so opportune, department store displaymen grasped the opportunity for unusual displays. Some of these displays so carefully followed the types of characters in the motion picture play that those who had already witnessed the picture in some theatre, were forced to stop in amazement at the vivid likenesses in the show windows.

In Los Angeles, the larger department stores are often able to secure first use of some of the costumes worn by motion picture stars in the production about to be released. The display managers spend months in arranging a window display that will be a perfect “tie-up” with the picture on the very day it is released. One of the striking examples of this was “Nellie, the Beautiful Cloak Model.” The largest de-

(Continued on Page 72.)



BEAUTY AND DIGNITY

A stately window display tying up Goldwyn-Cosmopolitan's "Nellie, the Beautiful Cloak Model," in the window of Hamburger's Los Angeles department store, with wonderful results for both co-operators. A striking example of what may be accomplished by you through the National Tie-Up Section on any tie-up motion picture you exhibit.

managers are constantly seeking ideas to link up their window displays with motion picture features.

Tie-Ups Planned

In the course of a year, as will be

In the Tried and Proved Hall of Fame

Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed

March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of

the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

Another Universal Jewel "Tried and Proved"!

Universal's latest Jewel
Release makes tremendous
hit with public and press.

"Something new under the sun... see it and laugh."—*Chicago Herald and Examiner*.

"We say, decidedly, do not miss this picture."—*New York Herald and Tribune*.

"Full of thrills."—*Detroit Times*.

"Many a good laugh in it... has many thrills realistically presented."—*Moving Picture World*.

"A sprightly comedy... a good hour's entertainment."—*New York Morning Telegraph*.

"One of the comedy gems of the season."—*Motion Picture News*.

"Cleverly done."—*Detroit News*.

"Subtitles are clever and the acting well-done throughout."—*New York Evening Journal*.

"A good hot weather picture."—*Exhibitors Trade Review*.

"A pleasant pot-pourri."—*New York Times*.

"Good entertainment for any house."—*Harrison's Reports*.

"The FIGHTING AMERICAN"

Featuring

PAT O'MALLEY

MARY ASTOR

WARNER OLAND

RAYMOND HATTON

Directed by Tom Forman

Other "Tried and Proved"
Universal Jewels for strong
Summer programs:

THE ABYSMAL BRUTE

From the famous story by Jack London, full of red-blooded smashing action. Directed by Hobart Henley and starring Reginald Denny supported by a cast including Mabel Julienne Scott, Hayden Stevenson and Buddy Messinger.

MERRY GO ROUND

A box office sensation that is sweeping the country, starring Mary Philbin with Norman Kerry and George Hackathorne. Directed by Rupert Julian.

WHITE TIGER

A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

DARLING OF NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

THE LAW FORBIDS

A gripping domestic drama of the lights of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

A CHAPTER IN HER LIFE

A Lois Weber production based upon the story of "Jewel" by Clara Louise Burnham. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Garson Production.

THE ACQUITTAL

This Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring beautiful Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

THE STORM DAUGHTER

Dynamic, tempestuous Priscilla Dean starring in this great sea story. The splendid supporting cast included Tom Santschi, Bert Roach, J. Farrell MacDonald and others. Directed by Geo. Archainbaud.

DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

FOOLS HIGHWAY

Mary Philbin's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O'Malley, Kate Price, Charles Murray and others.

SPORTING YOUTH

The great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set. Directed by Harry Pollard.

BLIND HUSBANDS

Written by, directed by and featuring Von Stroheim. A masterpiece in photo-dramatic entertainment power, more popular as a re-issue than it was when released originally.

Get your dates set now for
these big Summer money-
makers!

UNIVERSAL JEWELS

Presented by CARL LAEMMLE

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TRIED AND PROVED PICTURES

Sell **TRIED AND PROVED**

Thrills *Mystery* *Romance* in **"PAGAN PASSIONS"**

It will hold your audience spell-bound in the grip of the Orient.

SELZNICK
DISTRIBUTING
CORPORATION

**"The prints are in
FINE CONDITION"**

Announcement of Importance!

Responding to the urge of showmen who declare our "Tried and Proved" Department a great forward stride in constructive showmanship, we have evolved a plan which will make it the Bible of every exhibitor. Watch these columns carefully each week. Something is being prepared for you which is entirely too good to miss!

WINDOW DISPLAYS NOW TRIED AND PROVED LOBBYOLOGY

(Continued from Page 69.)

partment store in Los Angeles—Hamburger's, through its display manager, Carl W. Ahlroth, secured loan of the costume worn by Miss Windsor and then had a wax figure built to correspond exactly with her photograph.

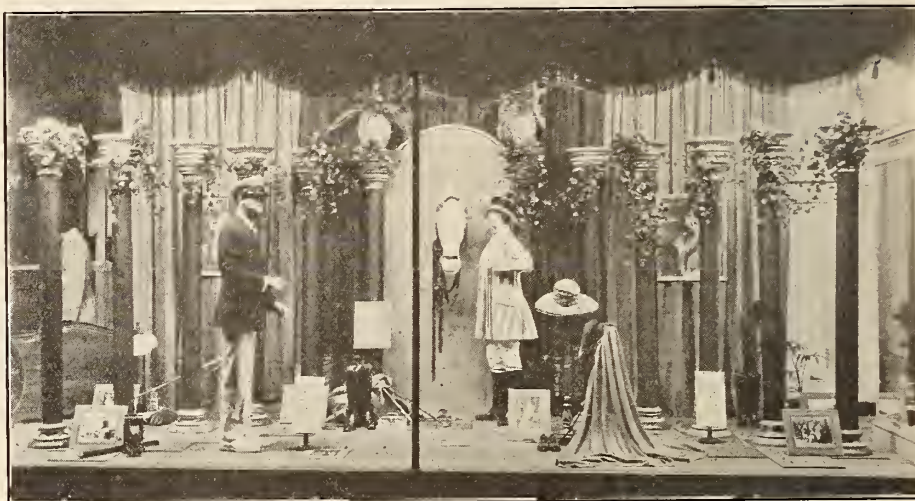
Big Opportunities

The opportunity afforded manufacturers of nationally advertised products to prepare window display material to "tie-up" with motion pictures is the most noticeable phase of development along this line in the past few years. Practically all these manufacturers are now developing window displays in

of this display material was used, where, heretofore only about 25 per cent usage was reported.

Waste Eliminated

This constant waste of window display material led to the formation of a national organization known as the Window Display Advertising Association, and today, national advertisers, through that association, are studying the tie-ups with motion picture features, and adopting many other measures to prevent any waste in the use of window display advertising material. This association has been admitted as a



A sporting window which boosted sales for "The Hottentot," a First National release, as well as creating patronage for the Ville de Paris department store in Los Angeles, which was the tie-up partner of the enterprising showman exhibiting the attraction.

keeping with some phase of the pictures about to be released, and they know such displays will stand a better chance of being used in the merchant's window than any other. Their greatest problem has been the tremendous waste of window display material they have produced.

Pride in Displays

The merchant invariably, unless he had a special displayman, who installed his displays, would cast this material aside because he did not have the time to put it in his window.

Now, he takes pride in installing a tie-up display because he knows of the added interest. A manufacturer of radio appliances recently distributed 10,000 window displays, linked up with a picture feature in which Wesley Barry starred, and statistics compiled afterward proved that more than 70 per cent

departmental of the Associated Advertising Clubs of the World, and this causes window display to be recognized as one of the standard mediums of advertising. This is extremely important to the motion picture field, for it means the subject of "tie-ups" will be given greater consideration than ever before, as the national advertiser, as well as the dealer, wants to make a window display produce the greatest amount of circulation available. And after all—all advertising is based on circulation.

The Final Link

Window display is the most important medium of advertising the motion picture producer and exhibitor has today. It is advertising at the "point of sale," and it supplies the final link in the advertising chain. Motion picture "tie-ups" are of great value to both the dealer and motion picture interests.

BOX OFFICE REVIEWS

'PERFECT FLAPPER'

BOX OFFICE HIT

Snappy Plot and Romantic Interest Characterize Comedy Starring Colleen Moore

First National Photoplay. Author, Jessie Henderson. Director, John Francis Dillon. Length, 7,000 Feet.

CAST AND SYNOPSIS

Tommie Lou Pember Colleen Moore
Dick Traylor Sidney Chaplin
Gertrude Traylor Phyllis Haver
Joshua Pember Charles Wellesley
Reed Andrews Frank Mayo
Aunt Sarah Lydia Knott

Tommie Lou Pember finds her strict ideas do not make a hit with the men. She tunes up in sympathy with the jazz crowd, outdoes them and wins a certain degree of popularity, also starts a quarrel between a married couple. Tommie falls in love with a lawyer, Reed Andrews. He resents her too modern activities, but when it transpires that Tommie does not really care for the jazz life, he yields to her fascinations and all ends well.

By GEORGE T. PARDY

THE flapper is getting a generous share of attention on the screen nowadays and presents herself in this picture aided by a new plot slant, clever acting and effective direction. The feature is alive with snappy detail, just sufficient jazz atmosphere to color its action without becoming superfluous, bright comedy and romantic interest. It should find a ready market and prove a good investment for the exhibitor wherever shown.

The younger generation will like the film because of its unrestrained joviality, even if it does jolt the idea that men folks prefer the reckless to the retiring type of girl, their elders will approve the verdict as delivered in the climax—thus all hands are likely to be pleased.

Director Dillon has introduced a number of novel angles in accentuating the merry-go-round appeal of youthful frolics, one of the most original being a house traveling gaily along the road with the assistance of motor trucks, while the occupants entertain a number of guests and hold high revel. The continuity is much better than usually prevails in pictures of this kind, where so much depends on the "trimmings"; but "The Perfect Flapper" works its theme out to a logical finish, and one never loses track of the narrative's main thread.

The heroine's coming-out party, its poor start and lively finish contains a lot of lively comedy, with a really laughable interlude where the erstwhile lonely young woman snaps into high speed jinks as a result of imbibing punch. The farce element holds sway here and a bit of Romeo and Juliet burlesque adds materially to the gaiety of the occasion.

Colleen Moore made one of her best screen hits in a flapper role and it looks as though her many admirers will be equally pleased with her cute, appealing impersonation of Tommie Lou Pember. Sidney Chaplin's pantomime as Dick Traylor is immensely effective, Frank Mayo plays the lawyer hero in capable style and the support is all that could be desired. The sets are handsome, exteriors and interiors well filmed and several excellent close-ups of the star are in evidence.

The title will help considerably in exploiting this picture. You will make no mistake in praising its bright, crisp comedy and colorful atmosphere. Feature Colleen Moore, Sidney Chaplin and Frank Mayo.

AN EXCELLENT DRAMA

Paramount Produces an Exceptionally Interesting Photoplay

UNGUARDED WOMEN. A Paramount Production. From a story by Lucy Stone Terrill. Director, Alan Crosland. Length, 6,051 Feet.

CAST AND SYNOPSIS

Breta Banning Bebe Daniels
Douglas Albright Richard Dix
Helen Castle Mary Astor
Larry Trent Walter McGrail
George Castle Frank Losee
Aunt Louise Helen Lindroth
Sing Woo Harry Mestayer
James Craig Donald Hall

Douglas Albright is haunted by the fact that it was through his oversight that his buddy, Capt. Banning, was killed in France. He accepts a position in the Orient and leaves his sweetheart in the United States, expecting to return soon. In China he meets Capt. Banning's widow, who has sunk. He decides to marry her and try to rescue her. His sweetheart arrives in China and tries to stop the affair. Mrs. Banning learns of it and commits suicide. Albright and his sweetheart marry.

By LEN MORGAN

PARAMOUNT has produced a most unusual story. It is far away from the usual run of stereotyped plots and hands the patron something new. It is a plot that holds the interest to the last and up to the last reel it is a mystery as to what twist will bring forth a logical solution to the play. The subtle twist is furnished and the result is an exceptionally interesting picture.

Richard Dix, as the American in China, is splendidly cast in this. The part calls for a man of strong character, and in his work in this picture he does some of the best work of his career.

In this production the director has taken care not to overpower the story with too much Oriental atmosphere. The Chinese effect is secondary at all times and does not detract from the story in any way. It is worked in such a subtle manner that one senses China rather than sees it.

Bebe Daniels, as Mrs. Banning, is excellent. Hers is a hard part. She is called upon to portray the woman who has started on a downward career. In direct contrast is Mary Astor, the young girl who has been protected by a loving family and retained all her sweetness. The clash of these two characters is well portrayed.

One of the outstanding scenes of the picture is a cut back of action in France in which Capt. Banning is killed. It shows a raiding party at work in No-Man's Land at night and the flares and bursting shells carry one through the war days again. It is the most thrilling scene in the picture.

This picture will no doubt prove a good box office attraction. It has all the elements that go to make up a hit. It is human and modern. It has a title that will draw and it has a cast that is hard to equal.

You can go the limit in praising this picture and your patrons will not be disappointed. Play up the names of the stars as they each have large fan followings.

A lobby strung with Japanese lanterns will help give the Oriental atmosphere and it would be well to burn some incense in the theatre to add to the realistic touch.

* * *

EXOTIC WAS THE WORD

Through an error in last week's issue the review on Paramount's "Tiger Love" carried a head crediting the picture with having an "erotic flavor." It should have read "exotic."

IS BRISK MELODRAMA

'Dark Stairways' Should Do Satisfactory Business as Program Attraction

DARK STAIRWAYS. Universal Photoplay. Author, Marion Orth. Director, Robert Hill. Length, 5,030 Feet.

CAST AND SYNOPSIS

Sheldon Polk Herbert Rawlinson
Sunny Day Ruth Dwyer
Frank Farnsworth Hayden Stevenson
Dippy Blake Robert Homans
Chris Martin Walter Perry
Rita Minar Bonnie Hill
Geraldine Lewis Kathleen O'Connor
Madge Armstrong Dolores Rousse

Sheldon Polk, bank cashier, cannot determine which of three women he wants to wed, but makes valuable presents to all. Farnsworth borrows a large sum from the bank, giving a \$100,000 necklace as security. Sheldon is held up while bringing Farnsworth the money, the necklace vanishes. Unjustly convicted of complicity in the robbery Sheldon goes to jail, escapes, proves Farnsworth to be the guilty man, is cleared and wins the girl he loves.

By GEORGE T. PARDY

A GOOD program attraction, "Dark Stairways" should do very well from the box office angle in neighborhood and smaller theatres. Whatever the story may lack in logic, and it is certainly a bit far-fetched in some respects, is in a great measure atoned for by snappy action, suspense cleverly developed and maintained, and adequate direction.

It's frank melodrama, specially designed to thrill and keep an audience guessing as to the outcome, and succeeds admirably in both these particulars. One of the surest ways to pile up sympathy for a screen hero is by burdening the gent with an unjust accusation of complicity in a crime and shooting him off to jail early in the narrative. Thereafter, he remains an object of pity to the onlookers, who are naturally interested in seeing how he gets out of the fix. That's what happens to Sheldon Polk in the present instance and his subsequent adventures in attaining a clearance of guilt are colorful enough to satisfy the demands of the most ardent admirer of exciting incident.

Sheldon's escape from prison and the chances he takes in running down the real crook are set forth with convincing atmosphere and much elaborate detail. The comedy element is not neglected and a touch of farcical irony enters into the situations where he makes illegal entry into the residences of the feminine charmers for whom he had previously bought presents and annexed these valuable keepsakes.

Luck plays a large part in the hero's ability to prove his innocence, but the main point is that he achieves his purpose and confounds his enemies.

Herbert Rawlinson plays the leading role with his usual vigor, giving a performance bound to please his many admirers. Ruth Dwyer is an alluring little person in the part of Sunny Day, Hayden Stevenson registers as a most unpleasant villain, and the support is worthy of the principals. The photography throughout is of excellent quality, interiors and exteriors are well filmed, some fine close-ups and skillful long shots presented and the lighting is effective.

You can exploit this as an entertaining melodrama with good underworld stuff in it, plenty of thrills, agreeable love interest and timely comedy relief. Play up Herbert Rawlinson and mention the names of Ruth Dwyer and Hayden Stevenson.

ABUNDANCE OF FUN IN METRO COMEDY

Viola Dana Scores As Star of 'Don't Doubt Your Husband,' a Likely Drawing Card

DON'T DOUBT YOUR HUSBAND. Metro Photoplay. Authors, Howard Higgins and Sada Cowen. Director, Harry Beaumont. Length, 5,510 Feet.

CAST AND SYNOPSIS

Helen Blake	.....	Viola Dana
Richard Blake	.....	Alan Forrest
Alma Lane	.....	Winifred Bryson
Reginald Trevor	.....	John Patrick
Mr. Ruggles	.....	Willard Louis
Mrs. Ruggles	.....	Adele Watson
Mr. Clinton	.....	Robert Dunbar

Helen Blake, wed six months, is unduly jealous of husband Dick. She is especially suspicious of pretty Alma Lane, hired to decorate the Blake home. Various incidents arise to fan the flame of Helen's jealousy. She threatens to divorce Dick. Finding him in a seemingly compromising position with Alma is the final straw. But Alma's fiance arrives, explains everything satisfactorily, and the Blakes are reconciled.

By GEORGE T. PARDY

THERE'S oceans of fun in this sparkling comedy, which dishes up a variety of martial misadventures mirthful enough to make an owl laugh and sure to amuse the average audience. "Don't Doubt Your Husband" ought to go over big in any house, large or small, and register welcome box office returns.

Director Harry Beaumont has done wonders in the way of getting realistic domestic atmosphere into the film and handling his situations so that one follows the other with delightful smoothness and logical appeal.

Nor is dramatic flavor absent from the plot, for occasionally, in the midst of all the fun, you get a hint of emotional pathos when the jealous little heroine suffers the pangs of suspicion. This is distinctly good art on the part of director and star.

But, after all, it is the comedy that counts and certainly there is no lack of laughing gas in any portion of this production. What makes the film particularly strong in its ability to amuse and interest is the fact that most folks, despite the farcical episodes which bob up here and there, will feel disposed to accept certain portions of the tale as reflections of real life.

The introduction of another couple, Mr. and Mrs. Ruggles, the latter not altogether free from the jealousy complex which troubles Helen Blake, adds spice to the course of events, and a bully climax is attained, as hubby Dick is caught in an apparently compromising position with Alma Lane, but wins triumphant vindication when her fiance appears on the scene.

Helen's awakening to a sense of the fool part she has been playing, and reconciliation with the sorely-tried Dick wind up matters nicely.

Viola Dana is never more at home than when cast in such roles as that of Helen Blake. The tiny star, as vivacious and cute as ever, makes a tremendous hit and is well supported. Alan Forrest scores convincingly as Richard Blake, and Winifred Bryson, as Alma Lane, is prettily alluring and sufficient cause for wife's jealousy.

The photography throughout is pleasing, including some pretty suburban exteriors, with neat long shots, handsome interiors and effective lighting. The close ups of star and leading man are especially good.

This can be exploited as a light, snappy comedy, with realistic domestic atmosphere, quick action and romantic interest. Viola Dana is, of course, your best advertising asset. You can praise this as one of her best pictures and rest assured that your patrons will not go home disappointed. Alan Forrest and Winifred Bryson deserve mention.

HAS ARTISTIC CHARM

'Revelation' Presents Daring Theme With Colorful Atmosphere and Settings

REVELATION. Metro Photoplay. Adapted from Mabel Wagnall's Novel, "The Rosebud of a Thousand Years." Director, George D. Baker. Length, 8,762 Feet.

CAST AND SYNOPSIS

Joline Hofer	.....	Viola Dana
Paul Granville	.....	Monte Blue
Mlle. Brevoort	.....	Marjory Daw
Count de Roche	.....	Lew Cody
Augustin	.....	Edward Connelly
Madonna	.....	Kathleen Key
Mme. Hofer	.....	Ethel Wales
Hofer	.....	George Siegmann
Du Clos	.....	Du Clos
Jean Hofer	.....	Bruce Guerin

Joline, a young mother, leaves her child in a convent. Later she wins fame as a model for Paul Granville, American artist, and is much sought by admirers, including Count de Roche. Joline poses for Paul as The Madonna, behind a legendary rose-bush in a Monastery garden. She is mistaken for the Virgin herself, by a monk. News of the supposed miracle spreads, but Joline, conscience-stricken, confesses the truth to the Prior. She is forgiven, weds Paul and regains her child.

By GEORGE T. PARDY

GEORGE BAKER has directed this picture with good judgment and colorful effect. No expense has been spared in filming the production, which abounds with ornate settings, and considered from a strictly artistic standpoint leaves nothing to be desired.

As regards the story, which embraces a somewhat daring theme, its appeal would seem to be limited to sophisticated audiences.

Also, exhibitors must bear in mind the fact, that, however reverently handled, a picture plot which pivots upon a religious angle may not be well received by some of their patrons. There are those who are sure to object to the idea of a Parisian "daughter of joy" being brought into direct comparison with the Holy Virgin. So, in considering the booking of "Revelation," the average showman must be governed by his knowledge of how prospective patrons will view this issue.

The scenes depicting the life of Montmartre are vividly impressive and a telling contrast is obtained between the various stages of heroine Joline's career, her first appearance as a drab castaway, her evolution as a famous model, and the period of repentance, followed by reformation and domestic bliss.

That the feature possesses the power to fascinate admirers of this type of picture was clearly proved by the enthusiastic reception accorded it recently at the Capitol Theatre, New York.

Viola Dana is a bewitching figure as the vivacious, merry idol of the artists' colony. In her pose of the Madonna she is not quite so convincing. The little star is seen to better advantage in situations capitalizing her cuteness and pretty mannerisms, than when called upon to put over the "heavy" emotional stuff. But her performance on the whole is satisfactory.

Monte Blue plays the hero role of Paul Granville with a keen sense of its dramatic values. Marjory Daw registers as a singularly lovely Mlle. Brevoort and Lew Cody gives a fine performance as the scheming Count de Roche. The support is adequate and the photography throughout of splendid quality.

The cast includes a number of celebrated names, every one of which can be utilized in exploiting the feature. Viola Dana should be played up to the limit, and you can stress the beautiful photography and colorful scenes of life in Montmartre.

OLD STAGE PLAY THRILLS

'One Law for Woman' Exciting Version of Blaney Melodrama

ONE LAW FOR THE WOMAN. Vita-graph Photoplay. Adapted From Stage Play by Charles Blaney. Director, Del Henderson. Length, 5,800 Feet.

CAST AND SYNOPSIS

Ben Martin	.....	Cullen Landis
Polly Barnes	.....	Mildred Harris
Phyllis Dair	.....	Cecil Spooner
Brennan	.....	Stanton Heck
Nellie	.....	Charlotte Stevens
Bartlett	.....	Bertram Grassby
Judge Blake	.....	Otis Harlan

When Ben Martin comes to New York to obtain a mining lease, he is tricked into taking an option instead. He falls in love with Polly Barnes, returns West and strikes it rich in the mine. Brennan, the swindler, then claims possession of the gold mine by virtue of the lease he holds. Polly goes West, vamps Brennan and secures the lease. She and Ben escape from a blasted mine which is flooded and they are wed.

By GEORGE T. PARDY

SCREEN reproductions of Charles Blaney's me-honored stage melodramas have proved quite successful of late and there is every reason to suppose that "One Law for the Woman" will also make a commendable box office showing in localities where this type of picture meets a popular demand.

The settings of this feature are mostly Western, but it differs a whole lot from the conventional Westerner of the silver sheet in plot conception and development, while keeping the action flashing along at top speed, a fact which adds materially to its market values.

Like all the old-time blood and thunder plays, it projects a villain whose villainy is delightfully thorough, and a hero as strenuously heroic as circumstances permit. And the circumstances in this case are such as call for truly prodigious deeds of daring on the part of hero and heroine in order to preserve their lives and annex a fortune.

Also, there is the usual strong comedy relief which Playwright Blaney always utilized to balance the heavy stuff and please his customers, and the humorous episodes work out as well in the picture as on the stage. The great thrill punch is administered in the scene showing the blasting and flooding of the mine, from which hero and heroine escape by the closest kind of a margin.

This is a whopper of a situation, filmed with extraordinary skill, and vibrating with suspense. But for that matter, the entire film is a whirl of exciting action with never an instant's slackening pace, and sympathy piled up sky-high for the gallant engineer and his prospective bride.

Cullen Landis plays the role of Ben Martin with tremendous vigor, wins savage scraps in spectacular style and makes love as a dashing hero should. Mildred Harris is the girl in the case, very charming and resourceful. Cecil Spooner is responsible for most of the successful comedy angles and Stanton Heck as Brennan, the concentrated essence of double-dyed, black villainy. The support is adequate, direction good and excellent photography characterizes the whole production.

Go as far as you like in praising the picture's power to thrill and hold an audience. If your patrons are fond of unadulterated melodrama, throbbing and fiery action, "One Law for the Woman" will surely send them home convinced that they have obtained their money's worth.

Play up the big mine explosion scene and don't forget to mention the fact of the film having been adapted from a Charles Blaney stage success. Cullen Landis, Mildred Harris, Cecil Spooner and Stanton Heck are worth advertising.

SPEED AND LAUGHS IN 'CHANGING HUSBANDS'

Leatrice Joy and ZaSu Pitts Cause
Chuckles in Adaptation of Sat-
evepost Story

CHANGING HUSBANDS. Paramount
Photoplay. Story by Elizabeth Alexander.
Adapted by Sada Cowan and Howard
Higgin. Directors, Frank Urson and Paul
Iribe. Length, 6,799 feet.

CAST AND SYNOPSIS

Gwynne Evans	Leatrice Joy
Eva Graham	
Oliver Evans	Victor Varconi
Bob Hamilton	Raymond Griffith
Mitzi	Julia Faye
Delia	ZaSu Pitts
Mrs. Evans, Sr.	Helen Dunbar
Conrad Bardshaw	William Boyd

Gwynne Evans, a young, stage-struck, society matron, contrives to exchange identities with Eva Graham, a home-loving actress, who is her double in appearance. Complications occur when Gwynne's husband returns unexpectedly and when Eva's lover finds the "new Eva" more acceptable than the real one. The problems of the quartet are solved when the husband and sweetheart exchange girls.

By HERBERT K. CRUIKSHANK

HERE is a picture for hot weather. It's as light as a feather, a comic opera or an Avery Hopwood farce; a laughable comedy with just enough spice to flavor, and sufficient action to carry a very airy story along at a merry pace.

The tale is based on the old theme of close resemblance and exchanged identities. An improbable situation is justified by opportunities for mirth.

There is a great deal of dodging in and out through doors—bedroom and otherwise—by the two girls who are so similar in appearance that they make the Siamese twins look like strangers. But every dodge is good for a laugh—and on warm evenings your patrons would rather laugh than ponder.

The many persons in every community who followed this story in the *Saturday Evening Post* will form a ready-made audience for the picture, and there should be no difficulty in attracting the favorable attention of others with the curiosity provoking title. Incidentally the players themselves are far from being without material personal followings.

In addition to the ludicrous situations in which the film abounds, there is a double touch of pathos in the lives of the two dissatisfied girls, each of whom has what the other wants—both in masculinity and vocation. There is a wild taxi ride and a motor-cycle chase with a series of hair raising skids. Also an abundance of wonderful clothes to adorn the charms of Leatrice Joy.

This popular actress does well in her dual portrayal of characters vitally opposed in taste and inclination. The line of demarcation between the social butterfly and the unsuccessful actress is clearly defined. Victor Varconi is a human husband—disheartened but tolerant. ZaSu Pitts contributes to the gaiety with an excellent picture of Delia, the maid. And Raymond Griffith, as the lovable stage door "John," offers more than his share of both laughs and thrills.

Feature the fact that the picture is an adaptation of the *Saturday Evening Post* story. Play up Leatrice Joy, ZaSu Pitts and Victor Varconi. And don't overlook the opportunities for clever teasers, throwaways and general ads in the Reno-esque title.

Tieup with the local newspaper on contests offering prizes of passes for the best letters from long-married women on how to get along without "changing husbands," or on what kind of a man the girls would pick if they were "changing husbands."

HAS HISTORICAL APPEAL

'Napoleon and Josephine' Depicts
Life, Romance and Downfall of
Emperor

NAPOLEON AND JOSEPHINE. F. B. O. Photoplay. In New England distributed by Pioneer. Authors, G. G. Collingham and W. G. Will. Director, Alexander Butler. Length, 6,591 Feet.

CAST AND SYNOPSIS

Napoleon Bonaparte	Gwyllyn Evans
Marie Louise	Mary Dibley
Josephine	Gertrude McCoy
Stephanie De Beauharnais	Lillian Hall Davis
King of Rome	Myrtle Peters
Marquis de Talleyrand	Jerrald Robertshaw
De Beaumont	Gerald Ames
Grimaud	Tom Reynolds
General Augereau	Robert Lang

Napoleon Bonaparte, Emperor of France, divorces Josephine and weds Marie Louise, Austrian Princess. She bears him a son, but his star declines with the disastrous retreat of his Grand Army from Moscow. He abdicates and is sent to Elba by the Allies, returns to France and raises another army. Josephine, still faithful, saves him from the plotting of the traitorous De Beaumont. Napoleon is defeated at Waterloo and ends his days a prisoner at St. Helena.

By GEORGE T. PARDY

THIS picture possesses a direct appeal for historical students, as well as offering colorful entertainment, with some excellent battle thrills and love romance of pathetic interest, likely to please a majority of movie patrons. It was produced abroad, compares very favorably with the better class of foreign films, and in localities where costume plays are popular should score up respectable box office returns.

While the tragedy of the forsaken Josephine is sufficiently well stressed to develop and hold its sentimental sway, the picture's strength lies mostly in its vividly spectacular side.

Such scenes as the terrible retreat of the Grand Army from Moscow, during the ill-fated Russian campaign which marked the beginning of the end for Napoleon as a world dictator; the disaster to the French artillery in the sunken road at Waterloo, which turned the tide of battle in favor of the British, are filmed with wonderful accuracy of detail and melodramatic power.

Another fine episode is the calming of the fury of the mob by exhibiting the infant King of Rome to the rioters and the incidents dealing with Josephine's discovery and thwarting of the plot formed against her former husband are ingeniously handled and replete with suspense.

Gwyllyn Evans plays the part of Bonaparte, and while no fault can be found with his makeup, which reproduces the short, squat figure and hawk-like features of the Emperor to perfection, not much can be said for his acting. His Napoleon lacks virility, moves in automatic fashion and has little in common with that daring, fiery spirit whose military genius and restless ambition once dominated Europe.

Gertrude McCoy, the Edison star of several years ago, registers as a dignified patient and gracious Josephine. Mary Dibley is an acceptable Marie Louise and Jerrald Robertshaw gives a very fine performance in the role of the scheming Marquis de Talleyrand.

There ought to be little difficulty in enlisting the aid of educational organizations in exploiting this picture. Schools and literary clubs can be approached in connection with the film's historical value, and you should make it a point of emphasizing the fact that Napoleon's career has been followed in faithful outline by the director.

For the rest, stress the picture's spectacular lure, the big battle thrills and its romantic appeal. Veteran movie fans will remember Gertrude McCoy as a star of the old Edison Company. The other players are strangers to the American public.

SENSATIONAL AS A SERIAL

'There's Millions in It,' Wild Melodrama of Varied Thrills

THERE'S MILLIONS IN IT. F. B. O. Photoplay. Author, Roland Pertwee. Director, Dennison Clift. Length, 6,100 Feet.

CAST AND SYNOPSIS

Auriole Craven	Catherine Calvert
Anthony Barraclough	Clive Brook
Richard Altar	Ernest Douglas
Sydney Cranbourne	Edward Dagnell
Hugo Van Deist	Norman Page
Comberstone	Olaf Hytten
Smith	Cameron Carr
Isobel Irish	Irene Norman

Anthony Barraclough has an option on valuable Balkan radium fields. Rival financiers in London plan to seize property. An ally of Barraclough's persuades Richard Altar to impersonate Anthony. Altar is kidnapped by opposition. Returning home in a dirigible, Anthony is attacked, the air-ship catches fire, and he escapes via parachute. Anthony arrives safely in London, defeats his enemies and rewards Altar.

By GEORGE T. PARDY

A PERFECT hurricane of thrills, wildly sensational episodes and whirlwind action combine to make "There's Millions In It" satisfactory screen fare for those whose palates demand melodrama seasoned with pepper sauce, so to speak.

It isn't a picture likely to win favor with what is known to the trade as "high-class" audiences, but it should score well at the box office wherever wild adventure films with a serial flavor are welcome.

As a matter of fact this feature, except that its plot is a little more clearly defined than the average serial offering, bears a strong family resemblance to that particular type of entertainment.

It was produced in England, is fairly well photographed, as regards exteriors; the interiors are not so good and the lighting effects a bit cloudy at times.

The story cannot be taken seriously, but contains so many unexpected complications, unusual twists and hair-breadth escapes from sudden death and moves at such a crackling pace that it amply fulfills its design of supply nerve shocks aplenty and will "get by" in the amusement field on that basis.

The big hit of the production is scored in the scene where the dirigible bursts into flames and the hero reaches mother earth in a parachute. This is remarkably well done and calculated to make the most hard-boiled movie critic applaud a really vivid touch of stark realism. Secondary in thrill values, but mighty effective just the same, is the automobile chase and wreck.

The love interest is dominated by the spectacular element, but there's a satisfying romance with a happy finish between the chap who saves the day for the hero by impersonating him, and Auriole Craven, the latter portrayed very successfully by Catherine Calvert.

Miss Calvert, by the way, is the only one of the cast whose name will appeal to American audiences, as all the other players are British. The work of Clive Brook in the hero role is pleasing and the support as a whole satisfactory.

You can go the limit in stressing the melodramatic strength and vivid coloring of this picture. Tell your patrons it's a bunch of thrills; spread on the burning of the dirigible and parachute escapes.

The title has good possibilities. Mention Catherine Calvert's work as heroine. Many of the fans will recollect her appearing in star roles for American companies.

The Big Little Feature

SENNETT SATIRE ON 'THREE WEEKS'

"Two Weeks and a Half," Mack Sennett's burlesque on Elinor Glynn's "Three Weeks," is now under way at the Sennett Studios. This is the first of the two-reel comedies in which elaborate sets and spectacular scenes will be used.

Ben Turpin will play the role of the fair haired Paul; Madeline Hurlock will be the queen, with Tiny Ward as her manservant. The part of the dissolute king has been cast to Billy Bevan.

Reggie Morris and Edgar Kennedy are in charge of direction assisted by Jack Wagner. F. Richard Jones is supervising the production, the camera work of which is being done by Vernon Walker and Lee Davis.

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ENLARGES LABORATORY

With the current issues, printing of Kinograms, Educational's news reel, is being done at the Evans Laboratories, Inc., Fort Lee, N. J. This is one of the largest individual printing contracts available in the film industry.

Tom Evans, president of the laboratory company, has installed special equipment and organization in his plant, which is one of the largest in the east, to handle the printing with the speed required in the news reel's service to its clients.

ADAPTABLE SHORTS

The value of short subjects for special occasions was demonstrated this week in New York City, at the Rialto Theatre, when the management showed a comedy apropos of the National Democratic Convention, which is in session.

The subject was Will Rogers in "Going to Congress" and the laughter created showed that the delegates appreciated the humor and timeliness of the subject.

Many shorts lend themselves to celebrations of various kinds and the progressive exhibitor will prepare his program ahead for municipal or State events that may be celebrated in his city or vicinity.

'A ROYAL PAIR'

Universal

2 Reels

Jack Earle, Al Alt and Hilliard Karr do the comedy stuff in this Century picture. It is filmed with slapstick and a lot of old ideas but it is nevertheless entertaining.

The story deals with a princess who has been kidnaped and two detectives are brought to the island from the United States. They start out into the mountains and finally find the cave

where the princess is held prisoner by a band of brigands.

There is much swatting with stuffed clubs and considerable strong arm stuff but the bad men are finally overcome and the princess is rescued.

This is a little below the average of Century's two reelers but it will afford pleasant entertainment and is safe booking.

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'JEFFRIES, JR.'

Pathe

1 Reel

Charlie Chase gets up nerve enough to mix leather with James J. Jeffries. Jeff, looking very much as he did when he was the champion of the world, still swings a mean glove and Charlie has a nerve to even put up his "dukes" to the famous Jim.

Charlie's father asks Jim to take his son in hand and make a man of him. Jim does his best and after a year succeeds to a certain extent but Charlie marries and his wife is the boss of the household.

There isn't any plot to this picture but it is amusing. The most important scenes are those showing Jeffries in action.

There is a chance for good advertising in this one. Everyone remembers Jeffries and most of the fight fans will be anxious to get a look at the old war horse. Play up Jeffries' name to the limit.



Do you remember when you were a kid and used to play circus? The gang does some of your old tricks in Pathe's "Jubilo, Jr." The above picture shows them with all the side show freaks assembled. The gang will make personal appearances in the East soon.

'WIDE OPEN SPACES'

Pathe

2 Reels

Stan Laurel makes a bloodthirsty satire of the present day Western pictures and does everything that can be done to spill blood and mess up the surrounding scenery.

Everyone familiar with the average picture of the great open spaces will appreciate this one. The burlesque is well done and Stan Laurel as the two-gun man is fine.

Stan owns a ranch and the bad men stampede his stock and drive him from his home. He obtains a job in a dance hall and is finally called upon to clean up the bad actors. He straps his trusty gun to his belt and starts out to do some plain and fancy shooting and the way he makes the bandits bite the dust is something to behold.

There are many funny situations in this subject and many of the scenes are riots of laughter. The introduction of the horse car in the mining town is worthy of comment. It is so obviously out of place it is amusing.

The final scenes of the picture, in which Stan, unaided, battles the gang on the main street of the town, brings forth action. Gunmen hidden in all parts of the town pour forth a volley of bullets but Stan remains firm and finally is victorious.

This is an entertaining subject and should go well in any program. It has action all the way through and your audience will like it.

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'BODY IN THE BAG'

Pathe

1 Reel

Paul Terry calls upon his characters for superhuman stuff in this cartoon. Two mice fall in love and a bad cat, in love with the lady mouse, hires some thugs to kidnap her. The job is accomplished and the cat takes her in an airplane. The mouse hooks up with a bird and chases the plan but the cat shoots the bird. The hero then takes a canoe and paddles so hard the canoe takes to the air and he overtakes the plane.

He rescues the fair lady and the cat falls from his machine.

This is up to Terry's high standard and is safe booking.

* * *

'SING THEM AGAIN'

Educational

1 Reel

This subject consists of three songs which appear on the screen with appropriate scenes. The words are flashed on the screen with the request that everyone sing.

The songs are "Swanee River," "Come Back to Erin" and "Juanita."

This will make a good filler for your program.



GYM CLASS

No wonder Mack Sennett's bathing girls are known throughout the world. This group shows why Sennett's comedies are in great demand. These comedies are distributed through Pathe.

'PARDON US'

Educational

1 Reel

Although there is no plot to this, it is really a funny subject. The fun takes place in a prison and the characters devise ways and means of escaping from the institution. The methods employed are new and are very interesting.

Cliff Bowes is thrown into jail by mistake but he becomes the leader of the jailbreakers. His keen brain is in action all the time and as a result, he and his fellow prisoners finally escape.

There is considerable slap-stick in this but it is nevertheless an exceptionally good comedy.

You are safe in booking this one.

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'WHY BE JEALOUS?'

Universal

1 Reel

Bert Roach and Alice Howell waste a lot of effort on this comedy. It is slapstick of the worst kind and there is nothing to it except a display of marksmanship, with dishes, by Alice Howell.

Bert Roach should not be made to waste his efforts on a picture of so little value.

There is nothing to recommend this subject. Bert can usually be depended upon to furnish excellent entertainment but in this he has nothing to work with.

'HIS FIRST CAR'

Educational

2 Reels

This picture will especially appeal to that large class of people who have, at one time or another, taken an automobile camping trip. It will also prove amusing to those who contemplate a trip this summer.

The picture was written and directed by Al St. John, who takes the lead. It is a most unusual production and timely enough to prove a winner. It has enough action and humorous situations to be padded into a feature length picture.

It is the story of two families who crowd into a flivver, with camping equipment, and hit the high spots for the great open spaces. Everything that can possibly happen on a trip of this sort come about and each situation is met in a very humorous manner and the laughs are long and frequent.

One of the best scenes of the picture is the storm which takes place soon after the tents are pitched for the night. The high wind flattens the tents and carries away the beds. The efforts of the campers to battle with the elements is exceptionally funny.

Exhibitors should grab this picture and give it big advertising. It will be sure to please your audience. It is excellent.

The Exhibitors Round Table

PAYNE GOES TO NEW YORK

Norton H. Payne, prominent theatre organist of Ottawa, Ontario, has left for New York City where he has secured a lucrative position. Mr. Payne, who is an Associate of the Trinity College of Music, London, England, was organist at the Centre Theatre, Ottawa, owned by Ben Stapleton, for the past six and a half years and was also relief organist at Loew's Ottawa Theatre. For three years he was treasurer of Ottawa Local, 180, American Federation of Musicians, and was on the executive board of that local for two years. Mr. Payne has composed several songs and is also the composer of a musical comedy, "Lady Tatters." He directed the Ottawa Rotary Club's musical show at the Russell Theatre last winter.

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MRS. ELLIOTT DIES

The death occurred at Brockville, Ontario, on June 17, of Annie Kimpton Elliott, wife of Otter Elliott of Toronto, for many years the inspector of theatres for the Ontario Provincial Government, in her 33rd year. The late Mrs. Elliott was born in Ottawa, Ontario, and went to Toronto 13 years ago where she married the former government theatre official who stepped out of office only a few months ago. Burial took place in Ottawa on June 19. The deceased was survived by one child, in addition to her husband who is well known by all exhibitors in Ontario because of his duties in connection with theatre licenses and ticket taxes.

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ENTERTAIN ORPHANS

The youngsters in St. Vincent's orphanage in Albany, played the part of hosts to those along Film Row in Albany one night last week as a means of showing their appreciation for films which have been furnished the orphanage without expense each week during the winter months. The youngsters put up a bang up good show, including a band concert. Some fifty or more from Film Row were present.



Lucky dog to have the undivided attention of Marion Davies, who is appearing in Cosmopolitan's new feature, "Janice Meredith."



J. R. Muir, one of the pioneer exhibitors on the Pacific Coast. He is head of the Dominion Theatre Company, Vancouver, B. C.

FIRE DOES \$5,000 DAMAGE

The Princess Theatre, Ottawa, Ontario, was damaged to the extent of \$5,000 in a fire of unknown origin which started in the theatre is to be repaired and redecorated June 11. The smoke was very heavy and several firemen were overcome. The basement was considerably burned while the whole interior of this bright neighborhood house was injured by the dense smoke. The owner of the Princess is Solomon Coplan and the manager is James Stack. The theatre is to be repaired and redecorated, after which it will be re-opened. No films were damaged.

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NEW ARBITRATION HEAD

From now on, the Arbitration Board, which is a part of the Film Board of Trade in Albany, will not have as its presiding officer, the president of the Film Board, who is and has been an exchange manager. Under rules adopted last week, the three exhibitors on the arbitration board will be permitted to name one of their number as chairman one week, while the three exchange managers on the board will be given a like privilege the next week.

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MORE HOUSES CLOSE

Several more houses closed last week for the summer. The list includes the Antique in Watertown, one of the Robbins chain; the Star, in Ogdensburg, run by Bob Landry, who also has the Strand there, while the Empire in Port Henry, operated by Lew Fisher, went to three days a week, owing to a closing of the blast furnaces there.

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HELP G. A. R.

The Motion picture theatres of Schenectady did themselves proud last week in connection with the state convention of the G. A. R. Not only were the houses elaborately decorated for the occasion, but the "vets" were admitted free at all times.

M'RAE ON HIS OWN

A. R. McRae who has been associated with the Sudekum interests as manager of the Decatur, Alabama houses, is to open an airdrome at Sheffield, Alabama, on June 30, with a seating capacity of 1600, six hundred of which seats will be reserved.

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ORDINANCE VETOED

Atlanta City Council attempted to pass an ordinance requiring theatre managers to keep a S. R. O. sign with letters eighteen inches high posted in the lobby at all times when the seating capacity of the theatre was sold, but Mayor Sims vetoed the measure, declaring that the ordinance would be impossible to enforce in a theatre not having reserved seats, where patrons were continually coming in and going out.

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RE-SEAT THEATRE

The Leland theatre, in Albany, will be completely re-seated between now and Labor Day, on its three floors. Manager Oscar Perrin plans to give his patrons more leg room through re-seating and will also provide better ventilation through the installation of twenty sixteen inch fans.

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THEATRES SHOW IMPROVEMENT

A comparison in receipts during the past month with those of a year ago, reveals the theatres in Albany section are running far ahead of a year ago. In May 1923 there were several extremely hot days and as a result business fell off and never recovered. Few exhibitors are heard complaining these days.

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THEATRE CHANGES

The Eagle theatre at Herington, Kas., has been purchased by W. Mallington and Cy Carson of Iola, Kas., while the Dreamland theatre at Kiowa, Kas., has been purchased by H. Belderstrom of Pratt, Kas. The Strand theatre, Salina, Kas., now is under the control of St. Louis interests.



In Goldwyn's "Recoil" Betty Blythe is called upon for some exceptional dramatic acting. In this picture she appears at her best.

HEADS ATLANTA GUILD

Mrs. Willard C. Patterson has been elected to head the Little Theatre Guild of Atlanta, succeeding Mrs. Earl Sherwood Jackson, one of its founders. Mrs. Patterson was inducted into office last week with appropriate ceremony. She is the wife of Willard Patterson of the Metropolitan theatre and also publisher and owner of the Atlanta "Weekly Film Review," and one of the best known figures in the film life of the Southeast.

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METRO DISTRIBUTOR

Regal Films, Ltd., Toronto has formally announced that it has been made exclusive Canadian distributor for Metro-Goldwyn Pictures. According to the statement by Arthur Cohen, general manager, Regal has secured the contract for a period of years. Goldwyn was handled in Canada for a number of years by Jule and J. J. Allen.

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TOO REAL

Homer C. Jones, manager of the Washington Theatre, at Atoka, Okla., was arrested for lighting two red railroad fuses and firing off a revolver, while exploiting the film "The Midnight Alarm." He had failed to tune in with either the city officials or the fire department before commencing his publicity work.

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HOLD UP

Two armed negroes held up the Lincoln theatre, Kansas City, Sunday night, taking \$125 from Herman S. Gould, manager, who was in the box office. A patron to whom Gould had handed \$4 in change also was robbed. While Gould was complying with the order to "hand over the money" one of the bandits fired twice. Gould was not injured. The bandits escaped. After the robbery, the bandits leaped into a waiting motor car and escaped. They left no clue. Bandits seem to take a delight in relieving the exhibitors of all cash after taxes have been deducted.

CALDARES APPOINTED

George Caldares, well known independent exhibitor of Southern California has been appointed General Manager of the Pacific Southwest Theatres, Inc., operators of a number of theatres in San Diego and Los Angeles.

This organization has just acquired three more theatres in San Bernardino, where last week they took over the holdings of J. G. Knapp, the Temple, the Strand and the Rialto Theatres of that city.

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WATCH YOUR TRAILERS

Several Kansas City exchanges may resort to charging for trailers unless they are returned more promptly by exhibitors in the future. C. A. Schultz, branch manager of the Vitagraph office, said the other day. On one Vitagraph picture recently there were twenty-three trailers issued, Mr. Schultz said, and there is only one left.

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Round Table Briefs

L. L. Dent, Inc., has purchased the Gremlin and Ellanay theatres at El Paso, Texas, and already owns the Rialto and Unique.

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Ray Stinnett and Tom Carraway have purchased the Airdome at Breckenridge, Texas, and will make extensive repairs.

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Jack Elliott has taken over the management of the Kyle Theatre at Breckenridge, Texas.

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W. H. Williams has purchased the Rialto Theatre at Breckenridge, Texas, from Manager Brown.

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C. A. Taylor has purchased the Majestic Theatre at Magnolia, Ark., from Homer Greer.

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The Majestic theatre, Kalama, Wash., operated by Mrs. Ruby Smith, burned down June 10, in a disastrous fire that wiped out an entire business block doing \$150,000 damage.

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The Seattle Coliseum has returned to its old prices of thirty-five and fifty cents, after operating at a quarter for several months. The statement is made that producers contracts compel a minimum admission of 35 cents. Loge seats will be 50 cents plus tax.

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Raymond Jones, publicity director for the Howard Theatre, Atlanta, was called to Topeka, Kansas, last week on account of the illness and death of his father.

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M. W. Smith, of the war department theatres, was in Atlanta the past week booking for Uncle Sam's shows.

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M. E. Forsyth, formerly of the Forsyth Theatre, Union Springs, Alabama, has taken it over again after a year under the management of W. K. Couch.

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R. T. Hill, president of the Cumberland Theatres Company, reports the acquisition of the Edisona Theatre at Harriman, Tenn.

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Walter S. Baldwin of the Baldwin Players, Atlanta Theatre, is ill this week.



Richard Barthelmess and May McAvoy in First National's "Enchanted Cottage" portray a pair of unusual characters who are completely transformed by an unselfish love.

Mr. and Mr. E. J. Sparks are stopping over in Atlanta for several days with Ed Brown, Atlanta representative of the Sparks Florida theatres. Mr. and Mrs. Sparks are enroute to California in their Lincoln sedan.

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George Spidell, purchasing agent for Famous Players-Lasky Corp. was in Atlanta during the past week.

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Manager Fred Brown has installed a Gardiner twelve gold fibre screen in his A-Mus-U theatre at Frederick, Okla.

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The Palace Theatre, at Hobart, Okla., has installed two latest model simplex projection machines.

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S. A. Quinnerly, formerly owner of the Casino Theatre, Greenville, South Carolina, announces that he will spend the summer in California.

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Phelps Sasseen, is off the road for Preferred, attending to his theatre properties at Belton, South Carolina.

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R. P. Higgenbotham, of the Pastime Theatre, Leeds, Alabama, was a visitor on Atlanta's film row the past week.

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Paul Engler, of the Famous Theatre, Birmingham, Alabama, visited Atlanta during the past week.

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R. T. Hill, president of the Cumberland Theatres Company, was in Atlanta the past week purchasing for several of his theatres in Tennessee.

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R. D. Craver's Broadway Theatre, Columbia, S. C., has reopened after being closed for extensive alterations. The theatre is under the personal direction of Al Hicks, formerly of the circuit of theatres controlled by Colonel Henry B. Varner, a veteran publicist who has made a name for himself in the Carolinas.

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Manager Nobles of Jacksonville, N. C., has changed the name of his theatre to Superior Theatre.



Vera Reynolds in an artistic pose in Cecil De Mille's "Feet of Clay" for Paramount. Vera presents an unusual study.

P51824

Projection Hints

By WESLEY TROUT

Projectionists should remember that it is imperatively necessary that the armature of the horizontal type generator set be perfectly level endwise, else it will not "float," and failure to float will more than likely produce grooved bearings and commutator.

After you have run your generator set for about three weeks you should test your set and see that it sets level and if it don't why take some very thin sheets of paper or metal and place same under the low end of your set until it sets perfectly level at all times. Remember that this is very important matter and should be attended to by the projectionist.

Give your generator set very careful attention and it will give you very good results. Keep same clean and plenty of oil in the bearings at all times. Be sure and use a very good grade of oil in the oil wells.

Special Curtain Installation

The Allen Theatre at Akron, Ohio, has just recently completed the installation of new and up-to-date stage equipment. The curtains which have been installed represent the finest curtain and drapery to be found anywhere. They have given the stage the appearance of a legitimate house. The curtain covering the projection screen is of a deep old rose color, while the front curtain is of a very beautiful velour. These two curtains have been hung on the Vallen Noiseless Special Wood Track and oper-

ated by a Vallen Automatic Curtain Machine. These curtains are operated from the projection room of the theatre which gives the projectionist complete control of the curtains by merely pressing a button.

Cleaning Machine After Fire

I have very often been asked what is the best way to clean a projector in case that you may have a fire in same. Burning film always leaves a sticky, brown, gummy substance on the metal parts of your projection machine. This can very easily be cleaned off and dissolved and removed by washing the metal parts with ordinary peroxide of hydrogen, which may be had at any drug store at a very reasonable price.



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all that is in
the picture.*

Pictures in light—these are your stock in trade. The best film in the world is only as good as the light you project through it to the screen. National Projector Carbons produce a light that is steady, brilliant, and gives the film its full value.

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 (Consulting Projection Engineer)
 "The Reliable Theatre Supply Dealer"
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Hal Roach *presents*

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A Feature

An Actual and Consistent Breaker
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"'King of Wild Horses' opened tremendous business Saturday with long lines at box office all day Sunday. Looks like a long run for this one. All Los Angeles critics unanimous in praise of the unusual novelty picture. Entire program 100% Pathe."

(Signed) Fred Miller, Miller Theatre, Los Angeles

"We broke the house record with 'The King of Wild Horses,' and it pleased 100%."

Jefferson Theatre, Springfield, Mo.

"Congratulations on 'The King of Wild Horses.' Even better than 'The Call of the Wild.' Great audience picture and business very good."

E. C. Prinsen, Fond du Lac Theatre Co., Fond du Lac, Wis.

"One of the best subjects I have ever played. It is a knockout, both from the standpoint of the box-office and from the standpoint of pleasing our patrons. Please quote me for a two-day return engagement."

George Herzog, Orpheum Theatre, Manitowoc, Wis.

"This picture is very good and something different. Went over very well here with houses exceptionally big. Had compliments from patrons."

R. V. Baasen, Strand, Minot, S. D.

This Picture is one of the Real Big
Bets of the Year. Play it!

Pathepicture

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The Business Paper of the Motion Picture Industry

For a Cool Clean-up this Summer:
Paramount Pictures

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"Triumph"

GLORIA
SWANSON
IN
"A Society
Scandal"

THOMAS
MEIGHAN
IN
"The Confi-
dence Man"

POLA
NEGRI
IN
"Men"

JAMES
CRUZE'S
"Fighting
Coward"

WILLIAM
DE MILLE'S
"Bedroom
Window"

"TIGER LOVE"

"THE GUILTY
ONE"

"CODE OF
THE SEA"

"BLUFF"

HERBERT
BRENON'S
"Breaking
Point"

and 7 others

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NEW YORK
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607 W. Seventh St.

PITTSBURGH
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ST. LOUIS
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CHICAGO
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CLEVELAND
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BUFFALO
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KANSAS CITY
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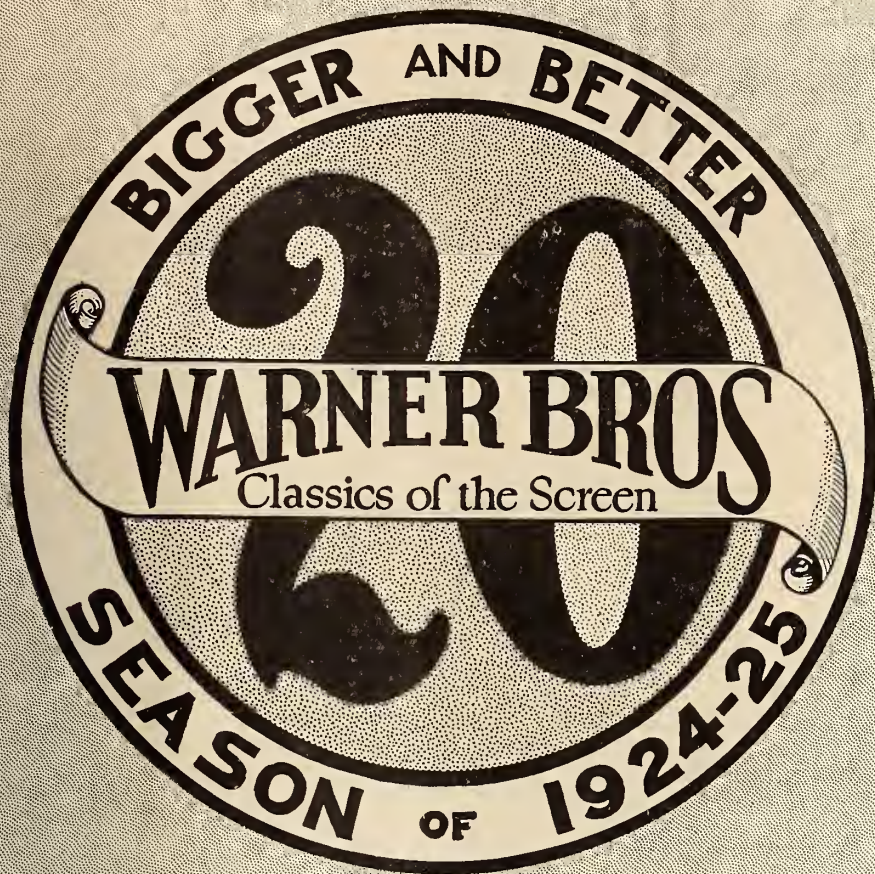
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- 3—"The Age of Innocence"
- 4—"Recompense" (Sequel to "Simon Called Peter")
- 5—"The Dark Swan"
- 6—"The Eleventh Virgin"
- 7—"A Lost Lady"
- 8—"Eve's Lover"
- 9—"This Woman"

- 10 _____
- 11 _____
- 12 _____
- 13 _____
- 14 _____
- 15 _____
- 16 _____
- 17 _____
- 18 _____
- 19 _____
- 20 _____

"THE NARROW STREET"

By EDWIN BATEMAN MORRIS.

There's something in the title, "The Narrow Street," which suggests mystery—and "THE NARROW STREET" is a mystery story, but it must be read or seen on the picture screen to appreciate how delightfully and deliciously Mr. Morris has been able to appeal to the mystery-loving mind without the slightest suggestion of robberies, murders, and all the time-honored devices which are so commonly encountered.

A beautiful girl provides the mystery. Out of a blinding snow storm into the most prosaic life that was ever lived she bursts to set the whole world by the ears—that is, the whole world as represented by a big American business institution and the scores of typical men and women who operate it. And the mystery of her, from the moment she appears until the last foot of film is shown, remains an absolutely sealed book, no matter how smart one may be at solving riddles.

"THE NARROW STREET" provides an exceptional story for an exceptional photoplay. It has two outstanding roles which will live long in the memory of those who appreciate real artistry on the screen—roles which might easily "make" the players to whom they are entrusted were they not already stars of the first rank. Aside from these two leading roles there are many other important parts which will be filled by performers of renown.

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The mischievous favorite in a
high-speed whirl of clean fun that
will make your fans roar their
loudest



Wanda Wiley

in

Six New Releases Now Booking

"Her Fortunate Face"

"Snappy Eyes"

"Miss Fix It"

"Sweet Dreams"

"A Regular Girl"

"Some Tomboy"



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CONSISTENTLY GOOD — RELEASED THRU UNIVERSAL

"WHAT SHALL I DO"

REPRODUCTION OF
SONG COVER



Starring

Dorothy Mackaill

~ offers you an
unprecedented
tie-up with the
most popular
song hit of the
day

IRVING BERLIN'S
Sensational Success
"WHAT'LL I DO"

RIDE IN ON THIS
WAVE OF POPULARITY

Every music dealer in your town is willing and eager to cooperate with you. As soon as you book the picture, the Irving Berlin people will immediately ship free window displays to every song dealer in your town or neighborhood, advertising the song and picture.

BOOK THE PICTURE NOW

~ and cash in on this big free tie-up

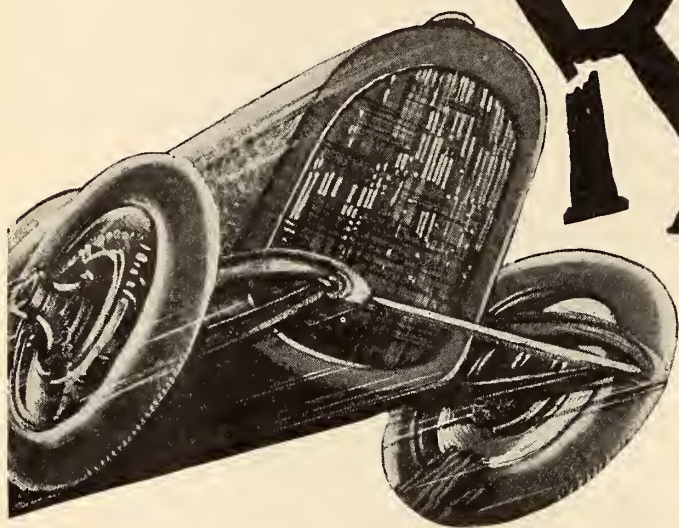
*Dorothy
Mackaill in*
"WHAT SHALL
I DO"

A Frank Woods Production
WITH
JOHN HARRON LOUISE DRESSER
and WILLIAM V. MONG ~

Directed by
JOHN G. ADOLFI

Released by
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Season 1924-1925—Thirty First-Run Pictures
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WM. VOGEL
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What else could it be
but —



"RACING Luck"

*If you're lucky
you'll grab this
laughfest and knock
the heat for a row
of alphabets — A to Z!*

Encore
Pictures



with **Monty Banks**
Helen Ferguson and a
cast of joy-dispensers
presented by Grand-Asher

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What a Wow of a Comedy!



WHEN we have something worth while to sell we must let the public know of it. In our method of "letting the public know," lies the secret of true **EXPLOITATION**. We can't exaggerate. We can't beat on tom-toms. **WE MUST TELL THE TRUTH.**

Ever since my brother, Sol Lesser, and myself entered the industry we have pursued a policy of **TRUTHFUL ADVERTISING, TRUTHFUL PUBLICITY, TRUTHFUL EXPLOITATION**. We have succeeded with Jackie Coogan and Harold Bell Wright. We

now are succeeding with the biggest little star in the world to-day, **BABY PEGGY**. Never before has a star made her real professional bow to the public under better conditions than those surrounding **BABY PEGGY**, whose initial production, based on a great American story, "**CAPTAIN JANUARY**," will be seen at the Mark Strand Theatre, New York, during the week of July 6th, and has been set for big first runs all over the country.

FIFTEEN manufacturers are putting out Baby Peggy Products. We have tie-ups hitherto unknown to the industry. **BABY PEGGY** is a **NATIONAL CHARACTER**. She is a box office attraction par excellence.

Principal Pictures Corporation will, in the Exhibitors Trade Review of July 19th, give a complete outline of its remarkable exploitation campaign on **BABY PEGGY**—a campaign that sets a new mark in motion pictures.

Irving M. Lesser.

Vice President,
Principal Pictures Corporation.

~ the "Ince punch" powerful in this one ~ says New York

from the critics

TIMES: "This production is certainly worthy of anyone's time."

TELEGRAPH: "An excellently directed photoplay with a story full of suspense and romance—far above the average melodrama."

AMERICAN: "I have no hesitancy in advising anyone with the price of a ticket in his pocket to go to the STRAND this week—it is well worth the money."

WORLD: "This film is worth seeing."

Thos. H. Ince
presentation

"THOSE WHO DANCE"

By GEORGE KIBBE TURNER

Adapted by ARTHUR STATTER, Directed by LAMBERT HILLYER
Under the personal supervision of THOMAS H. INCE

With BLANCHE SWEET, BESSIE LOVE
WARNER BAXTER, ROBERT AGNEW
and MATHEW BETZ



A First National Attraction



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The Business Paper of the Motion Picture Industry

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EDDY ECKELS, General Manager
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GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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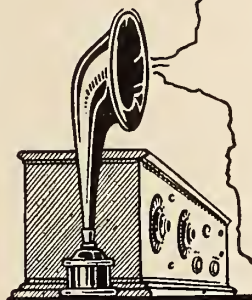
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th
Street, New York,
broadcasting observa-
tions on life in general,
some of which may be
applied particularly to
the industry from which
we all gain what we have
of worldly goods.

Measure not wealth in terms of gold alone. A keen sense of humor will carry you further over life's rough spots, a cheerful disposition will gain you more friends, and a clear conscience bring you nearer to happiness than will great riches.

A king was ill. Magicians said that to be cured he must sleep in the shirt of a happy man. Couriers combed the kingdom in search of one who was really happy. But when they found him he was so poor he didn't own a shirt.

Co-operation is the keynote of Success. The single efforts of one individual will avail little. The master minds of every industry know this. In the National Tie-Up Section you form a partnership with great manufacturers, leading producers, prominent dealers, and EXHIBITORS TRADE REVIEW the most constructive business paper in the motion picture industry.

Thoughts that don't keep us awake nights: If some one flew to a certain height and kept his aeroplane stationery for twelve hours, he'd be right over China.

Thoughts that do: What the new administration will do to our much maligned industry in the way of unnecessary legislation.

The idea of shoving slips of paper into boxes and trying thus to legislate morals has always resulted in more resentment than reform—and always will. You can appeal to the conscience of a people or an industry, but to leave it to legislators to make our morals, as Shakespeare might have said but didn't—is to laugh.

If the other fellow's theatre looks better to you than does your own—think how good YOUR theatre looks to the chap down the street who lost his.

No matter how tough the breaks come they might easily be worse. As "Mrs. Wiggs, of the Cabbage Patch" said: "Ain't you glad you ain't got a hair lip!"

David Wark Griffith says that the motion picture industry is the hope of the world. Conduct yourself and your theatre in a manner that will reflect glory on both. A chain is made of links and is no stronger than the weakest of these. You are a link in the chain of our industry.



The 'Arab'

RAMON NAVARRO and Alice Terry
in a tender scene from "The Arab,"
Rex Ingram's most recent production for
Metro-Goldwyn. The picture was made in
Morocco, and from advance indications will
prove as spectacular as "Scaramouche."

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

'THE NEWS AT A GLANCE

Artclass Pictures Corporation, in answer to suit of Famous Players over "The Ten Commandments," has made a counterclaim of \$250,000 damages and for an accounting.

D. W. Griffith and his company have left for Germany, where they will make some exteriors for his new picture, "Dawn."

Charles Brabin, who has been directing "Ben Hur" in Rome, has returned home and is now under the care of a physician, due to overwork.

The new tax elimination law on 50 cent admissions went into effect at midnight on July 2.

Frank Heller has been elected president of the Indiana M.P.T.O.

It is reported that Henry Ford will enter the film industry, but the flivver expert has not verified the rumor as yet.

New York statistics show that \$6,700,000 is involved in theatre projects for the state according to permits filed in the first four months of 1924.

By a majority of 276, Sterling, Ill., voted in favor of Sunday pictures.

Shortage of water has brought about handicap in Los Angeles studios. They must cut their electric current 25 per cent to economize the power.

Joseph Numan has been appointed receiver for the Delaware T.O.D.C.

Florence Vidor will star in Producers Distributing Corporation's "The Mirage."

Norma Talmadge is recovering from an injury she received when a heavy cable fell, striking her on the head.

Eddie Cline has been selected to direct Jackie Coogan's next picture, "The Rag Man."

Metro-Goldwyn will develop exploitation suitable for small town exhibitors.

The M.P.T.O. of Wisconsin will meet in Milwaukee on August 19 and 20.

Warner Brothers took advantage of the new Transcontinental Mail Service and shipped the print of "Three Children" by plane to New York.

Pat O'Malley has been signed by Sol Lesser to play an important role in "The Mine With the Iron Door."

The Lord's Day Alliance has started an active campaign to close Cleveland picture theatres on Sundays.

Twelve Years Work for Exhibitor Organization

What Empire State Theatre Owners Have Done to Lend Security to Their Investments

THE Motion Picture Theatre Owners of the State of New York, which will hold its 1924 convention in Buffalo July 7 to 11, is rounding out twelve years of active and useful service to the exhibitors of the Empire State.

As a state organization it is one of the oldest in the country. It was formed June 19, 1912, at the Union Square Hotel in New York City.

President M. A. Neff, of the Motion Picture Exhibitors League of America, was the installing officer. The New York City exhibitors joined in a body.

Samuel H. Trigger, president of the local organization, by a vote of theatre owners fairly representative of the state at large, was chosen to lead the new association.

Up-State Representatives

Among the exhibitors in attendance were E. L. Rushton, Canton; Lew Fischer, Catskill; C. Kihlmire, Saratoga; B. E. Cornell, Syracuse; John C. Davis, Saugerties; Miss Ida Mayer, Jamaica; William Gauthier, Gouverneur; Seymour Warner, Kingston; Charles H. Buck, Oneonta; J. A. Colin, Johnstown; K. M. Austin, Buffalo; E. M. Day, Auburn; Sam Suckno, Albany, and R. M. Davidson, Binghamton.

The committee of the city association which arranged the details of the meeting were Treasurer Arthur D. Jacobs, chairman; Harold W. Rosenthal, secretary; G. W. Anson, treasurer; President Trigger, Secretary Sydney Asher,



Charles L. O'Reilly, for two years the head of the Theatre Owners of the state.

Adolph Bauerenfreund, Lewis Rosenthal and William A. Landau.

The officers elected were Samuel H. Trigger, president; Bert M. Cornell, of Syracuse, first vice-president; R. M. Davidson, of Binghamton, second vice-president; Harold W. Rosenthal, of New York, secretary; John C. Davis, of Saugerties, treasurer.

Sydney Asher, of New York, was elected a vice president of the national body. Three delegates were selected to attend the national convention to be held in Chicago, August 13-16. They were Miss Ida Mayer, Jamaica, the first woman exhibitor to become a member of the state branch; A. M. Day, Auburn, and Grant W. Anson, New York.

The session lasted from 11 o'clock in the morning until 5 o'clock in the afternoon.

Mr. Trigger, who called the meeting and presided during the day, said it was the first state convention of exhibitors to be held in New York. He introduced National President Neff, who told of the difficulties he recently had encountered in organizing Ohio.

For the first meeting 500 letters had been sent out, he said. Ten exhibitors attended. Eighteen were present at the second gathering and thirty-five at the third. Then the organization began to grow, he said.

There have been six presidents all told in the dozen years since the installation of Mr. Trigger in 1912. Lee A. Ochs was elected in 1916 and served for two years. He was succeeded by

L. A. Buettner, of Cohoes, who was in the office for two terms.

Sydney S. Cohen was the next executive, being re-elected in 1919 and in 1920. Following him came Charles L. O'Reilly, who remained in the chair for two years, retiring in 1923 upon the election of William Brandt, the present incumbent.

It will be noted that two of the state presidents became the head of the national exhibitor organization — Mr. Ochs and Mr. Cohen, the latter serving four years.

Three Workers

Mr. Ochs at one time just following his election as national president was simultaneously also president of the city and the state body.

The work of the exhibitors of the state divides into two phases: Prior to 1918 and following it. It was just before that year that three men became active in state organization—Sam I. Berman, Sydney S. Cohen and Charles L. O'Reilly.

By many at the time mentioned the trio was often referred to as the triumvirate. The work of the three for the Theatre Owners of the state was so notable that they were the honor guests at a large banquet given by the motion picture industry, William Fox, chairman, at the Waldorf Astoria in June, 1919, in recognition of their achievements.

Following the election of Mr. Trigger as state president he made a trip through the state accompanied by National President Neff. Buffalo, Saratoga,



William Brandt, who for the past year has been president of the state exhibitors.



Sydney S. Cohen, who prior to taking national honors, was president three terms.



Sam I. Berman, for six years executive secretary of the Theatre Owners' body.

toga and Albany joined the new league 100 per cent.

The greatest difficulty encountered by exhibitors throughout the state were with reformers. In New York the License Bureau gave trouble. In the metropolis, however, the bright spot for theatre owners was Mayor Gaynor. When houses were closed for reasons that could not be backed up by the law they were promptly opened by the Mayor.

During the tenure of Mr. Ochs in the president's chair there occurred some sharp tilts with Canon Chase and the Lord's Day Alliance over questions of censorship and Sunday closing. The first year the measures were killed in committee.

The second year the censorship bill was voted out of committee, but it was killed on the floor of the Senate.

Going Into Politics

It was in this year a Harlem Assemblyman refused to display interest in the appeals of the motion picture men. When he was advised that if he continued in his contemptuous attitude it was just possible he might be elected to remain at home for a year he replied: "That is the bunk."

The result proved the advice had been good. The Assemblyman remained at home. He learned there was something in exhibitor organization. A year later he went to the president of the state exhibitors and remarked:

"How about calling quits on our difference of opinion?"

That year he was elected.

Mr. Ochs and his state administration were given notable assistance during the two years in their fights for Sunday opening and against censorship by D. W. Griffith, who made several speeches.

President Ochs at this time took the position that the fight against censorship was one which vitally concerned the producers and distributors. There was disinclination then to accept this

view of the case, but later on there was entire agreement with his contention that it was the battle of the entire industry.

Following the election of Mr. Cohen in New York in June, 1918, a call was issued for a conference of exhibitors in Albany in August. About twenty-five up-state exhibitors responded, and it was decided to make an intensive drive for a Sunday opening measure and to hold a state convention during the winter in Syracuse.

Questionnaires were sent to all candidates, from governor down. Governor Whitman, up for re-election, pointed to his veto of a censorship measure, but declined to comment on Sunday opening. Al Smith, Democratic candidate, was in favor of Sunday opening.

As a result of an examination of the questionnaires it was decided to support those who had returned favorable answers on both measures.

Mr. Smith was elected and gave unstinted credit to the exhibitors for the help they had given him in the campaign. Owing to the influenza epidemic in the fall political meetings could not be held, but the theatres were not affected. As the screens were accessible for those who were friendly to the industry it put the organization in a very strong position.

In the following sessions of the Legislature the censorship bill was abandoned and the Sunday opening measure was passed and signed by the governor.

The disposition of these two bills gave the greatest impetus to organization in the state. One of the results was the passage of the measure placing safeguards about money deposited on account of films.



L. A. Buettner, of Cohoes, third president of the Motion Picture Exhibitors.



Lee A. Ochs, second president, being promoted to head of the national league.

In the spring of 1920, following action taken at the annual convention in Utica in March, conferences were held between the state officers and those of other state bodies throughout the country. The preliminary work dovetailed in with the action taken at the nationwide conference held at Chicago in April, with the result of an adjournment to meet in Cleveland a few weeks later.

Here was born the Motion Picture Theatre Owners of America and Mr. Cohen was elected president.

It was in 1920, too, that the Theatre Owners Chamber of Commerce was organized, its founder, William Brandt, being elected the first president. The chamber, by the way, attended the Cleveland convention in a body.

At the annual session following the state organization changed its official title to that of Motion Picture Theatre Owners of New York.

Sam. I. Berman, who for six years has been in office, said the campaign state body, having served through the administrations of Presidents Cohen, O'Reilly and Brandt, is one of the best informed men in the country on exhibitor organization. For three years before his election to his present office he filled a similar position with the Brooklyn exhibitors, an association which prior to its merging with the Chamber of Commerce did effective work.

When Mr. Berman was asked to indicate what in his opinion had been the more important happenings in exhibitor organization during the six years he has been in office he said the campaign leading to Sunday opening was among the more important. Within a very short period, he said, nearly two-score cities took advantage of the measure

(Continued on page 16)

Old Lady Astor Says



ADOLPHE MENJOU in the Warner subject of "Broadway After Dark," which now has been in circulation for a couple of months with no diminution in popularity, has a role that may be described as one of his best. It is a portrayal of a man about town, as is the usual thing, but in the end he "marries the girl," which is not quite the rule. The picture was shown last week at an airdrome in Brooklyn, and even with abominable projection entertained to the full a large throng.

MR. MENJOU'S influence on the photoplaygoing public, in spite of the cynical roles he is called upon to fill, is bound to be most beneficial. He shows the value of restraint, the tactical advantage that accrues to the man who can smile "when everything goes dead wrong." The picture also provides excellent opportunity for Norma Shearer to show her quality as a player.

COLLEEN MOORE—we were just speaking about opportunity—also is given one in "The Perfect Flapper." Jessie Henderson's story furnishes a flapper vehicle along wholesome lines, which is something of a departure from more recent precedent. And how Miss Moore does rise to the chances that are given her by the author and Director Dillon! If you ask us we will say it is her best to date. Those who saw "Flaming Youth" and have failed to find 100 per cent entertainment in it owe it to themselves to see its successor.

FRANK MAYO in the same picture is given a role something apart from many which he has filled. It is one of straight drama, entirely away from the highly melodramatic. It is a pleasure to record the fact that he splendidly fills it and in a manner that will substantially increase the number of his followers. Sydney Chaplin contributes materially to the entertainment, too. For that matter, it is an excellent cast all the way.

AILEEN PRINGLE, now playing the leading feminine role in Metro's "His Hour," within a few years has emerged from the ranks of the extras to a leading position in the stock company of the organization named. She is said to be in pictures not because she needs the money but because she loves the work. Her husband is a large land owner of Jamaica.

HOPE HAMPTON went out to Bay Ridge, in the suburbs of Brooklyn, on the night of June 30 to officiate as judge of honor at the Park Theatre in selecting the Venus of Bay Ridge. The decision was the termination of a contest open to all the girls of the vicinity and had been under way for six weeks.

KING VIDOR and Jack Gilbert are working together in the Elinor Glyn story of "His Hour," the first as director and the other in the leading role. The team work is none the less effective by reason of the fact that each began his screen work on the side of the fence opposite to that on which he is now operating, Mr. Gilbert having come up through the path of assistant director.

SAM SUCKNO of the Albany Theatre is in luck, according to his own belief. A burglar crashed into his till last week and selected the right time for Mr. Suckno. The visitor departed four dollars richer and presumably a decidedly disappointed man.

HOBART HENLEY is cutting and editing "Free Love," his first production for Metro. The subject was the first to go into production following the recent merger; also it is the first to be completed. Adolphe Menjou, Conrad Nagel and Hedda Hopper are in the cast.

WILLIAM BRUSH is aboard a boat somewhere off Miami, Florida, getting material for Kingsley's "The Water Babies." We don't know the story and it may have no relation to bathing beauties, but it well might have.

SCHINE BROTHERS of Gloversville, N. Y., are reported to be negotiating for the lease of the Barclay Theatre in Schenectady. Extensive alterations are now being made on the premises, which have been closed for a month. It is stated the Schine Circuit, which now includes about twenty houses, will be extended during the year.

WHITMAN BENNETT went to Bellevue Hospital, in New York, last week and shot sequences of "Two Shall Be Born" on the grounds and in the vicinity. As the institution is one of the largest in New York very likely the producer might have made it two dozen as easily. Incidentally a crowd collected which required the services of a large traffic squad to control, with corresponding results that will show on the screen. In the cast of the picture are Jane Novak and Kenneth Harlan.

EARLE W. HAMMONS, president of Educational, is in Los Angeles attending the third national convention of that company. Before his departure Mr. Hammons stated he would announce on his arrival the name of one of the best known comedy stars who will make a series of two-reelers for Educational.

ALEC FRANCIS has been signed by Jesse J. Goldberg, president of Independent, who is now at the coast, to play an important part in support of William Desmond and Helen Holmes. Others who also have been selected for the same company are Grace Cunard and Emily Fitzroy. Mr. Francis is one of the best known character players on the screen. Miss Cunard will be remembered for her daring serial work in other years for Universal.

HANK MANN, comedian, has put aside grease paint and joined the widening ranks of the gag men. He will be situated in the bungalow set apart for that particular crew on the Christie lot. Jack Jevne has been added to the staff to write comedies, and Royce Alton and Robert Hall have rejoined the force. Walter Graham, former writer, has been transferred to the Bobby Vernon Company as director.

MARY O'CONNOR, head of the story department at Paramount's west coast studio, was one of the honor guests and speakers at the banquet given recently by the Los Angeles branch of the Pen Women's League of America to visiting members in Los Angeles as delegates to the biennial convention of the National Federation of Women's Clubs.

PERCY MARMONT has been engaged by Thomas Ince for the lead in "Doctor Nye," which will be made by the latter from the Joseph Lincoln story for First National. While Mr. Marmont will play the role of Doctor Nye, the title of the production probably will be changed before release. The tale is of Cape Cod, the usual Lincoln locale.

JOE WEIL, postcards from Paris under date of June 19 that "Notre Dame de Paris," which is the name in France of "The Hunchback of Notre Dame," has stunned the wiseacre critics of Paris. They marvel, he says, at the reconstruction of the old pile and at Lon Chaney's interpretation. On the day of writing the production was passing into its second month in the French capital.

Loraine Theatre Collapses With Heavy Death Toll

ONE of the worst disasters that has ever visited Ohio came on June 28, when a tornado swept through the Eastern part of the State spreading death and destruction.

Although nearly every town in the Eastern part of the State suffered damage and heavy loss of life Loraine was probably the worst hit, being in the direct path of the storm.

The State Theatre, one of the largest in Loraine, was crowded with a matinee audience when the hurricane struck the city. Those in the building were unaware of the severity of the storm and watched the picture in progress.

Suddenly there was a creaking sound and then a crash as the great building collapsed, burying hundreds of victims, mostly children. Rescue workers

hurried to the scene and succeeded in rescuing many but underneath the mass of brick and twisted iron were the bodies of many victims who were unable to reach the exits.

Workers succeeded in finding 50 bodies and the search was unfinished. It is thought many of the missing persons of the city will be found beneath the debris.

The tornado struck the city with such suddenness the people were entirely unprepared. The crowd in the theatre watched the picture with interest unaware that there was any danger.

The theatre collapsed without warning and gave little opportunity for those near the doors to escape. The list of injured is heavy.

* * *

'TONGUES OF FLAME' FOR MEIGHAN

"TONGUES OF FLAME," the last novel written by the late Peter Clark Macfarlane, whose tragic death in San Francisco recently shocked the literary world, has been purchased by the Famous Players-Lasky Corporation and will be made into a Paramount picture with Thomas Meighan as star.

Behind this announcement, made yesterday, is an interesting story showing that sentiment still exists in business. Mr. Meighan, who enjoys the friendship of a large number of writ-

ing men, had long been an admirer of Mr. Macfarlane and his work.

Immediately after the publication of "Tongues of Flame" a few weeks ago, Mr. Meighan called the book to the attention of Adolph Zukor, President of Famous Players, and suggested that he would like to produce the picture.

The following day Mr. Meighan left for California and shortly after his arrival there took his company up into the Canadian Rockies around Lake Louise to film scenes in his next production, "The Alaskan," by James Oliver Curwood. In the meantime negotiations were entered into for the purchase of the screen rights of "Tongues of Flame." As soon as the transaction was completed Mr. Zukor wired to Mr. Meighan.

* * *

SUNSET PRODUCTIONS SHOW ACTIVITY

WITH the completion of eight J. B. Warner and six Kenneth McDonald features for the Independent market, Anthony J. Xydias, President of Sunset Productions is in New York completing negotiations for the distribution of thirty or more features which he intends producing this year.

The thirty features scheduled for this year is evidence of the Sunset's confidence in the Independent field, being equal to production programs of most of the "old line" companies.

Baby Peggy Here

Child Player Has Busy Week in New York

BABY PEGGY, Principal Pictures star, is visiting in New York on a tour of the country with her parents and is having a regular "whirlwind" of a time. Reaching here from the Coast on the Twentieth Century Limited, she just had opportunity to get to Madison Square Garden and lead the demonstration for Governor Al Smith for President.

The next day she joined the Friars, Lambs and Cheese clubs in welcoming back to Broadway the Six Brown Brothers, saxophonists, and then she was the guest of honor at the Air Meet of the New York National Guard Squadron at Miller Field, Staten Island, presenting a Baby Peggy cup to the winner of the parachute jumping event.

Sunday she attended services on Uncle Sam's Battleship, the Colorado, at the Brooklyn Navy Yard, and afterward she was shown through the Navy Yard by Chaplain Witherspoon.

On Monday she was adopted as the mascot of the U. S. S. Richmond, flagship of the lighter cruiser fleet of the Navy. She had luncheon with the Mayor and officers of the fleet.

Tuesday Peggy motored to Garden City to post some letters at the Air Mail flying field when the new transcontinental flying service was inaugurated. The next day she entertained more than 100 guests at luncheon in the Grand Ball Room of the Hotel Astor, the occasion being her mother's birthday.



David Warfield bids his old friend Marcus Loew good bye just before the latter sailed for an extended European business trip.



Ramon Novarro and Alice Terry, Metro-Goldwyn stars, demonstrate on shipboard the right way to say good bye in the films.

Griffith Sails

Dempster and Hamilton Will Lead Cast in 'The Dawn'

D. W. GRIFFITH left with his players and staff on the steamship *George Washington* July 4, sailing for Germany to take exterior scenes for his next production. Later he expects to go to England for other scenes.

The story has been prepared by Geoffrey Moss, most popular of the later English writers, who is now having a great vogue abroad. It is an original work known under the working title "The Dawn."

Mr. Griffith plans to introduce an international cast of players recruiting from the Moscow Art Theatre Company, and German, Italian, English and American talent.

The Italian will be represented by Frank Puglia, the young actor whom Griffith found in Mme. Guglia's company in a little downtown theatre several years ago. He now accepts Puglia as one of the ablest of the younger motion picture actors.

Miss Carol Dempster, who has played many important roles in Griffith pictures, and Neil Hamilton, the new leading man, will head the company. Griffith has publicly described Hamilton as "having as great possibilities as any young actor in motion pictures."

This is Griffith's first motion picture venture abroad since he made the war scenes for "Hearts of the World." In the new picture, he hopes to introduce pantomimic effects new to the screen, as he believes the motion picture public has been awakened to more subtle effects.

The company will be abroad about six weeks.

* * *

STURM GOES TO DETROIT

Lester, Sturm, formerly manager of the Goldwyn-Cosmopolitan exchange in Pittsburgh, has been appointed manager of the Metro-Goldwyn office in Detroit. Announcement of Mr. Sturm's appointment is made this week by W. E. Atkinson, general manager of Metro-Goldwyn.

Mr. Sturm is popular all through the Detroit territory and is known as showman as far as the coast having been branch manager for one of the companies in Los Angeles and before that in Chicago.

* * *

SUMMER BOOKINGS

Bookings on "Tea With a Kick," produced by Victor Hugo Halperin, have increased at an astonishing rate for the months of July and August, reports Associated Exhibitors.

EASTMAN MAKES HUGE GIFT TO EMPLOYEES

In recognition for faithful services, George Eastman, kodak manufacturer of Rochester, has turned over 100,000 shares of stock to about 6,000 of his oldest employees. The gift was for recognition of service but another block of stock was laid aside for the newer members of the organization.

The announcement of the gift was made in 1919 and was at that time valued at \$11,000,000 but since that time the value has increased to nearly \$21,000,000.

Two years or more of service up to January 1, 1918, qualifies employees to share in the gift.

About 15,000 employees figured in the thirteenth annual wage dividend declared by the company amounting to \$2,500,000.



Theodore Roberts, the Grand Old Man of the Films, has recuperated from his recent illness enough to take an active interest in Famous Players' latest picture.

NATIONWIDE CONVENTION FOR F. B. O.

Mayor William E. Dever, Chicago, extended a message of welcome to the Film Booking Offices sales executives gathered there to attend the three-day conference of exchange managers.

The convention was opened by Mr. Berman and was the first nationwide F. B. O. meeting of its kind.

Addresses were made by Lee Marcus, assistant to General Manager of Exchanges; Harry M. Berman; Nat Rothstein and the five division managers, Art Schmidt, Cleve Adams, E. J. Smith, Max Weisfeldt and Claude Penrod. Messages were read from Major H. C. S. Thomson, director general, and Vice President J. I. Schnitzer, who were at the coast studios.

SELZNICK ANNOUNCES RELEASES

The following release dates have been set by the Selznick Distributing Corporation:

June 30—"Love of Women," a Whitman Bennett Production, featuring Helene Chadwick, Montagu Love, Mary Thurman and Maurice Costello.

July 1—"Sauce for the Goose," a two-reel featurette, with Constance Talmadge and Harrison Ford.

July 1—"Horse Play," a one-reel Col. Heeza Liar Cartoon, made by Bray Productions.

July 1—"The Box-car Limited," a two-reel Jimmy Aubrey comedy.

July 1—"Broadway to Hollywood," one-reel snapshots, second in the Screen Almanac series.

August 1—"Broadway to Hollywood," one-reel snapshots, second in the Screen Almanac series.

August 1—"A Pair of Silk Stockings," a two-reel featurette, with Constance Talmadge and Harrison Ford.

August 1—"Cave Man," Col. Heeza Liar Cartoon.

August 1—"Among the Girls," one-reel Screen Almanac, No. 3.

August 1—"The Trail of the North Wind," first of the series of Nell Shipman two-reel outdoor dramas.

* * *

WOMEN'S PROGRESS IN PICTUREMAKING

Women's opportunity in motion pictures is strikingly illustrated by the fact that two of the latest Selznick releases, "Pagan Passions" and "Flapper Wives," were the product, practically from first to last, of women.

Grace Sanderson Michie first wrote the script of "Pagan Passions," helped finance the production, cast the play, and directed and supervised the entire production. Then she out and titled it, and is putting it through distribution.

Jane Murfin did a similar job with "Flapper Wives." She wrote it, first as a stage play, then adapted it for the screen, arranged the preliminaries of production, including financing and casting, actually took a hand in the detail of studio work, helped direct, and then titled and edited the picture. She will probably do just as many things for it when it is given a legitimate Broadway production.

* * *

PATHE SPEED

Pathe News has added to its already extensive list of brilliant achievements in the field of screen journalism another record of the utmost importance. With the arrival of Lieut. Maughan, operating a U. S. Army aeroplane, in San Francisco at 9:28 p. m., on Monday, June 23, the same news reel had reached the Western boundaries of the nation that was appearing on the screens of the leading Broadway theatres in New York City.

EVERYBODY WILL BE THERE!

*Combine Business With Pleasure by
Spending Your Vacation at the*

**CONVENTION OF THE MOTION PICTURE
THEATRE OWNERS OF NEW YORK STATE**

**HOTEL STATLER
BUFFALO, NEW YORK
JULY 7th TO 11th**

ALL ABOARD FOR THE BEST TIME OF YOUR LIFE

**AN ENERGETIC COMMITTEE HAS ARRANGED FOR
YOUR ENTERTAINMENT THE FOLLOWING:**

A Trip to Niagara Falls

A Trip Through Niagara Falls Power Houses

A Trip on Lake Erie, With a Clam Bake at Windsor Beach

A Trip to the Fort Erie Race Track

An Elaborate Banquet and Ball

*A Sight Seeing Trip Through Buffalo Under the Auspices
of the Mayor*

Dinner at the Hotel Clifton, Canada

Lunch at the Wurlitzer Plant, North Tonawanda, N. Y.

**MAKE THIS THE MOST PLEASANT VACATION
YOU HAVE EVER SPENT**

**1925 Equipment and Accessories Will be Exhibited
by All the Leading Manufacturers**

TWELVE YEARS' WORK FOR EXHIBITORS

(Continued from page 11)

passed by the state legislature and permitted Sunday showings.

Among other highlights Mr. Berman enumerated:

Initiation of the campaign for a reduction of liability insurance from 22 cents to 12.

Adoption of a uniform contract agreement with the distributors.

Prevention for a number of years of the enactment of any censorship laws in the state.

Campaign for the elimination of the deposit system evils.

Declaration during the war that the motion picture business was an essential industry.

Elimination of the threatened state taxation on theatres.

Work of Senator James J. Walker for the theatre owners of the state, which had been of inestimable benefit.

"Best of all," said Mr. Berman, "when President Brandt calls the convention to order next week he will preside over a harmonious and united body representing all of the theatre owners of the state. That means the western unit will be with the organization."

* * *

THREE MORE FRANCHISES FOR PRINCIPAL

Three new franchise holders to handle the Baby Peggy and Harold Bell Wright Principal Pictures Master Productions were announced this week

by Irving M. Lesser vice-president of Principal. These are:

Second National Pictures of Illinois, controlled by Baliban and Katz, Chicago.

The Milwaukee Film Company, of Wisconsin, controlled by Thomas Saxe.

The H. Lieber Company, of Indianapolis, controlled by Robert Lieber.

These three territories practically close Principal's new territorial franchise distribution plan for Baby Peggy in "Captain January" and "Helen's Babies," Harold Bell Wright's "The Mine With the Iron Door," and the succeeding Wright story, which probably will be "The Recreation of Bryan Kent."

* * *

FOURTEEN BEAUTIES IN PATHESERIAL

Fourteen of the most beautiful girls in New York, chosen from hundreds of contestants, will appear in the forthcoming Patheserial "Into the Net," Police Commissioner Enright's remarkable screen chapter story, which is seen to be released under the Pathe banner.

Since the announcement that New York's police chief had written a motion picture serial story bookings on the production, "sight unseen," have literally swamped the home office of Pathe Exchange.

The plot of the story is woven around the disappearance of a number of young heiresses who have been kidnapped and held for ransom by a well organized band of kidnappers.

PATHE USES PLANES ON CONVENTION FILM

Within a few hours after the formal opening of the National Convention at Madison Square Garden, New York, Pathe's motion picture views of the big conclave were being exhibited in Boston, Philadelphia, Albany, New Haven, Washington and other important centers, and while the pictures were en route to distant points by special aeroplane New York City audiences were viewing the film at the matinee performances in the Broadway houses.

The convention was called to order at 12:43 p. m. Less than two hours later Pathe's special aeroplanes bearing the prints and negatives of the big gathering were on their way.

* * *

SHALLENBERGER IN WEST

W. E. Shallenberger has arrived at Hollywood, and with Ben Wilson is settling the final details of several Big Arrow Specials as well as the new Arrow Chapter-play to succeed "Days of '49." While names, casts, etc., have been pretty well settled, the expert eye of Dr. Shallenberger is necessary before shooting begins.

The first feature starring Yakima Canutt, world's champion cowboy, is finished and the Doctor wired the home office it was a sure-fire box office hit.

* * *

PLAYS COLLEGE STUFF

Now that Jack Pickford has accomplished "The End of the World" he announces he will take a fling at college life. His next picture, the casting of which is under way, is to be built against a background of college life and society. It will be filmed from John Peter Toohey's magazine story, "Her Son," the rights for which Tom J. Geraghty recently purchased.

* * *

INCE SIGNS VIDOR

Thomas H. Ince is about ready to begin production on the Kathleen Norris story, "Christine of the Hungry Heart," work on which was delayed because of his inability to obtain at the time the services of the actress he wished to portray the leading character. Florence Vidor has been engaged for the part and she will soon be free to begin work. The picture will be the first of the producer's six productions for First National release.

* * *

SIGNS PEGGY O'DARE

Jesse J. Goldberg, president of Independent Pictures Corporation, wired his New York office that contract was entered into with Peggy O'Dare to appear opposite Bill Cody in the series of stunt westerns now being produced by Mr. Goldberg at his West Coast studios.



EAST COAST FILMS
(INCORPORATED)

C. C. BURR, Managing Director

Sales Office:

135 West 44th St., N. Y. C.

Sees Bigger Films

Burr Says Independents Will Have to Meet Competition

WITH the national distributors lining up full programs of unusually big productions for fall release, and the contemplated big business expected after the summer spell, C. C. Burr, managing director of East Coast Films, which is now producing "The Speed Spook" with Johnny Hines, is of the opinion that independent attractions will of necessity have to be bigger, better, and greater in scope than they have been if they are to compete successfully with the big pictures planned for fall release by the national releasing organizations.

With this in mind and with the further thought of supplying Johnny Hines with a vehicle that will be even greater than his "Burn 'Em Up Barnes," "Sure Fire Flint" and "Conductor 1492," Producer Burr is absolutely convinced that in "The Speed Spook" he has given Hines the best working script he has yet had since his entrance into feature length production.

According to both Hines and Burr, the plot of "The Speed Spook" is really unusual and unique. That statement is made despite the fact that probably hundreds of pictures have had the same label attached to its billing yet in the end proved anything but unusual and unique.

The ingenious thrills in "The Speed Spook" really entitle the production to this appellation, since specially prepared and constructed mechanisms have been built adequately to portray the continuity of the story.

* * *

'COVERED WAGON' IS HIT ON SECOND RUN

Playing its second engagement in Los Angeles, where it ran for more than seven months to a West Coast record at the Hollywood Egyptian Theatre, James Cruze's Paramount production, "The Covered Wagon," last week did the biggest business of the last six months at Grauman's Million Dollar Theatre.

* * *

GAY WEEK AT STUDIO OF PARAMOUNT

Paramount's Long Island studio too's on an atmosphere of extreme gayety all last week, with the shooting of the marriage scene in the Rudolph Valentino picture, "A Sainted Devil," and the dancing of the Argentine tango by the star before the camera.

Valentino, as the bridegroom, wore an elaborate costume of velvet knee breeches and jacket trimmed with silver braid, while the bride (Helen D'Algy) wore a silver-colored dress

richly trimmed with lace. Miss D'Algy's costume also included an enormous comb from which hung several yards of lace. This lace also served as a veil.

The marriage ceremony itself was a picturesque affair, the conclusion of which was the covering of the young couple with an enormous lace veil as they knelt before the altar.

* * *

CAREWE NAMES CAST FOR 'MADONNA'

Director Edwin Carewe's cast for his new production for First National release, "Madonna of the Streets," from W. B. Maxwell's novel, "The Ragged Messenger," is going to be one of the most truly remarkable in the entire list of new First National releases.

In addition to Nazimova and Milton Sills, who will act the leads, the cast includes Claude Gillingwater, who has achieved a striking success in film character roles since deserting the stage two seasons ago; Wallace Beery, who scored one of the biggest hits in Frank Lloyd's production of "The Sea Hawk," Courtenay Foote, Herbert Prior, Mary Beth Carter, Vivien Oakland, Rosa Gore and John T. Murray.

Mr. Carewe is quite frank in stating that he is out to make his masterpiece out of this production. The story cannot be surpassed for power and pure drama, he believes, and the sets which have already been built are reported from the studios to be among the most beautiful that have ever been seen in picture making.

Nazimova is delighted at her return to the screen and enlivens the entire production staff by her happiness and gaiety.

Universal Wins

Gets Verdict Affecting All Title Manufacturers

THROUGH a decision just handed down by Judge Learned Hand in the Federal District Court in New York, George Lane, of Palisades, N. J., manager of the motion picture title department of the Universal Film Company, wins a victory affecting every motion picture manufacturer in the country.

This decision restrains the Craftsmen Film Laboratories, Inc., from infringing what is known as the Lane process for making picture titles quickly, cheaply and with sharply defined white lettering on a dead background. The Universal is a licensee under the Lane patent.

The case is a perfect example of how a leading industry is revolutionized and hundreds of thousands of dollars saved annually through using an old and simple idea in a new way.

In making titles Mr. Lane used for years the prevailing method, the first step of which was to paint or print white letters on a black background. He found, however, that when developed the background as likely as not, was blue black, brown or some other off shade. Then, too, if his camera was a little out of focus his letters were not clear cut.

* * *

C. B. C. CONTRACT

Joe Brandt, president of C. B. C., announces the closing of a contract with Certified Screen Attractions for the showing of their forthcoming Columbia Productions in New England States.



Harry Carey shows his stuff in Hodkinson's "The Lightning Rider." Harry appears to be able to ride anything. In the above scene he refuses to be unceremoniously hauled from a truck.



Conway Tearle, First National star, entertained at his home in Hollywood and had as his guests many of the celebrities of the screen. How many of them can you identify?

Units Are Waiting Two Groups Undecided Which Body to Join

ALTHOUGH no official notification of the meeting has been received at Kansas City yet, developments at the August gathering of the Allied State Organizations in Kansas City will determine whether or not two additional exhibitor bodies will become affiliated with the Allied body. Formal acceptance of the invitation of President R. R. Biechle of the M.P.T.O. Kansas for the Allied State Organizations to hold the next meeting in Kansas City has not yet been received.

The exhibitor bodies whose affiliations now are hanging in the balance are the Kansas City M.P.T.O.A., and the M. P. T. O. Western Missouri. Complete reorganization of the latter body has not yet been completed, although the work is well under way and probably will be completed before the proposed meeting in August.

Should the policy of the A.S.O., outlined at the Kansas City meeting, harmonize with the sentiments of the two previously named organizations, there probably will be no hesitancy in affiliation, according to A. M. Eisner, president of the Kansas City M.P.T.O.

"I believe there eventually will be only one national organization," Mr. Eisner said. "If organization among exhibitors is to be successful there cannot be more than one such body. I am confident that it will be only a matter of time until one of these national organizations will merge with the other. Whether the Kansas City association and the Western Missouri organization comes merged with a national body through previous affiliation with the

A.S.O. or the present M.P.T.O.A. depends upon the policies—definite policies and not promises—to be outlined by the respective organizations. We will await with much interest the developments of the meeting in Kansas City."

* * *

SIGN PETE MORRISON

The Goodman-Sheldon Productions has signed Pete Morrison, formerly featured by Universal, for a series of six five-reel westerns. The series is to be distributed by the New-Cal Distributors, headed by William Steiner. The third of the series has been completed.

Forrest Sheldon is directing and writing the stories.

HAL ROACH ON LONG YACHTING TRIP

Hal E. Roach, prominent Pathe producer, and Mrs. Roach will be hosts this summer on one of the longest cruises ever made by a private craft from Los Angeles harbor when they sail to Alaska and back on their luxurious yacht, "The Gypsy," accompanied by Mr. and Mrs. Dwight Whiting and Joe Amestoy. "The Gypsy" has already left the California Yacht Club at the harbor and is en route to Seattle, to which point Mr. and Mrs. Roach and their guests will journey by train. They will embark at the Seattle Yacht Club.

* * *

KEEN CONTEST

With the contest on "Three Miles Out" entering the three-quarters stretch Associated Exhibitors' managers are stepping on the gas full speed, each determined that he is going to be the winner of the magnificent house which is offered as grand prize.

The award is on the basis of the greatest percent of collections against the established territorial quota. New York is still holding on to first place, but Buffalo and Denver are making rapid progress with Newark and Seattle right on their heels.

* * *

ROGERS ON COAST

Bogart Rogers, the general manager of Douglas MacLean Productions, has left New York to return to Los Angeles, to go immediately into preparations for the MacLean vehicle to follow "Never Say Die," which Associated Exhibitors have scheduled as the opening production for the coming fall campaign.



Lois Wilson, Paramount star, is shown in the garden of her Hollywood home prior to sailing for England where she will rest after a strenuous season in motion pictures.

Plan Big Doings

State Convention to Work for 100 Per Cent Unit

GOVERNOR ALFRED E. SMITH will be invited to address the Buffalo convention and the following are expected also to make addresses: Congressman Clarence MacGregor, Will H. Hays, Senator "Jimmy" Walker, Senator James Wadsworth, Mayor Frank X. Schwab and the Buffalo city commissioners James Mead and Congressman S. Wallace Dempsey.

J. H. Michael, chairman of the executive committee and head of the committee on arrangements for the convention, declares the New York state organization is at all times ready for a real national organization and is also willing to work with the independent states with a view to forming such a body.

To accomplish a real national organization of affiliated states, says Mr. Michael, it must be worked out along new lines, the principal point being that it must be headed by the biggest man in the United States to fill the job and at a salary commensurate with his ability and the demands of the position.

This man cannot be an exhibitor, a producer or a distributor, nor have financial interest of any nature in the picture industry, he declared. It will be the principal business of the Buffalo convention to build up the New York state organization to 100 per cent membership.

When this is accomplished New York will be ready to talk national organization, says Mr. Michael, to anybody.

At a meeting of the Buffalo arrangements committee in the Lafayette Square Theatre, Buffalo, Friday, June 27, final plans were made for the reception and entertainment of delegates to the convention which will open Monday evening, July 7, with a meeting of the executive committee in the Hotel Statler, which will be the scene of all the subsequent meetings.

The convention bureau of the Hotel Statler announces that reservations are coming in rapidly. Sam Suckno of Al-

bany, who operates the Albany, Regent, Delaware and Arbor theatres in the Capital City, has reserved for himself, family and friends an entire floor in the big hostelry.

Parlor F. in the Statler will be elabo-



Corinne Griffith appears in First National's "Single Wives" as a young bride. Corinne, herself, became the bride of Walter Morosco only a few weeks ago.

ately decorated for use of accessory and mechanical exhibits.

Buffalo exhibitors are back of the big meeting 100 per cent. There is only one organization in the Queen City of the Lakes now, and that is the western New York branch of the state body.

An unusually large number of important business matters will be taken up at the convention and every exhibitor is urged to attend the meeting.

M. Slotin, in co-operation with the combined theatrical interests, is staging a big midnight frolic in the Lafayette Square theatre, Tuesday evening at 11 o'clock, with a luncheon to be served on the stage following the entertainment.

CHICAGO TO HOLD GOLF TOURNAMENT

Spurred by reports of the great success achieved by the Eastern film golf tournament, and determined not to be outdone by their brethren of the Atlantic Coast, motion picture men of Chicago and nearby territory have completed arrangements for the First Annual Midwest Film Golf Tournament which will be held at Olympia Fields Country Club, Olympia Fields, Ill., a few miles south of Chicago, on Tuesday, July 29.

Exhibitors, exchangemen and others connected with the industry in the central west are invited to attend and participate in this event.

The committee in charge is composed of R. C. Seery, chairman; John J. Jones, Floyd Brockell, Martin Quigley and L. H. Mason. Nothing has been left undone to make the affair a huge success. In brief, the program will include golf in the morning and afternoon.

At noon a buffet luncheon will be served. A big get-together dinner will be held in the evening, at which the prizes will be distributed and a number of surprise stunts sprung on the crowd.

It is the desire of the committee to invite everyone to attend, who is interested in golf and request that any film man or exhibitor who would like to play, send in his name to L. H. Mason, chairman of the invitation committee, Motion Picture News.

The entry fee will be \$10 for players, which includes green fees, luncheon and dinner, and \$5 for non-players, which includes luncheon and dinner. L. H. Mason, 752 South Wabash Avenue, Chicago, chairman of invitation committee, will supply particulars.

* * *

LEVEE SIGNS VALLI

M. C. Levee last week signed the first member of the cast for "Barriers of Love," his next picturization, when he obtained the services of Virginia Valli to play the feminine lead in the adaptation of Olive Wadsley's novel, "Belonging."

This will mark Miss Valli's initial appearance under the First National banner, made possible through the courtesy of Universal.

* * *

MAYER NAMES CAST

John Gilbert, Norma Shearer, Ford Sterling, Tully Marshall and Paulette Goddard have been engaged for the Metro-Goldwyn-Mayer picturization of Andreyev's play, "He Who Gets Slapped" according to an announcement from Louis B. Mayer, vice-president in charge of production. As was announced recently Lon Chaney will play the title role in this production and Victor Seastrom will direct.



Lois Wilson, Patsy Ruth Miller and Viola Dana are giving some good advice to Glen Hunter, Famous star.



There are many unusual situations in Selznick's "Flapper Wives." The above is a scene from the production which has been recently released and has proven a winner.

LOIS WILSON GOING TO LONDON FOR FAMOUS

Lois Wilson, featured player in Paramount pictures, left Los Angeles Sunday enroute to London, where she will represent the Paramount organization and Hollywood film land at the Cinematograph Garden Party to be held the third week in July in connection with the British Empire Exposition at Wembley.

Miss Wilson will sail from New York July 12 and will arrive in London the day before the opening of the garden party to which representatives of every branch of the cinema have been invited.

Jesse L. Lasky, first vice-president of Paramount, in charge of production, who is now in England, will meet Miss Wilson in London and present her at the official gathering.

* * *

'BANDOLERO' FINISHED

Rodney Hickok, who assisted Tom Terriss in the direction of "The Bandolero," returned to New York last week from Spain bringing with him a print of the production which Metro-Goldwyn will release this fall. Kenée Adoree, who plays the leading feminine role in the picture, returned on the same boat.

Mr. and Mrs. Terriss will remain abroad several weeks longer, touring Central Europe. Pedro De Cordoba, Dorothy Ruth and Gustave Von Seyfertitz, who play the leading roles in the picture are expected back this week.

* * *

COMPLETING CAST

Kathlyn Williams and Louise Dresser are the latest additions to the cast of James Cruze's forthcoming Paramount production, "The Cafe of Fallen Angels," on which the producer of "The

Covered Wagon" will start in the near future.

Virginia Lee Corbin, former child actress, will make her debut in an adult role in this production. With the selection of the two leading masculine players the cast of this adaptation by Walter Woods and Anthony Coldeway of a novel by Le Roy Scott will be complete.

* * *

WAS BRAFF SORE?

Motion pictures failed to compete with an Italian celebration held in Albany last week, with the result that Joe Braff, operating the Lyric, and depending to a large extent upon the Italian patronage, took in exactly twelve dollars for the evening show.

INCE PRAISES CHARLES RAY PICTURE

Thomas H. Ince describes the first of the new Charles Ray series being made under his auspices in terms of utmost significance to every showman in the country.

"If this one doesn't chalk up 100 per cent and bring cheers from everyone in the business as well as the public, then I am no judge of a screen classic," declares Ince with regards to the new Charles Ray feature, "Dynamite Smith," which will be released by Pathe early in the fall.

"I am convinced that without the shadow of doubt this is going to be the picture of the year," writes Mr. Ince. "I am completely sold on the production. It is in a class by itself. This time we have found a story so ideally suited to the star's special talents that I predict Charles Ray will kick a new high goal when 'Dynamite Smith' reaches the public."

* * *

CORINNE GRIFFITH IS VISITING NEW YORK

Corinne Griffith, First National star, arrived in New York City on Thursday of last week, accompanied by her husband, Walter Morosco, son of Oliver Morosco, the theatrical producer, to whom she was married two months ago in California. She boarded a train for New York immediately after the final "shots" of her new picture, "Single Wives," and will remain here for two weeks, shopping for new gowns for her next two productions for First National, seeing some of the new plays and attending the Democratic National Convention.



William Fairbanks and Eva Novak in C. B. C.'s "The Battling Fool" figure in many thrilling scenes. The one shown is an example of what may be found in this picture.

SHIELD APPOINTED

Claud Saunders, director of exploitation, Famous Players-Lasky Corporation, has appointed Corbin Shield exploitation representative for the New York and Albany Paramount exchanges. The transfer of Gavin C. Hawn from Atlanta to Cleveland is also announced.

Mr. Shield has had years of experience in the theatrical and motion picture exploitation fields. He was formerly exploitation director for Tom Moore's Washington theatres and previously had acted in similar capacity for the Jake Wells circuit.

* * *

'GREED' BEING EDITED

Erich Von Stroheim is still busy—almost day and night—in editing and cutting "Greed" down to the conventional size, about ten reels, from the many thousands feet of film he photographed in and about San Francisco and in Death Valley in southern California near the Nevada border.

It is now over a year since he began production, and it will be several months more before the job is completed to his satisfaction and permits Metro-Goldwyn to release it.

* * *

TO DIRECT NEGRI

Ernst Lubitsch will start production work on his Paramount picture, "Forbidden Paradise," starring Pola Negri, at the Lasky studio July 14, according to an announcement from the West Coast. Lubitsch has been loaned to Paramount by Warner Brothers for this picture.

Agnes Christine Johnston is at work preparing the screen play of "Forbidden Paradise." No selections have so far been made for the supporting cast.

* * *

COMPLETE INTERIORS

News comes from Associated Exhibitors that Howard Estabrook is rapidly bringing his first production, "The Price of a Party" to completion. The interiors, including a big cabaret scene working at full swing, were completed last week.

The picture has been set for release the latter part of August. The photoplay is a screen adaptation of William MacHarg's magazine story of the same name.

* * *

WEIGHT GOES WEST

F. Harmon Weight has just finished cutting his last picture in which he directed Betty Compson, and has started for Hollywood to begin the work of directing "Hard Cash," the working title of the first picture that Associated Arts Corporation is to make for F.B.O.



This assembly of Metro players are trying to solve the old adage as to whether or not too many cooks spoil the broth. Wanda Hawley and Mae Busch are skeptical as to the results but the male members seem quite confident in their ability as cooks.

MOVES TO F.B.O. LOT

Arrangements were completed this week whereby B. P. Schulberg will film his first Preferred Picture for release through B. P. Schulberg Productions, Inc., on the F. B. O. lot in Los Angeles. It will be "The Breath of Scandal," from the Cosmopolitan Magazine story by Edwin Balmer. Gasnier is directing.

'CHECHAHCOS' TO SHOW BEFORE TRAVELERS

Associated Exhibitors has received a request from The National Geographical Society for a special showing of "The Chechahcos" at the next annual meeting of that organization.

This signal honor shows the esteem with which this first real Alaskan made production is held by reason of its authenticity. This tribute follows closely upon the heels of the official government recognition in the shape of a request for a print for the governmental archives.

* * *

PERRIN SENTIMENTAL

Sentiment as well as good business judgment guided Oscar Perrin, manager of the Leland, in Albany, in the selection of "George Washington, Jr.," as the feature for the week of the Fourth of July. Mr. Perrin was connected with the show years ago when it traveled from coast to coast, and it was at this time that he met and became engaged to Mrs. Perrin, who was a member of the company.

* * *

HOUSES HOLD PRICE

The Mark Strand Theatre, in Albany, the Troy and Lincoln Theatres in Troy, operated by the Mitchell H. Mark circuit, will make no reduction in admission prices after July 1, with the exception that the loges at the Mark Strand will drop from 60 cents to 50 cents, the same price as the orchestra. The Troy charges 40 cents and the Lincoln twenty-five cents.

* * *

PROMOTE GREENWALD

M. H. Greenwald, formerly salesman in the Cincinnati territory, has been appointed manager of the Paramount Cincinnati exchange. He succeeds M. A. Milligan, who was recently promoted to the position of district manager.



If Baby Peggy fears anything, it is not policemen. She is shown in a Century Comedy emulating a cop. The picture is released by Universal Films Corporation.

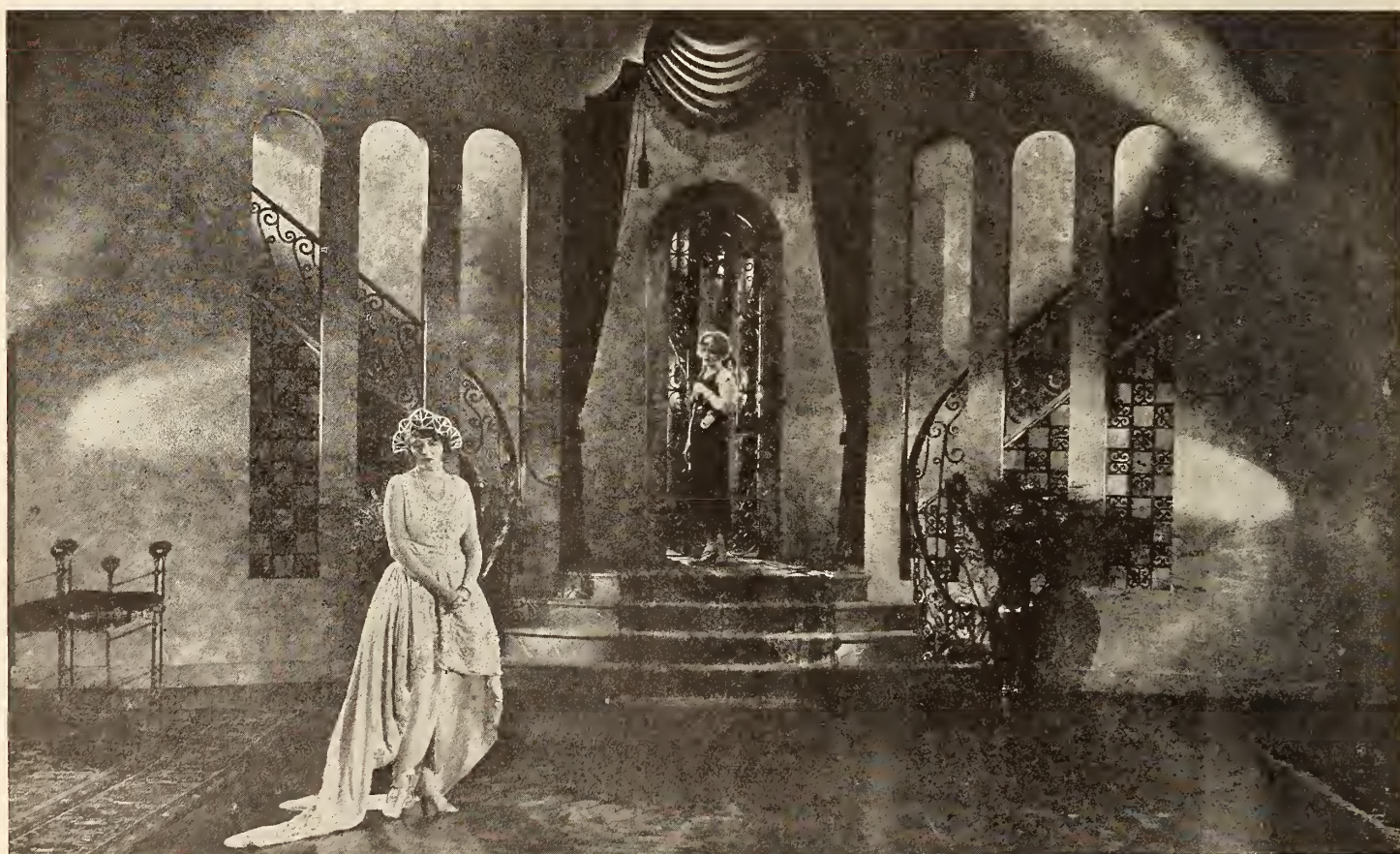
Just What Are— 'Single Wives'

*First National's Fine Picture
Answers the Question
In a Tense, Dramatic Manner*



WHERE HAVE YOU BEEN? Indignantly demands Perry Jordan (Milton Sills) of his wife (Corinne Griffith) when she arrives home at dawn after an all night party which she had attended with Martin Prayle (Lou Tellegen). Just one of many tense situations in First National's photoplay "Single Wives."

HORRIFIED? Betty Jordan (Corinne Griffith) tries to appear so when the handsome bachelor makes love during her husband's absence, but in her heart she was quite content to receive the attentions of Martin Prayle (Lou Tellegen) as is shown throughout the thrilling action of First National's "Single Wives."



AWAITING DEATH. In First National's "Single Wives", the flirtatious wife awaits the expected death of the husband she really loves who has been injured in an accident. In this dark hour the great truth flashes upon her and she realizes the error of her butterfly existence. The husband recovers and the girl ceases being a 'single wife' and becomes a true married one. The picture deals with the age-old triangle in a convincing, interesting way.

LEADERS ALL

Irving M. Lesser, Exploitation Showman

ONE of the more successful of the younger film executives is Irving Lesser, vice president of Principal Pictures Corporation. His full time entry into a film exchange was when but fourteen years old, following the death of his father, Lesser Lesser.

Three years before the latter had taken over a motion picture theatre—it was a small one, of course, there being no other kind in those days—at Mission and Eighteenth street, San Francisco.

Sol Lesser, the present head of Principal, at that time was in charge of the distribution of ice cream cones, and Irving was his chief assistant.

In 1908 the father of the boys had started the Golden Gate Film Exchange. In 1910 Mr. Lesser died, and the management of the exchange and supply department was thrown on the two youngsters.

Among the first work of the lad Irving was the road showing of "Dante's Inferno" on a percentage basis. When there was no matinee opening he would jump into an adjoining town and see that it was properly billed, returning to the base of operations in time for the evening showing.

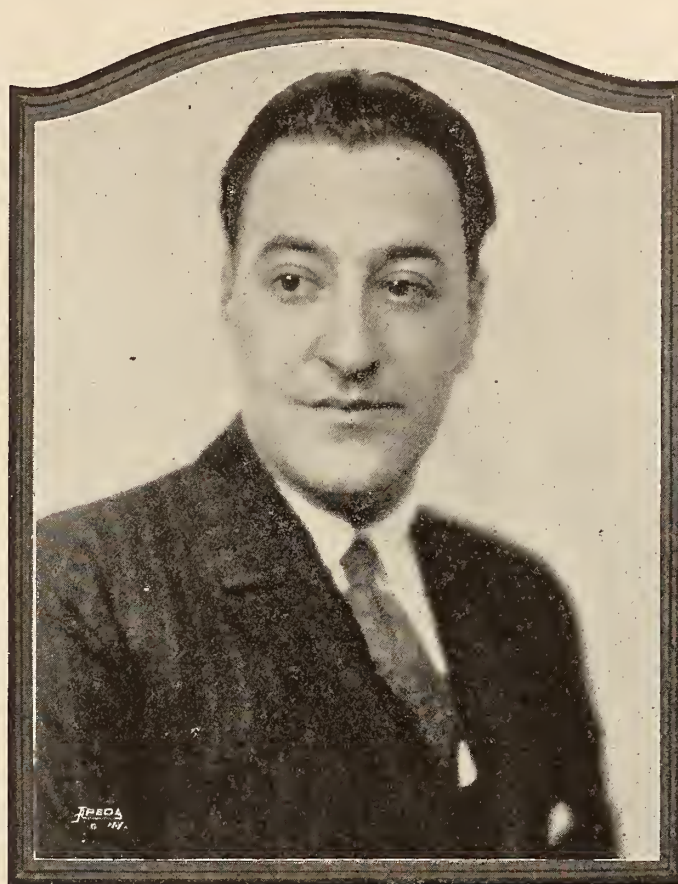
One of his usual occupations was the burning of red fire in front of the theatre just before the opening each night.

ANOTHER subject the boy carried with him in his travels was "St. Elmo," which was exhibited under the same circumstances. When there was nothing doing on the road he returned to the exchange and divided his time between that and the supply department.

In 1912 Irving went to Los Angeles to open a second exchange, the All Star Feature. Among the subjects handled at this time, in addition to that of the Mutual Film Corporation, were "Cabiria," "Paid in Full" and "Checkers."

In 1915 the Lessers took over the George Kleine California exchange and with it the famous "Quo Vadis" and "Julius Caesar." At the time the boys were operating two exchanges, the All Star being devoted to larger features and the Golden Gate confining its attention to state rights subjects. Sol Lesser was the head of both, with Irving managing the Golden Gate branches in Los Angeles and San Francisco.

The following year, owing to the



LEADERS ALL—IRVING LESSER

BECAUSE he really has grown up with the business with which he started when he was but fourteen years old; because he has been trained in all the details of distribution by practical contact; because in a business of showmen he has been a keen student of exploitation possibilities and has been quick to develop to the full all leads giving promise of benefit to his company and the exhibitor.

rapid expansion of elaborate features, the Golden Gate exchange was discontinued, Irving being transferred to the management of the All Star exchange in the southern city.

Among the subjects distributed by the exchange at this period were "Intolerance," "War Brides," "Mickey," "Twenty Thousand Leagues Under the Sea" and "The Whip."

JUST prior to the outbreak of the war Irving was instrumental in the purchase of Griffith's "Hearts of the World" for eleven western states.

In 1917 he joined the navy and was assigned to recruiting service in San Francisco. When the armistice was declared the exchange had secured the rights on eleven additional states on the Griffith feature, giving it control to all the territory west of the Mississippi.

Following the close of the war Mr. Lesser removed to Chicago and opened an office for the better handling of territory adjacent to that city. When that was cleared up, as also was that of "Yankee Doodle in Berlin," he worked on the exploitation of George

Beban's "One Man in a Million," with which the star made personal appearances.

Following the tour of the player through a territory the subject would be generally released in that jurisdiction through Robertson-Cole.

In 1919 the Western Pictures Exploitation Company was organized to operate nationally in the state rights field. Among the pictures distributed were those featuring David Butler, Lester Cuneo, Irving Cummings and Dick Hatton.

WHEN Sol Lesser made "Peck's Bad Boy" Irving came east to arrange for its disposition and sold it to First National. Once in New York, he remained in the interest of Western Pictures Exploitation.

Then came the pictures starring Jackie Coogan, of which a series of five was made, with Irving Lesser as general manager of distribution and business manager of the Lesser picture interests in

the East. In 1921, upon the entrance of Mike Rosenberg into the company, the concern was reorganized under the name of Principal Pictures Corporation, and Irving was continued in charge in the East, being elected vice-president of the corporation and designated as general manager of distribution.

OWING to the development of the independent operator the company recently decided to distribute all its product on a territorial franchise basis. This method applies to master attractions as well as less pretentious features.

Mr. Lesser sees pictures from the eyes of a keen showman. He has the viewpoint of the exhibitor. He is fertile in expedients, especially from the exploitation side.

One of his outstanding characteristics is his consideration for others. He is blessed with a genial disposition, but if necessity arises will put up a stiff fight. Once entered upon a course of action he displays marked tenacity and sticks to his course until his object is accomplished.

Just now he is concentrating all his energy on the exploitation of Baby Peggy's "Captain January." And it goes without saying he will "make things ham."

EDITORIAL PAGE

The Exhibitor at Buffalo

THE annual convention of the Theatre Owners of New York State at Buffalo next week completes an even dozen years of usefulness as an organization to the exhibitors of the Empire State.

It is worthy of note, too, that when President William Brandt raps for order on Tuesday he will be faced by a united body, one representative of the entire state.

The first president of the state organization was Samuel H. Trigger, a rugged and picturesque character who before assuming the executive chair of the state body had for years been the leader of the New York City organization.

It was Mr. Trigger who in 1906 at 110th street and Fifth avenue erected the first local structure intended exclusively for a motion picture theatre. He began operations with four bare walls and built up a fully equipped house.

At that time there were about 1200 picture houses in the state, mostly store shows, as they were called. Proportionately there are not so many more theatres today, but what a difference in the total number of seats for the accommodation of the public!

In view of the safeguards thrown about the projection of motion pictures today by theatre owners as well as the authorities it is interesting to observe that perhaps the leading cause for the formation of the state organization in 1912, the impelling motive, as it were, was the action compelling exhibitors to expend from \$150 to \$300 on asbestos booths.

Mr. Trigger is authority for the statement that the first association was tentatively formed at a midnight gathering of a dozen exhibitors and that the presidency was offered to Marcus Loew, who declined.

* * *

IN the course of the twelve years of its activities the Exhibitors League of the state and its successor, the Theatre Owners, has done substantial service.

It has combated reformers inside of legislative halls and outside of them.

It has made possible the opening of the theatres of the state on Sunday.

It has through statutory enactment abolished the worst evils that surrounded the deposit system.

It held off for years the encroachments of the censorship protagonists.

It instituted and carried through with the distributors a uniform contract agreement.

It initiated the successful campaign for the reduction of liability insurance from 22 cents to 12.

It has established the policy of sitting around the table with other divisions of the industry, even if it does not always agree with those on the opposite side.

It has established and maintained for consecutive years a state headquarters through which genuine service was given its members.

It has done countless things, many of which alone would have been of sufficient importance to justify its organization and continued maintenance.

President Brandt and his administration may feel a bit disappointed if there are no appearances registered by those representatives of the two national groups to whom invitations were extended.

But it is one of those matters which will "all come out in the wash," and so will the question of unified national organization. It is bound to come, in its own good time.

We bespeak for the unterrified exhibitors of the Empire State a harmonious and a successful convention.

* * *

A Good Job

THERE is ground for comment out of the ordinary in the quick reorganization and re-financing by B. P. Schulberg and J. G. Bachman, the principal factors in the newly formed B. P. Schulberg Productions.

Before a month had passed following the announcement of the appointment of a receivership in equity cameras are turning on the first production to be released by the new concern.

While the quick rebound will occasion no surprise among those who knew the fibre entering into the make-up of these two young men nevertheless it is cause for congratulation that the obstacle should be so quickly surmounted and that the industry will have preserved to it a company which gives every promise of a successful career.

In the two years these men have been both producing and releasing as independents they have scored some notable successes. That they have been able so quickly and effectively to re-establish themselves reflects the confidence reposed in them and in their work by the substantial exchangemen who have continued right along with them.

BOX OFFICE REVIEWS

SHOULD PLEASE MAJORITY

'Behind the Curtains' Has All the Elements of Popular Appeal

BEHIND THE CURTAIN. Universal Photoplay. Author, William J. Flynn. Director, Chester Franklin. Length, 4,820 feet.

CAST AND SYNOPSIS

Sylvia Bailey	Lucille Rickson
High Belmont	Johnny Harron
Laura Bailey	Winifred Bryson
George Belmont	Charles Clary
Professor Gregorious	Eric Mayne
Slug Gorman	George Cooper
District Attorney	Clarence Geldert
Spike	Pat Harmon

Laura Bailey fears that the man to whom she has given herself will not keep his promise of marriage. From Professor Gregorious, fake crystal-gazer, she hears that a tragedy impends in her life. Her sister elopes with her lover's youthful son. He breaks with her and is murdered. Laura and Slug Gorman, crook, are unjustly convicted. But the mystery is finally untangled and the crime fastened on the guilty party.

By GEORGE T. PARDY

A GOOD attraction for the average house! Wherever murder-mystery melodramas are popular "Behind The Curtain" ought to fill the bill satisfactorily and bring welcome box-office returns.

William J. Flynn, former Chief of the U. S. Secret Service, is the author of the yarn which furnishes plot foundation for this picture. It is said to be based on facts, and does carry conviction to a greater extent than most stories of its type. This is largely due to skilled direction and the smooth, well-balanced work of an excellent cast, the continuity being well preserved throughout, despite the manifold complications which follow the discovery of the murder victim.

The plot hinges on a case of mistaken identity, and considerable ingenuity has been shown in cloaking the personality of the actual criminal, with the result that suspense is developed and maintained to the 'teenth degree. This is what counts heavily when it comes to a question of gripping an audience's attention. Keep 'em guessing up to the final reel and they are pretty sure to go away satisfied.

Whether you are disposed to accept the outlining of Laura Bailey's troubles as a page from real life or not doesn't matter greatly. It's alluring screen material, anyway, the melodramatic phases are convincingly handled, a vast amount of sympathy is evoked for the innocent sufferers, particularly in the lady's case, and there is no let-up to the rapid, easy swing of the action from first to last.

Sylvia Bailey is pleasingly impersonated by Lucille Rickson, Winifred Bryson scores successfully in the many emotional situations which fall to her share in the role of Laura, Johnny Harron gives a capital performance as Hugh Belmont and satisfactory support is accorded the principals by other members of the company. The photography throughout is excellent, including many effective closeups, artistic long shots and well-filmed interiors, with adequate lighting.

You can safely exploit this as a good murder mystery picture, with many exciting episodes, pronounced heart interest and an unexpected finish which it is just as well not to reveal in advance. Lucille Rickson, Winifred Bryson, Charles Clary, Eric Mayne and Johnny Harron are worth mentioning.

SEMON IN SIX-REELER

'Girl in Limousine' Bright, Amusing Feature Starring Popular Comedian

THE GIRL IN THE LIMOUSINE. Chadwick Pictures Corporation photoplay. Distributed by First National. Adapted from Stage Play by Avery Hopwood and Wilson Collison. Director, Larry Semon. Length, 5,600 Feet.

CAST AND SYNOPSIS

Freddie	Larry Semon
The Girl	Claire Adams
Butler	Charley Murray

Freddie is much in love, but his intense bashfulness prevents him from courting the object of his affection. The result is that she marries another chap. After the ceremony Freddie, disconsolate, takes a walk. A crook in feminine disguise lures him into a machine, steals his clothes and leaves him in the bedroom of The Girl, clad in a woman's pajamas. He has an awful time dodging the guests and husband, becomes tangled in an engagement with another girl, pursues thieves who have stolen the hostess' diamonds and finally recovers the jewels.

By GEORGE T. PARDY

LARRY SEMON has long reigned as one of the screen's prominent merry-makers in short comedies and his many admirers will not be disappointed with the entertainment he offers them in this six-reeler. In his dual capacity of director and star he has turned out a picture which ought to prove a first class drawing card for big and little theatres, an amusing hot weather attraction without a dull moment in it.

He had a good plot to start with, "The Girl in the Limousine" having scored a decided hit in the "legitimate"; the film deviates here and there from the original lines, but the main theme is preserved and the net result pleasing. There are a few serious touches injected which serve to strengthen the story and make the comedy element stand out by contrast.

The hero is first seen as a boy, in love with a kid sweetheart, but handicapped by bashfulness and getting the worst of it from another lad, a bit of a bully. Twenty years later the bashful complex still hoo-doo's Freddie, and he sees the girl, now a fascinating damsel, wedded to a rival.

Larry Semon mingles his old effective clown methods with some really fine legitimate comedy in impersonating the too modest Freddie, and occasionally, as is the case with the majority of clever comedians, manages to shade his work with a subtle suggestion of pathos. It is no exaggeration to state that this performance, dramatically, outshines anything Mr. Semon has so far done in filmland.

He is well supported, Charlie Murray, putting across some humorous punches, and Claire Windsor wins all hearts in the role of the charming heroine. The photography includes a variety of pretty exteriors, handsome interiors with appropriately decorative settings and good closeups of the principals.

Larry Semon is, of course, your best bet in exploiting the picture. His popularity is deservedly wide-spread, and the fans will be naturally interested when they hear of him being featured in a six reeler. You can tell them it's a bully line of mirthful entertainment, adapted from a big stage success, brimful of laughs and speedy action, and rest assured that they'll agree with you.

HAS GENERAL APPEAL

'Sixth Commandment', Starring William Faversham, Should Please All Patrons

THE SIXTH COMMANDMENT. Associated Exhibitors Photoplay. Author, Arthur Hoerl. Director, William Christy Cabanne. Length, 5,214 feet.

CAST AND SYNOPSIS

David Brandt	William Faversham
John Brandt	John Bohn
Mrs. Calhoun	Charlotte Walker
Marian Calhoun	Kathleen Martyn
Robert Fields	J. Neil Hamilton
Dr. Carvel	Coit Albertson
Florence Page	Sara Wood
Henry	Charles Mack
Helen Brooke	Consuelo Flowerly
Colonel Saunders	Edmund Breese

John Brant, popular preacher, loves Marian Calhoun, but conceals his passion because she is supposed to be engaged to Robert Fields. The latter's neglect forces Marian to break their engagement, after John, blinded in the war, recovers his sight. Robert is mysteriously shot and killed. John is suspected, but Dr. Carvel, a former suitor for Marian's hand, confesses that he slew Robert, Marian and John are united.

By GEORGE T. PARDY

HERE is a rapidly moving melodrama with a dandy cast, swift action, considerable pathetic appeal and fine artistic polish. It ought to please the high brow element as well as the masses, for the former can scarcely resist the lure of a film in which that favorite of the American stage—William Faversham—is starred and the latter will be carried away by the picture's thrills and romantic heart urge. So it is a safe prophecy that "The Sixth Commandment," based on the Biblical injunction—"Thou Shalt Not Kill," should serve as a likely box-office asset for theatres in general.

There's some good battlefield stuff in evidence, but not too much. Director Cabanne knows just how far to go with war surroundings, and when to call a halt. Intensely emotional and thrilling is the scene where hero John loses his sight while rescuing his rival in love, and the former's return home, his meeting with his father, the complications which ensue as a result of Robert's mysterious murder, are all outlined with rare dramatic skill.

The sub-titles, for which Merritt Crawford is responsible, play a large part in developing the action. They are terse, to the point, never overdrawn, fine examples of the difficult art of diffusing information in a few well-chosen words.

As might be expected, the work of William Faversham in the role of David Brandt is an artistic treat. It is acting plus, a characterization of rare emotional power and natural appeal. The carefully selected supporting cast is worthy of the star.

The work of John Bohn, Charlotte Walker, Kathleen Martyn, J. Neil Hamilton, Edmund Breese, Charles Emmett Mack and others, cannot fail to please the most captious of critics. Excellent photography distinguishes the whole production.

It might be well to explain the full significance of the title when exploiting the feature, as the murder angle is what the plot pivots upon. As regards the cast, you can go the limit, as well as featuring the star. Tie-ups with American Legion Posts are also in order and the story will stand all the boosting you care to give it.

'THE ENEMY SEX' HAS REAL DRAWING VALUE

Good Story, Racy Action, Colorful Acting and Settings Make This Big Box Office Asset

THE ENEMY SEX. Paramount photoplay. Adapted from Owen Johnson's novel, "The Salamander." Director, James Cruze. Length, 7,861 feet.

CAST AND SYNOPSIS

Dodo Baxter Betty Compson
Garry Lindaberry Percy Marmont
Albert Edward Sasson Sheldon Lewis
Ida Summers Dot Farley
Judge Massingale Huntley Gordon
Harrigan Blood Dewitt Jennings
Comte de Joncy Ed Faust
Blaine Will Turner

Dodo Baxter comes to New York with a stage career in view. She obtains a place in a chorus and wins universal admiration by dint of her beauty and charm. Albert Sasson, millionaire, gives a party for which Dodo receives an invitation. She attends and makes the acquaintance of five men, leaders in wealth and social position, each of whom endeavors to win her. Dodo remains steadfast in her devotion to Garry Lindaberry, a youth who has almost ruined his constitution and chances by drinking, and decides to nurse him back to health.

By GEORGE T. PARDY

THE producers drew a dead-line sight on the bulls-eye of the box office target when they turned out this one, and the indications are that it will register a 100 per cent score at all classes of theatres.

For "The Enemy Sex" not only projects an intensely popular theme—that of the jazzy period and devil-may-care, pleasure-seeking life of the younger generation, but delivers it to the screen fairly palpitating with speed, ginger and wondrously decorated as regards atmosphere, settings, costumes, etc.

Yet, quite apart from its colorful spectacular appeal, the film develops a plot in which the sympathetic angle is strongly stressed, and therein differs refreshingly from the average "let-her-go" flapper feature.

But "The Enemy Sex" won't weary them. The adventures of Dodo, who after the fashion of the legendary salamander, plays with fire, escaping unharmed, are just what might be expected to transpire in the sphere she moves in.

You get the notion of daring, unconventional youth challenging the world, and yet, back of all the unrest and feverish conviviality, an unspoiled soul true to a certain ideal.

Among the big scenes may be mentioned the millionaire's banquet, where Dodo meets the five gilded suitors, each anxious to win her favor; the remarkably fine theatre backgrounds, and that tremendously thrilling episode where she is apparently headed hell-bent for destruction in an auto with an intoxicated chap fooling with the steering-gear.

Undoubtedly Dodo is going to live in screen annals as one of Betty Compson's most successful dramatic contributions to the art of the silent drama. The star's physical charms, enhanced by the gorgeously alluring gowns she wears, are much in evidence, but her superb acting is what makes the characterization stand out in bold relief above all else in the picture. Percy Marmont is artistically convincing as Garry Lindaberry and every member of the admirable supporting cast scores heavily in his or her role.

The title should aid materially in exploiting this film. Feature Betty Compson and utilize the other names in the cast, all of which are familiar to the fans. Praise the story as much as you please, it will stand boosting; stress the theatrical and society atmosphere, the modern tone of the action and mention director James Cruze.

GOOD WESTERN MELODRAMA

'Tiger Thompson' a Swift Melodrama with Big Drawing Possibilities

TIGER THOMPSON. Producers Distributing Corporation photoplay. Director, E. Reeves Eason. Author, Buckleigh Fritz Oxford. Length, 5,700 feet.

CAST AND SYNOPSIS

Tiger Thompson Harry Carey
Ethel Brannon Marguerite Clayton
Jim Morley John Dillon
Bill Dorgan Jack Richardson
Charley Wong George Ring

Bill (Tiger) Thompson, learns from a dying bandit the site of the latter's concealed loot, the map of which is held by his child. Thompson determines to obtain the treasure, obtains a job on a neighboring ranch, but finds that the bandit's heir is a girl, Ethel Brannon. Former members of the outlaw's gang are after the plunder. After many exciting adventures, Thompson outwits them, gets the loot and wins Ethel's love.

By GEORGE T. PARDY

A CRACKING good Western, one of the best in which Harry Carey has been starred! "Tiger Thompson" should pack 'em in wherever the hard-riding, fast shooting type of picture is in demand.

Also, the plot strikes along new trails, it is far from being obvious, vibrates with dynamic action, develops and maintains the love interest smoothly and winds up in eminently satisfactory style.

When Tiger Thompson, previously what is known in slang parlance as a "bad un," reformed, but finding his honest slant not appreciated, the dying bandit chief, learns the secret of his concealed hoard, he does just what you would expect him to do—lays plans for making the loot his very own. There follows a medley of wild adventures, with the discovery that a pretty girl, the outlaw's child, has a direct claim on the money. Whereupon, Tiger Bill resolves to help her into her own.

Most of these Western film heroes are aided by fortune to an incredible extent when in quest of a girl's love or buried treasure, but what makes Tiger Bill's adventures appear more plausible than the average is the fact that luck doesn't always turn his way. Bill has a distinctly hard row to hoe and you can never feel quite certain that he is going to come out on top until the last few moments of the final reel.

This maintenance of suspense is one of the picture's outstanding qualities, due largely to good direction and artful molding of its situations into a coherent whole. The physical action is as furiously strenuous as the most fervid admirer of melodramatic "punch" could desire.

There are fistic combats galore, staged with savage realism, riding stunts of spectacular intensity, yet the love romance is neatly interwoven into the general scheme of things and emerges triumphant at the close.

Harry Carey not only fills the leading role acceptably as an athlete of unusual ability, but makes a palpable hit in supplying its dramatic demands. His performance is natural and appealing, and he is ably assisted by Marguerite Clayton, in the part of Ethel Brannon, which she fills to perfection.

The support is excellent, and the photography from start to finish a credit to the camera experts, including as it does, a wide range of mountain backgrounds, ruggedly impressive, wide, rolling expanses of prairie land, with skillful long shots and artistic close-ups.

You can exploit this as an unusually good Western, offering Harry Carey in a role which suits him in every detail, a story rich in melodramatic values and rapid action, with thrills and romantic lure unlimited. Besides the star, Marguerite Clayton, well and favorably known to movie fans, is worth advertising.

PLEASING SOCIETY DRAMA

'For Sale' Likely Audience Picture, with Good Treasury Possibilities

FOR SALE. First National Photoplay. Author, Earl Hudson. Director, George Archainbaud. Length, 7,480 feet.

CAST AND SYNOPSIS

Eleanor Bates Claire Windsor
Joseph Hudley Adolphe Menjou
Allan Penfield Robert Ellis
Mrs. Bates Mary Carr
Harrison Bates Tully Marshall
Cabot Stanton John Patrick
Betty Twombly-Smith Vera Reynolds
Mrs. Twombly-Smith Jule Power
Mr. Twombly-Smith Lou Payne
Mr. Winslow Phillips Smalley
Mrs. Winslow Christine Mayo

The Bates family is hard up and it is necessary for daughter Eleanor to marry money, although she loves Allan Penfield. She becomes engaged to Cabot Stanton, but he is killed in an auto wreck, and Eleanor permits the attentions of Hudley, to whom her father is indebted. Penfield takes to drink, Hudley and the Bates family go abroad. On their return Eleanor sees her old lover and tries to break with Hudley. Failing, she attempts to poison herself. Penfield halts her. Hudley relents, disavows his claims against the elder Bates, frees Eleanor and leaves her to Penfield.

By GEORGE T. PARDY

THIS society drama is well photographed and directed, moves smoothly and at a fairly fast pace, registers as a likely audience picture and ought to bring respectable box-office returns in any house. Skillful handling does much to accentuate the best points of a plot which is not remarkable for originality, as it merely rehashes the ancient theme of a girl about to contract a loveless marriage, because her family needs the money, but a damsel in such a fix always commands sympathy on the screen and heroine Eleanor Bates proves no exception to that rule.

The great wonder is that Director Archainbaud has managed to stretch this tale into seven reels without resorting to padding tactics or slowing up the action. For it doesn't drag at any stage and he has shown infinite resource in shaping a variety of backgrounds, switching from New York to gay Paree and back again, all the time keeping you interested in the lady who is for sale in the marriage market, until the happy day when her intended purchaser has a change of heart and surrenders her to the chap with whom she is in love.

This is a strictly conventional climax, but the kind most approved of by the majority of patrons, and anyhow, the girl experiences enough suffering earlier in the game without being sacrificed at the finish, so there you are! There are some brilliant ballroom scenes, an ample sufficiency of elaborate settings, society atmosphere de luxe and a display of the latest creations in gowns that will surely please the women folk.

Claire Windsor, always charming, is particularly good in the emotional phases of the leading role, and her Eleanor stirs the imagination as being just the sort of commodity for which prospective wife-hunters would bid to the absolute limit.

Adolphe Menjou takes off the satirically engaging Joseph Hudley to the very life, and Robert Ellis, Mary Carr, Tully Marshall, John Patrick and Vera Reynolds give excellent performances. There is an abundance of fine photography, with effective lighting throughout.

The title suggests tie-ups with stores on a sales announcement basis. Play up the brilliant society backgrounds, the Paris and New York shots, and tell your feminine patrons about the beautiful gowns worn by Claire Windsor and her associates. Stress the story's heart interest, feature the star and mention the names of players as above.

The Big Little Feature

SHIPMAN DRAMAS FOR SELZNICK

A series of twelve Nell Shipman two-reel dramas of the Great Northwest has been acquired by Selco Pictures, Incorporated, for release through the Selznick Distributing Corporation.

The first of the series, "The Trail of the North Wind," is finished and will be released on August 1. The second two-reeler, "The Light on Lookout," is also completed, and will be issued on September 1. The others of the series now being filmed, will be released thereafter at the rate of one a month.

Nell Shipman, who has long been a prominent figure in the production of outdoor pictures, is author, star, director and producer of this new series. Using her studio-camp at Priest Lake, Idaho, as the base of operations, she is choosing a great variety of natural locations for the settings of the productions.

* * *

DUANE THOMPSON TO PLAY OPPOSITE HIERS

Duane Thompson has been engaged as Walter Hiers' leading woman for



D u a n e Thompson, of Christie Comedies, is about to celebrate the Fourth of July.

the first of the series of comedies which he will make for Educational Film Exchanges release. Hiers arrived in Los Angeles last week after closing his contract in New York with E. W. Hammons, president of Educational, and will start work immediately.

Hiers will have Archie Mayo as director for the first of his two-reel comedies. Mayo has directed Christie Comedies, Mermaid Comedies and Lloyd Hamilton, and is well known in the short subject field.

Duane Thompson, who will play the lead with Hiers, is said to be a comer in the comedy field. The greater part of her work has been with Christie Comedies and Bobby Vernon Comedies, in which she has won a host of boosters among exhibitors and fans.

* * *

FIRST DEMPSEY SHORT PICTURE RELEASED

Universal leads off its short subject releases for the current week with the first two-reeler in the Jack Dempsey, "Fight and Win" series, the much heralded series of two-reel romantic comedy dramas starring the world's champion heavy weight boxer. The first release is "Winning His Way," directed by Erle C. Kenton.

Several pre-release showings of the Dempsey pictures afford ample proof that the pictures have taken the public fancy and that Dempsey's screen following will vie with his ring following. Gerald Beaumont, popular writer of sporting fiction, is the author of the various stories.

* * *

NOEL SMITH BACK WITH CENTURY

Noel Smith, director of many Century comedies among which are numbered several in which Baby Peggy was starred, has returned to the Century lot after a long vacation. His first production will be "The Tomboy," starring Wanda Wiley supported by Harry McCoy. Mary Land, who played the mother part in "Sweet Dreams," will be seen as McCoy's mother in "The Tomboy."

* * *

RICE ON THE JOB

Grantland Rice in his forthcoming screen "Sportlight," which bears the title of "Hobbies" and appears on the Pathe program of releases, has caught in action one of the greatest aggregations of contemporary literary lights and cartoonists ever presented.

INTERNATIONAL NEWS SHOWS SPEED

The International News Reel Corporation has received great praise of its efficient service to exhibitors with pictures of the Democratic National Convention in New York City last week. The news reel company strained every effort to shoot pictures of the opening of the convention to all parts of the country at aeroplane and express speed.

Pictures taken at the opening of the convention on Tuesday were supplied to the New York Theatres that afternoon. At the same time Universal started two negatives to Chicago, one by aeroplane and one by fast express. The aero pictures reached the Midwest metropolis according to schedule. Prints were rushed out by Chicago laboratories and the pictures presented to the Chicago public on Wednesday.

The convention shots, comprising 300 feet of film, were issued as a pre-release section of International News No. 53, released by all Universal exchanges. Thirty of these prints were distributed to Chicago theatres.

* * *

'Pigskin'

Educational

2 Reels

Lige Conley furnishes the fun in this Jack White Comedy. He gives a clear demonstration of how football should not be played.

Lige is a student in a Kansas college and makes the football team. He is evidently one of the great drawbacks for his work is a great help to the opposing team.

There is no sense to this picture, yet it has many amusing situations. The kickoff when a watermelon has been substituted for the ball offers a good laugh.

The scenes on the football field are somewhat long and too much overdrawn.

This picture is safe booking.

* * *

'Held for Hostage'

Pathe

1 Reel

The eighth chapter of "The Fortieth Door" easily sustains the interest build-up by its seven predecessors. Aimee and Jack are discovered in new perils. The ancient tomb in which they were hiding is plundered by vandal sheiks, and the girl is taken as a hostage.

A situation that will bring 'em back next week is evolved as Jack lies helpless in a hospital, while the girl he loves is at the mercy of the villain.



That Mack Sennett has an artistic eye is evidenced by three of his bathing beauties. No Sennett comedy is complete without the well known girls. The pictures are released through Pathe Exchange.

'Why Husbands Go Mad'

Pathe

1 Reel

Charlie Case does some good work as a naturally suspicious husband who finds a strange latch key in his wife's possession and links up this occurrence with a newspaper clipping from the local scandal sheet.

Charlie gets himself pretty well tangled up—especially with a dog. The pup, however, solves the mystery, as he proves to be a present from the wrongfully suspected spouse. The key has been used to keep the dog as a surprise in a hall closet, and the wife's interest in the clipping was in an advertisement on the reverse side.

The picture will get a laugh on a warm night, and also lends itself to exploitation along the thought of "trust your wife."

* * *

'Desert Sheiks'

Pathe

1 Reel

The scene of this Paul Terry Cartoon is in the desert. The monks conduct a beauty parlor where the fat are made thin and vice versa.

The antics of the caricatured jungle folk are always good for a laugh, and the spectacle of the hippo and the elephant trying to grow slender will make a chronic dyspeptic crack a smile.

The "Aesop Film Fables," properly advertised will always draw additional box-office patronage.

* * *

'Yorktown'

Pathe

Chronicles of America

The eleventh of the "Chronicles of America" series presents a strictly authentic picturization of the decisive

battle of the Revolution together with the facts and situations leading up to it. This chapter, culminating with the surrender of the gorgeous Cornwallis at Yorktown, is one of the finest episodes yet portrayed.

The Chronicles offer you an excellent opportunity for tie-ups with the schools. In fact every educational, patriotic or historical organization may surely be interested in this film version of our nation's history.

The series point with no feeble finger the educational value of motion pictures. Any child seeing "Yorktown" will know more about the famous battle—how and why it was fought—than will ever be learned from the cut-and-dried school history. And incidentally, there are many of us long past our grammar school days who are none too clear on the whys and wherefores of



The champ himself. Dempsey is under Universal contract for a series of fight pictures. The first proved so popular the series was extended to include six pictures.

the country's being. You should book every Chronicle.

It is a sort of civic obligation for you to do so. An obligation that will make money for you.

* * *

'The Finer Points'

Pathe

1 Reel

Grantland Rice's new "Spotlight" illustrates that in sport the harmony and rhythm of perfect form come from a knowledge of the finer points of the game.

In this offering a number of top-notchers in various fields of athletic sports have been filmed in action. There are also "slow motion" pictures which will hold the interest of all. Polo, baseball, sculling, tennis, football and high-jumping are shown by masters of the finer points. A mighty interesting "short."

'Radio Mad'

Pathe

2 Reels

The "Spat Family" break the victrola between them and decide to install a radio. Then the excitement begins.

Everything that could possibly occur to three supreme dumb-bells trying to delve into the mysteries of radio happens to the Tewksbury Spats and friend brother.

Wire, electric shocks, coils of spring, falls, entrances into wrong flats, bulldogs help to make what may be termed an 'actionful' film without any fear of being accused of exaggeration.

The "Spat Family" has made a material number of friends for itself among those who enjoy this type of comedy, and if you announce this short subject, you may rest assured that your gate will be increased by the attendance of folks who would be only passingly attracted by your feature.

* * *

Pathe Review No. 28

Pathe

1 Reel

This Review contains several corking hot weather subjects. For instance "Northward Ho!"—a delightfully cool looking trip up the Yukon River. There is another bit that will soothe warm weather patrons. It is called "The Cows Come Home," and it shows the cows aren't so dumb after all. They pick nice cool places to stop and don't have such a bad time of it.

Another pleasing Pathecolor presentation is "The Dolls' House"—a bit from the daily life of the Japanese Geisha. These little yellow maids are always interesting, as is the land of their nativity.

"Inferno" is the story of steel, and it is indeed interesting to watch the mammoth machinery of the mills flatten this molten metal to the will of man.



"A Self Made Failure" owes considerable of its success to its scenes in which young ladies, typical of the one shown, appear to gladden the eye. The picture is a fine hot weather box office drawing card.

The Exhibitors Round Table

"Cellar" in prohibition Kansas does not necessarily mean a place to seek refuge from a cyclone, as a western salesman learned the other day. After a pleasant and prosperous day in a Kansas town he was departing in his motor car, when a funnel shaped, dark cloud marked the approach of a typical Kansas cyclone. With no undue haste he did an "about face," placed his car in a garage and, with no time to spare, sought refuge in the cellar of the owner of the only drug store in the county. With the storm passed all were accounted for but the salesman. A long search ensued and it was not until dark that the latter, in a strangely gleeful mood, emerged from the cellar. Refusing to comment upon his first experience with Kansas cyclones he was helped into his car and promptly fell asleep.

George Parr, of the Star Theatre, Lancaster, S. C., is reported to be opening a new theatre in Lancaster.

R. L. Ruggles, one of the three exhibitors of Centralia and Chehalis, Wash., who recently combined their houses, is reported to have sold his interests to A. F. Cormier and Frank A. Graham, his partners.

W. H. Storey, of Centralia and Hoquiam, Wash., where he has been associated for some time with Dolan & Ripley, has gone to Cheyenne, Wyoming, where he will build a house.

The American, Butte, Mont., will be completely reeatered with 1,100 new fully upholstered Heywood-Wakefield opera chairs, and will be extremely renovated and improved during the summer months while the house is closed. B. F. Shearer, Inc., of Seattle will install the new chairs.

Weir Cassady and associates, of Salt Lake City, have purchased the Alhambra theatre in Agden, Utah. Mr. Cassady assumes active charge.



Sylvia Breamer has a method of defeating the hot weather. She has an ice davenport and sips cooling drinks and defies the sun to do its worst. She has just completed a picture for First National Release.

Thomas Donato, who recently acquired a church property in Herkimer, N. Y., will convert the building into a theatre.

C. D. Buse, of Easton, Pa., will erect a 2,000 seat theatre in St. Petersburg, Fla.

The Broadway Star Corporation will erect a \$100,000 theatre and office in Providence, R. I.

The Lenox Investment Company will erect a theatre of 975 seats in Hartford. The structure will cost \$100,000.

The Longview Amusement Company, of Longview, Wash., plans a new \$125,000 theatre.

F. Johnson has leased the Mecca Theatre, Enid, Okla., for a period of two years. The Mecca Theatre has been completely remodeled into a first class motion picture theatre. First run picture at ten and fifteen cents will be the policy of the new management. The Mecca opened to capacity business May 31.



Leo Keiler, a Louisville exhibitor, is shown being personally conducted about the Jack White studios by Virginia Vance, who appears in Cameo Comedies for Educational.

The Strand Theatre, Richmond, Va., reopened May 19 after being closed for many months. The new management reports very good business.

W. Prouty has opened a picture theatre at Marshall, Okla. He will operate the new house three nights a week.

C. Lindsey recently assumed management of the Lindsey Theatre at Lubock, Texas. Business is reported to be very good in this part of the state.

Fire recently destroyed the Gem Theatre at Morenci, Mich. Gem may be rebuilt at an early date.

The picture theatre at Monroe, Neb., was recently taken over by local business men who will operate same after this.

A \$15,000 loss was sustained recently when the fire gutted the Princess Theatre, Denton, Texas. May be rebuilt at an early date.

L. Jarrel has purchased the lease on the Royal Theatre at Elgin, Kan.

L. A. Peck has purchased the Benkon Theatre at Pleasant Hill, Mo.



Baby Peggy is teaching Reginald Warren, famous soloist, how to hit the high notes. The young actress has just finished "Captain January" for Principal.

Construction has started on the new \$150,000 picture theatre, Dent, Neb.

Plans have recently been completed for the erection of the Orpheum Theatre at Omaha, Neb. Work will be started at an early date.

The new Cimea Theatre, Willow, Okla., is very nearing completion. Will be opened at an early date with first run pictures as the policy.

Work is well underway on the construction of the new motion picture theatre now being erected at Minneapolis, Kan. This will be one of the finest picture theatres erected in this part of the State.—TROUT.

Exchange Notes

Vincent McCabe, former manager of the Goldwyn exchange in Buffalo, has been appointed manager of the new Metro-Goldwyn-Mayer office in Albany.

Maurice A. Chase, vice president of the Selznick Distributing Corporation, visited the Buffalo exchange last week end to congratulate Branch Manager Richard C. Fox and members of his sales staff on the excellent showing made by the office during the past several weeks.

Mike H. Lewis and Phil Reisman, Paramount's "Over the Top" crew, was in Buffalo Friday, June 6 to hold a pep meeting with the local Paramount office salesmen and Manager Marvin Kempner. Ernie Williams, advertising accessories manager at Paramount is going to be married next month.

Two Buffalo exchange girls are going to hear the wedding march next month. One is Mildred Uhrandt, of the Pathe office, and the other is Nell Evans of the Warner Brothers' exchange.

Sales conferences are in order during the past few weeks. A. C. Bromberg of Progress Pictures is holding one this week-end attended by all salesmen, and W. E. Callaway of First National is holding a conference of Southeastern managers in New Orleans. Hank Hearn, of the Southern States Organization, is holding a conference of Southeastern managers.

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R. C. Hill, former Hodkinson manager, has joined the sales staff of L. K. Brin's Warner Brothers' exchange.

* * *

Guy F. Navarre, former manager of Fox in Seattle, leaves June 12th for Kansas City, to become manager of United Artists there.

* * *

F. H. Butler, who worked on Seattle's Film Row several years ago, has arrived from San Francisco to assume his duties as salesman for Universal here. He is busy renewing old acquaintances.

* * *

Fox's new assistant manager in Seattle, Jack Lorentz, was married last week to Miss Kitty Dunn of Milwaukee. Miss Dunn was cashier of the Strand and is well known in the city that "used to be famous." She made the journey alone. Congratulations are extended to the happy couple.

* * *

Exhibitors of Western Missouri and Kansas are being urged by L. B. Metzgar, manager of the Metro-Goldwyn branch office, to avoid mixing up order remittances until final procedure for handling the merged business is completed. Everything at the Kansas City office is running along smoothly enough, Mr. Metzgar said.

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Henry W. Kahn, manager of the Buffalo Metro-Goldwyn-Mayer exchange, was in New York this week, conferring with home office officials.

* * *

M. A. Levy, manager of the Fox office at Kansas City, and Mrs. Levy, has returned from New York, where Mr. Levy attended the Fox sales convention.



Colleen Moore, First National's well known flapper, will forsake the role of frivolity in her new picture which is under production.



In Selznick's "Flapper Wives" the two young people pictured above show what a domestic tangle can be when mismated.

V. L. Schram, who has been covering the Fox territory in Kansas, has returned to his home in Indianapolis. He has been succeeded temporarily by W. L. Sheridan.

* * *

Claude Saunders, head of the New York Paramount exploitation department, was a guest last week of Jean Belasco, Universal exploiter in Kansas City.

* * *

Miss Mabel Golitke, formerly with the United Artists exchange at Kansas City, has been employed as an inspector by the Warner Brothers exchange.

* * *

Vacations are in vogue among Kansas City exchanges this week. Miss Ruth Kelley, of the Kansas City Universal office left for Universal City, Cal., to spend two weeks, while Robert Gary, Paramount Exploiter, is seeking environment other than labor. Joseph Bloustone, of Educational, also is absent from the office.

* * *

W. E. Truog, former district manager for Goldwyn in the Kansas City territory, has been appointed Selznick branch manager in Kansas City, succeeding J. E. Foland. Mr. Foland, who will remain at the Kansas City office, has been placed in charge of special sales work. The change followed a visit to Kansas City last week of President Doolittle, of the Selznick organization, who was enthusiastic about the business outlook in the Kansas City territory.

Mr. Truog is a veteran of twelve years' experience in the Kansas City territory.

* * *

If Gerald Akers, Universal district manager, was joking the other day in Kansas City when he asserted he was taking airplane lessons so that he could more readily cover his territory, he now is serious. He not only will be forced to save time between Kansas City and St. Louis, but in additional territory which was given him last week. And he is "hard at it."

* * *

Announcement of prize winners in the six weeks sales contest conducted by Goldwyn-Cosmopolitan, has just been received at the Seattle office, which had the honor of carrying off the two top prizes. The \$500 award went to Seth D. Perkins, manager, and the \$300 prize to L. L. ("Butch") Wingham.

James R. Grainger, general manager of Metro-Goldwyn, and E. A. Schiller, general manager of Loew theatres, were in Seattle this week. Mr. Schiller was said to be conferring with John Hamrick relative to Blue Mouse Theatres in Seattle, Portland and Tacoma, recently acquired by Goldwyn.

* * *

James Merian, formerly cashier at Goldwyn in Seattle, from which office he was promoted to that of traveling auditor for the company, with headquarters in New York, will return to Seattle shortly as auditor for Blue Mouse Theatres in the Pacific Northwest. Mr. Merian is well known and very popular among his former associates here, and his return is heralded with enthusiasm.

* * *

Fred Sliter, manager of Seattle's First National, has again returned from a convention, this time in San Francisco. Life has been in "reels" of conventions for Mr. Sliter of late. He had barely time to cover Eastern Washington in a five days flying trip, before hopping off for the South. Nevertheless he is very enthusiastic over plans for the forthcoming season.

* * *

Manager J. A. Gage, of Seattle Educational, has gone to the big sales convention in Los Angeles. Five officials from the home office will be present in addition to many exchange managers. Mr. Gage, always a jump ahead when it comes to live stuff, has prepared a snappy looking card to be mailed every exhibitor in the four Pacific Northwest states, just before his return for the north, calling their attention to Educational Pictures in a unique manner.

* * *

Merrill Wood, of the Fox exchange, Kansas City, who was struck in the eye by a baseball last week, is convalescing at Research Hospital this week. His condition is reported to be much improved.

* * *

Another flying trip to the territory was taken last week by Harry Hollander, manager of the Kansas City Universal branch. Sunday was a great day for Universal salesmen in Kansas City, as they received the initial "tryout" of brand new Ford Coupes, furnished them by the office.



Lloyd Hamilton, in First National's "Self Made Failure" seems ill at ease as he assists his lady fair to don her cloak.

SHOWMANSHIP

He Kidnaped Circus for Publicity

Wet Grounds Gave Theatre Chance to Grab Show

OLD MAN OPPORTUNITY was whirling through town, riding high and noisy in the wake of a terrific rainstorm.

And Joel A. Levy, manager of the Capitol Theatre, Reading, Pa., made a flying leap, and tackled the slippery, sly old codger, and yanked him right into his auditorium. It was one of those pieces of strategy that literally saved the day for a big civic event. It just made J. A. L. the hero of Reading. The *Reading Times* gave him a four-column smash right on the front page.

Here's what he did, and this is one of the many nice things the newspaper said by way of expressing the thanks of the whole city:

"Mr. Joel A. Levy: You did a thing few men would have done when you closed your Capitol Theatre to the public and opened it to the kids' circus when rain made the hospital lot impossible. Thank You!"

It was a rare bit of exploitation pulled within a few minutes after word went out that the hospital show was called off. Hundreds of poor kids in orphanages, institutions and hospitals were broken hearted. It meant that the tremendous investment of time, money and effort of hundreds of public spirited citizens was lost—irretrievably.

And then a voice came over the wire to the newspaper editor: "I can't see those kids go without a show," said Manager Levy. "I'll close my theatre to the public this afternoon if you'll bring the circus to the theatre."

That voice with its message thrilled the hard boiled editor. The news went zipping over the wires. The telephone company cleared its central boards for an entire half hour, sending the joyous news to everybody concerned. A list of several hundred men and women who had offered to loan their autos was notified to pick up the kids at the institutions and bring them to the Capitol Theatre for the circus.

Joel says, with a catch in his voice: "The best stunt I ever pulled." We'll say it was! When a rainstorm crashes some civic outdoor event in your town—step in and offer *your* theatre. That's one sure road to easy fame.

Don't wait for a storm. Next time the circus comes to town, arrange a performance with the clowns and a few short acts for the hospital kids.

* * *

Cut-Prices

Bargain Days Increase the Average Attendance

DOWN Louisiana way Samford Akers, manager of the Strand Theatre at Vinton, is bearing aloft the torch of exploitation in a way that excites our enthusiasm.

Not only that, but he shows the true showman spirit by writing in: "I thought it might be of some help to my brother exhibitors if I could but tell them how I increased my weekly attendance."

That's the spirit! So sit close and we'll tell you what he has done.

Mr. Akers found that by putting on bargain days it increased the average attendance very much. Let him tell you in his own words:

"My first bargain day was on Tuesday. The next week my Tuesday attendance was almost the same as on the bargain day. In checking over each Tuesday since the bargain day I have had almost the same receipts.

"My next bargain day was on Wednesday, the following week on Thursday, and the week after that, Friday. I have worked on bargain days until I am a firm believer that it is one sure way for the small town exhibitor to bring smiles to his face when he checks up at the box-office."

This Southern showman made posters, billboards, handbills shout aloud his bargain days. He advertised them the same as any Main Street merchant who has a special sale. Why not?

His handbill advertised the picture "for sale." It stated it was the best bargain ever offered in Vinton. Big type heading announced: "Extra! Special! Bargain Day."

* * *

Help Wanted!

Classified Ad Stunt Gets New Brand of Publicity

HE ran a "Movie Lovers Classified Section" with twenty assorted ads that people just couldn't help reading in the daily paper.

This novel stunt put "The Eternal City" over big for the live manager of the Capitol Theatre, Reading, Pa. Here are some of the catchy ads:

HELP WANTED—FEMALE

WANTED—Careful, accurate young lady to stack money now overflowing cashiers box at the Capitol Theatre. Plenty of work but a big opportunity to see the Eternal City.

PERSONALS

IF THE YOUNG LADY with the gloomy face last seen in the corridor of a local hotel, will come to the Capitol Theatre and see the Eternal City, she will lose that frown.

TO LEASE

FOR TWO HOURS a comfortable seat at the Capitol Theatre, to see Eternal City.

AUTOMOBILES FOR SALE

FOR SALE—First-class chummy roadster just big enough to take you and the girl to see the Eternal City at the Capitol Theatre.

PRIVATE INSTRUCTIONS

INSTRUCTIONS in how to be happy given each day at 2, 4, 6, 8, 10 p. m. at the Capitol Theatre. Showing The Eternal City.

Other classified ads were run under headings such as "Lost and Found," "Beauty Specialists," "Insurance," "Reward," etc. Here is a piece of publicity that you can use on any booking with good results.

Exploitation Ideas

The Cream of the Press Books on Pictures That Pull Everywhere

WHEN you run *Three Weeks*, a Goldwyn feature from Elinor Glyn's famous story, you can work a sensational street ballyhoo that will sell tickets.

Have a pretty masked girl, riding in an open carriage and covered with a tiger skin as a blanket. Elinor Glyn's story has made the tiger skin famous, and every girl knows the incident in connection with it.

On either side of the carriage hang signs reading: "Love, Mystery, and Adventure Crowd Each Thrilling Moment of Elinor Glyn's *Three Weeks*."

* * *

On Warner Brothers' *Broadway After Dark*, announce a "Jazz Week" and offer a silver cup as a prize. It can be bought for \$10 and no doubt you can get the jeweler to contribute it for the advertising.

Line up all the amateur jazz bands. Each band plays its best number. The followers of each band will come to your performance to root for their favorites.

* * *

A MEN'S Fashion Show is a novelty, but it fits in appropriately on exploitation of *Beau Brummel*.

Invite each store dealing in men's attire to enter into a friendly competition to see which store can produce the best dressed man—the town Beau Brummel. The fashion models will appear at your theatre and be judged by applause of the audience.

Have contestants masked so that personal popularity will not influence decision. Have each model announced by a card bearing the name of his firm. You can get a lot of newspaper publicity on this, as well as window displays as a tie-up. It's a winner.

* * *

A strong feature for advertising the Goldwyn-Cosmopolitan picture by Rex Beach, *Recoil*, is a novel Local Beauty Contest.

This is a duplication of the International Beauty Contest which produced the ten prize beauties of Europe. These appear in a still with Betty Blythe. Use it on your local contest.

Determine the various nationalities in your city which might enter the contest. Devote one night to each group. For instance: Monday — Spanish-American Night. Tuesday: Franco-American Night, etc. On Saturday night have the winners of each group assemble on the stage for the audience to decide which is the most beautiful. It will pack them in.

USE a Snowball Float for exploiting *Chechahcos*, the great Alaskan picture. It is a novelty that costs little.

Get a flat wagon. Cover it over with white cheese-cloth. Dress up four or five pretty girls in suitable costumes, and as they drive around town have them pass out heralds.

Sprinkle cotton batting around the float, and tinsel on top of the batting. Place a phonograph on the truck. Equip the girls with white cotton balls attached to strings. They throw these at the crowds and then pull them back. This is effective ballyhoo.

* * *

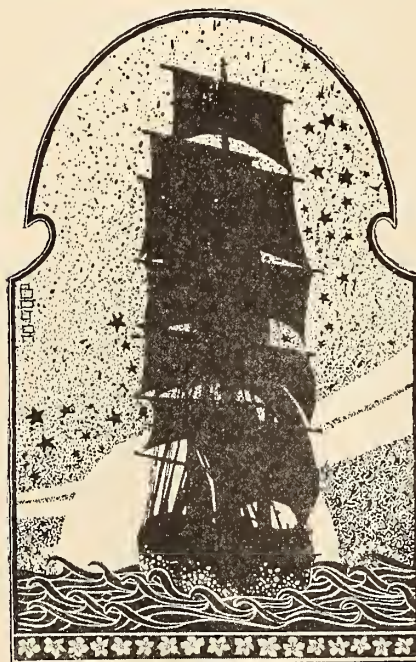
If you use a mailing list, the Seiznick picture, *Reported Missing*, gives you a chance to send a message written on a telegraph blank or a radiogram form. Here it is:

"Owen Moore, *Reported Missing*, has been found and will appear at the City Theatre for.....days beginning..... in the funniest and most thrilling photoplay ever produced."

Sign this message with the last name of the manager or owner. The Press Book gives two letters that can precede this message. This mail campaign helped to put the picture over big in New York.

* * *

A BIT of exploitation that will appeal to a lot of married couples is ready for you when you book *One Week of Love*, a Selznick picture.



This striking silhouette of an ancient sailing craft is ideal for exploiting "The Sea Hawk." It furnishes a suggestion for a lobby panel or for ads for your local paper.

Have the newspaper issue passes for couples who present a marriage certificate bearing any date of any year included in the date you are playing the picture. This wedding anniversary stunt has a lot of sentiment attached to it. You will make some real friends.

* * *

You can use a good tie-up with merchants on *Leatherslocking*, the Pathe-serial, founded on the world-famous novels of James Fenimore Cooper.

Get ten local dealers to "take over" a matinee performance by each donating an amount of money, say \$2.50 each. They can then give away with each purchase of \$1 or more a free ticket for this special performance, every week during the ten episodes.

You can get a lot of co-operative newspaper advertising on this tie-up.

* * *

THAT old favorite, still going strong as a photoplay, *The Old Homestead*, a Paramount, offers a fine prologue attraction.

Have a male quartette, wearing costumes such as will be found in the picture, sing the old-time melodies. Have a typical farm setting. Let your audience join the choruses. Make it a real Old Home Week.

* * *

A novel street stunt can be used on Paramount's *Back Home and Broke*, starring Thomas Meighan.

Have a young man, shabbily dressed, parade the streets with cards suspended front and rear from his neck. They will simply read: "Back Home and Broke."

It is a sure attention-attractor. It will arouse curiosity, and your advertising will connect it up with your performance.

* * *

FOR publicity on *The Galloping Fish*, a First National, use a big clock face for lobby display. The entire action of the story takes place in twenty-four hours.

Paint the hours of the clock on the face, using stills between each hour that suggest the progress of the story. Here is an inexpensive stunt that will attract lots of attention to a sure-fire comedy.

* * *

This stunt will get a lot of laughs when you play Universal's *The Flirt*, from Booth Tarkington's famous story.

On one of the prominent corners of your city place a man and woman in upper windows of two separate buildings. Have the woman flirt outrageously with the man. At first he pays no attention, then gets interested, and joins in the flirtation.

Have two banners on both windows with the words: "The Flirt."

NATIONAL

AND LOCAL

Tie-Up

Exhibitors Trade Review

CO-OPERATIVE

Every Week a Different
Feature. Every Issue a
Section of Opportunities

Turn Window Shoppers
Into Movie Patrons and
You Fear no Competition

Copyrighted 1924

SECTION

Constructive Incentives for **EXHIBITORS** and Local Merchants

The Box Office Doctor Suggests:

Rx—for turning Summer doldrums into money-making business.

Rx—for beating the heat.

Rx—for bringing out January Crowds in July.

Rx—for establishing a Summer prestige that will carry on into Winter.

Rx—for getting a taste of the business
The Famous Forty will do for you.

Book these great Paramount Pictures

MEN

TRIUMPH

BIG BROTHER

TO THE LADIES

CODE OF THE SEA

THE BREAKING POINT

THE BEDROOM WINDOW

Read in the pages following the free window tie-ups you can get on these pictures. Book the pictures, clip the coupons and—

Make July a January

NATIONAL Tie-Up SECTION



WHEN 'Triumph' played the Eckel Theatre, Syracuse, New York, Triumph Hosiery was tied-up with the Paramount picture in the shop window of E. W. Edwards & Son. The Triumph Hosiery manufacturers are right behind exhibitors everywhere, and will get you equally good results.



IN arranging a 'Triumph' window in your town use stills like the accompanying one to show the shapely silk-clad ankles of various feminine stars. Of course show full length stills of Leatrice Joy, the 'Triumph' star, and make full use of the guessing contests elsewhere outlined.

Here's 'Triumph' For a 'Famous' Tie-Up!

The Triumph Hosiery manufacturers, whose product is nationally known and nationally advertised, display keen business vision in tying up their merchandise with the Paramount picture in the windows of the towns where the photoplay is shown.

NATIONAL Tie-Up SECTION

'FAMOUS' TIE-UPS TRIED AND PROVED

Don't Overlook These Paramount Bank Balance Builders

HERE are seven stills from seven Paramount pictures that offer you seven logical window tie-ups. And every window is an additional lobby to your showhouse. Look them over carefully; develop the faculty of selecting stills from your attraction which will enable you to make the most of tie-up possibilities. Your receipts will benefit by your attention.

Here is a still from "The Bedroom Window" showing Robert Edson receiving a light for his cigar. A wonderful cigar store tie-up. A window card might quote from Kipling's poem: "A Woman Is Only a Woman—But a Good Cigar Is—a 'Garcia Grande'" —your theatre announcement follows. Or "He Wouldn't Tell What He Saw Through 'The Bedroom Window'—But He Tells the World a 'Garcia Grande' Is the Best Smoke Made."

'To the Ladies'

Here's a laundry tie-up. It will get receipts for the show and for the laundry tie-up partner. For instance an open letter "To the Ladies" extolling the virtues of the laundry and the merit of the picture. Stills in laundry windows, and cards "To the Ladies" reading, perhaps, "Ruined Laundry Often Ruins an Evening. Our Work Is as Perfect as 'To the Ladies' Now Playing at the City Theatre."

A Life Saver

This tie-up is with "The Code of the Sea." The still will fit in admirably in a dozen different windows. A confectioner's window might carry a card: "Are You in Bad With *Her*? A Box of Our Chocolates and Tickets to 'Code of the Sea' Will Prove 'Life-Savers.'"

The same will apply to any window carrying articles of feminine interest. And the idea may be carried out in any shop window with the thought: "In

Search of a Gift? Here's a Life-Saver!—and tickets to 'The Code of the Sea.'" Of course a tie-up with the "Life-Saver" mints is obvious.

—With Flowers!

"Triumph" offers a corking florist tie-up. In this still she is certainly saying it with flowers. There might be a card: "Would You 'Triumph'? Then Say It With Flowers—and Tickets to 'Triumph' at the City Theatre." Or "Even Though the Other Man Sends Bigger Bouquets—You Can 'Triumph' by Sending Tickets to the City Theatre With Your Flowers."

Tie-Up With the Bank

And you can do it both ways with this window exploitation in "Big Brother." Moore shows the girl a very handsome balance in his bank-book. Their smiles tell the tale. Here is a direct incentive to save, and the bank will be glad to exchange boosts with you. Just as a suggestions for a card: "Be a 'Big Brother' to Those Dependent Upon You. Open an Account Today." Or "Make *Her* Happy by Starting a Bank Account, and Taking *Her* to See 'Big Brother' at the City Theatre."

Cigarettes

The still from "The Breaking Point" is a corking tie-up for any cigar store. Note how interestingly the cigarette is featured.



Cigar Tie-Up—"The Bedroom Window."



Laundry Tie-Up "To the Ladies."



An Idea for Numerous "life savers."



A "Triumph" Tie-Up for Florists.



Tie-Up the Banks With "Big Brother."



"The Breaking Point"—Cigarettes



Good Restaurant Window on "Men."

To The Ladies!

'Chex' Aids American Womanhood
In Search For Health
And Beauty—And

ASSURES SUCCESS TO SHOWMEN!

BECAUSE of its appeal to personal daintiness, "Chex" has an intimate charm for femininity. Therefore it is an ideal window tie-up with Paramount's "To the Ladies." But don't stop there. The picture "Men," deals principally with women. Thus "Chex" is apropos. And this product is indeed a "Triumph" of scientific achievement. It positively "Chex" body odors. It's good for little fellows, too—as every "Big Brother" knows. And when stepping to the shower from "The Bedroom Window"—"Chex" is great as a shampoo or bath soap.



THIS is another product that ties-up wonderfully well with all seven of this week's National Tie-Up pictures. In the warm summer weather, nothing is so important as the care of the body, and Chex assures utter cleanliness and freshness at all times.

ALL men and women are interested in personal hygiene—and a coolly attractive window combining "Chex" display material with stills from any one of the "Famous" seven will "clean up" for you and the shop with which you tie-up for mutual profit.

EXHIBITORS TRADE REVIEW,
45 West 45th St.,
New York City.

Clip This Coupon

Please have Pioneer Products Co., forward their special window display material so that I can take advantage of their national tie-up products with Paramount Tried and Proved Pictures. I have listed below my play dates and the number of display sets I can make use of in my exploitation campaign.

Name Theatre

City State

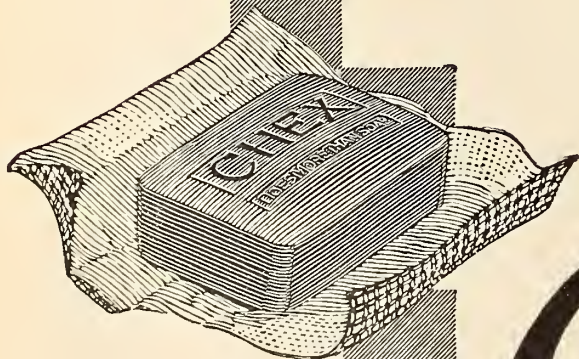
Paramount Picture No. of Window

Play Dates Sets Desired

THE PIONEER PRODUCTS CO.

Dayton, Ohio

Chex *Does More
Than Soap*



NATIONAL Tie-Up SECTION

(Continued from page 35)

Your sign artist can prepare attractive cards to tie this still up to any cigarette. For instance: "He Smoked a Natural Cigarette When He Reached the 'Breaking Point.'" Or else: "A Pretty Girl—and A Chesterfield Cigarette! Who Wouldn't Be Willing to Face 'The Breaking Point.'"

Restaurants

It is not often you get a chance to secure a window display with a restaurant. Here is your opportunity. No one is so much in need of something in his window to attract attention as the restaurant owner. He sells food—and that is not always easy to display properly.

Give him this card with the still, and you will have no trouble securing his co-operation: "You Will Enjoy Our Service As Much As You Will Like 'Men' at the City Theatre." Or Else: "Doesn't This Waitress Look Capable? So Are Ours. You Can Meet This One In 'Men' at the City Theatre."

Seven Picture Tie-Ups

This is a sort of bargain week we



A Display Featured Contest for Floral Piece Each Day at Wells Theatre, Norfolk, Va., on Paramount's "Triumph."

are offering you this issue on National Tie-Ups. We have selected seven tested money-makers from the Paramount studios. The nationally advertised products on these tie-ups can be used on practically all these big photoplays.

One still has been selected from each production as an illustration of how easy it is to connect these up with the various window displays. Look over the advertisers of national products in this section. When you book any of these

seven Paramount features, study all the available stills. Pick those that will fit in with the window displays that you select.

Team Work Wins

By this close co-operation between you and your dealer-partners you show him that you are doing everything possible to make his window display a success—for him. It goes without saying that any of these National Tie-Up windows will bring money to your box-office.

Seven big pictures. A half dozen nationally advertised articles to tie-up with them. An almost unlimited assortment of stills. This is Paramount Week for National Tie-Ups. You can collect seven ways.

* * *

'THE SILENT WATCHER' FOR FRANK LLOYD

First National Pictures announces that "The Silent Watcher" is the title selected for the picture to be made for it by Frank Lloyd Productions, Inc., from Mary Roberts Rinehart's story, "The Altar on the Hill," which was recently published in a big circulation magazine.

Brother movement. It will certainly get a lot of future citizens reading his paper. And you are bound to get a lot of publicity in the papers columns as the sponsor of the idea in your city.

Window Displays

This picture naturally adapts itself to tie-ups on any amount of dealers' windows. Any store that handles boys' merchandise can find a partnership with you on this photoplay very profitable.

School supplies, boys' clothing, toys, radio, bookstore, confectioners — all these can use your stills to increase their sales and advertise your attraction.

Strong Tie-Ups

Elsewhere you will find an illustration of a still on this picture which ties up strong with your bank.

On a sporting goods store tie-up for instance, the display card could read: "Your Big Brother Will Help You Buy This Baseball Outfit After He Sees 'Big Brother' at the City Theatre."

And you have a half dozen dealer partners specially picked for you on this photoplay. Look over the ads, and check your choice.

Tie-Up Boys

"Big Brother" Will Win Your Kids' Support

On this feature, "Big Brother," you have a Rex Beach story that gives you an opportunity to secure the cooperation of the Big Brother organization in your community.

If there is no branch of this movement in your city, here is your chance to start something big. Get the newspaper interested, also the Board of Trade. The merchants would find this organization for helping the boys to be a very good medium for advertising their stores and securing juvenile trade.

Organize Now

Start to form the Big Brother organization now. It will help you not only when you book "Big Brother," but on many of your attractions which tie up naturally with the youngsters.

Don't overlook the School Board. Here is a proposition right in line with the object of this board—to aid boys' activities in school and out.

The Boy Scouts can be enlisted to get members. They will become the

charter members. It gives them a chance to enroll members also for their own organization.

By all means put it up to the editor of your newspaper. He can create a very interesting department with live news featuring the doings of the Big



NATIONAL Tie-Up SECTION



'Famous' Displays Go "To the Ladies"

HERE is another one of this week's "Famous" National Tie-Up pictures with a title that seems to have been made for the special purpose of providing alert showmen with just a few less than a million chances to tie-up every window for miles around.

And that isn't all. Tie-ups on "To the Ladies" will take your show right into the homes of the city. The kind of advertising that brings 'em downtown to the theatre on rainy nights.

For instance, co-operate with merchants wishing to circularize. Make the announcement lead off: "To the Ladies:." A split-a-page ad idea would

double truck and head each announcement "To the Ladies."

Of course, "To the Ladies" ties-up exceptionally well with Coro Pearls, Chex, Triumph Hosiery and Aubrey Sisters Beautifiers. These are primarily products designed with an eye to feminine appeal. But don't forget that a window on Berkley ties, Garcia Grande cigars or any other masculine requirement may be neatly topped off with a card: "To the Ladies: We know what *he* likes best. Let us aid you in selecting your purchase for him. Ask him to take you to see "To the Ladies." Or, "To the Ladies:." He will appreci-

work wonderfully well on this one. Get all the shops that are selling things to women to combine on a

ate Garcia Grande Cigars and "To the Ladies," City Theatre." Or "You will be proud of him in a Berkley Knit Tie when He takes You to See 'To the Ladies.'"

HERE'S one that brought in plenty for Lysander Richmond, who runs the Colonial Theatre, Springvale, Me., and which may be adapted nicely to this picture—or to any. Obtain from the records the birthday dates of your townswomen. Then forward a card to them to arrive on the birthday. Have it read to the effect that you, or your theatre, congratulate them upon their birthdays, and to celebrate invite them to be your guests at a showing of "To the Ladies."

Ideas of this sort have a personal touch, and will build good will where a large monetary expenditure will fail to do so.

Coro Pearl Window Display A Thing of Beauty

The manufacturers of Coro Pearls, the gems that rival the Oriental jewels in all but price, are right behind you in a co-operative campaign to sell their product and tickets to your theatre through the best windows in town.

Beautiful pearls and beautiful women—an unbeatable eye-attracting combination. Especially when the tie-up is with "Famous" pictures. And in each of this week's seven tie-up pictures are stills that lend themselves marvellously well to make exceptionally alluring Coro Pearl windows.

In "Men," Pola Negri is lavishly adorned with ropes of creamy pearls, while Leatrice Joy, in "Triumph," is also decked with opalescent beauty-stones. As pearls are fished from the ocean's depths, "Code of the Sea" offers a most logical tie-up. And "To the Ladies" does likewise—both through its title and because of the nature of the picture.

In fact each of the seven is wide open for exploitation through National Tie-Up windows so clip this coupon and watch results at the box-office.

COHEN & ROSENBERGER

Importers—1328 BROADWAY—Manufacturers

New York, Chicago, Toronto, Boston, Gabloux, Paris

Factory, Providence, R. I.



Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have Messrs. Cohen & Rosenberger advise me as to their dealer in our town so that I may take advantage of the National Tie-Ups on Paramount pictures. I have listed the pictures and the play dates.

Name
Theatre
Town State
Paramount No. of Tie-Ups
Play Dates Desired

NATIONAL Tie-Up SECTION

A 'Life-Saver' Tie-Up For Warm Weather Showmen



Aubry Sisters' Beauty Preparations Furnish Fine Material For Window Tie-Ups.

FOR example, take "Code of the Sea." There are appropriate stills in plenty, one in particular of the feminine lead throwing out a life-saver. Tie-up with the thought that Aubry Sisters saves the complexions of American womanhood.

There are very obvious and logical tie-ups with "To the Ladies," "Triumph," "Men"—and in fact all of the seven Famous pictures. For instance the thought on "The Breaking Point" tie-up might be "Avoid 'The Breaking Point' of youth, etc."

AUBRY SISTERS, Corp.

520 West 48th Street, New York.

Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have the Aubry Sisters forward their special window display material so that I can take advantage of this national tie-up with Paramount Pictures. I have listed here with my play dates and the number of play sets I can use.

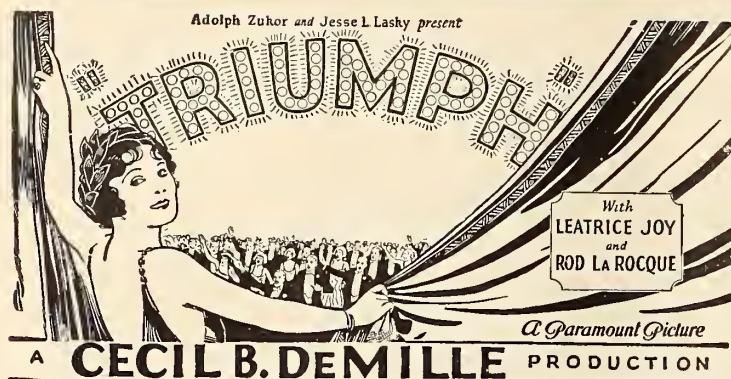
Name

Theatre

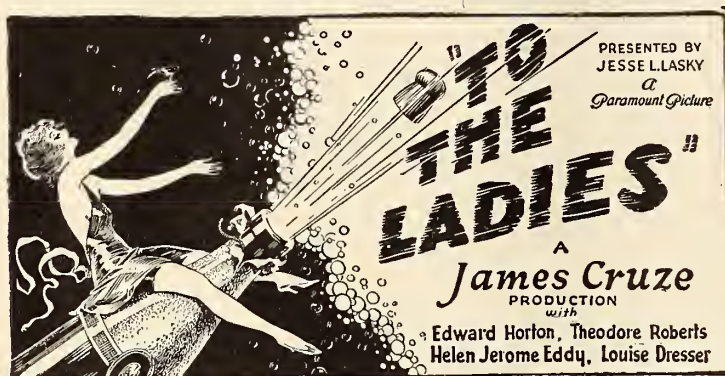
Town State

Paramount Picture
Play Dates No. of Displays
Desired

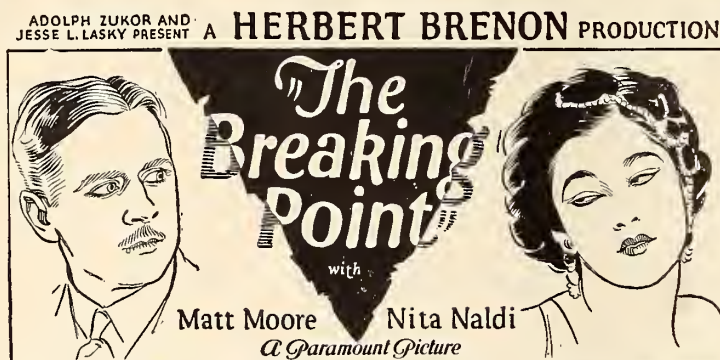
Lucky Seven *Paramount*



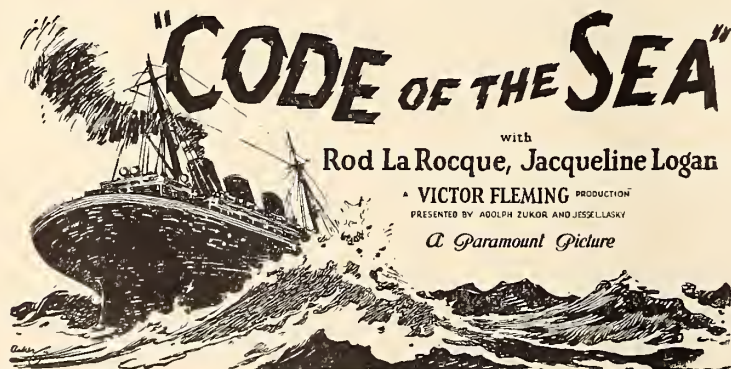
DeMille's first picture since "The Ten Commandments" is an ultra-modern society marriage-drama. Now making big money everywhere. Screen play by Jeanie Macpherson from the Saturday Evening Post serial and novel by May Edginton. The showmen are all playing this one.



The big comedy with the big exploitation title. Look at the tie-ups in this section! Produced by the man who made "The Covered Wagon." Adapted by Walter Woods from the Broadway stage success by George S. Kaufman and Marc Connelly. Fast and funny, an ideal Summer show.



"The Breaking Point," by Mary Roberts Rinehart, is proving as successful as a picture as it was as a novel and Broadway stage play. Cast includes Patsy Ruth Miller, George Fawcett. "One of the best Paramount has offered this season," says Motion Picture News. Adapted by Julie Herne and Edfrid Bingham.



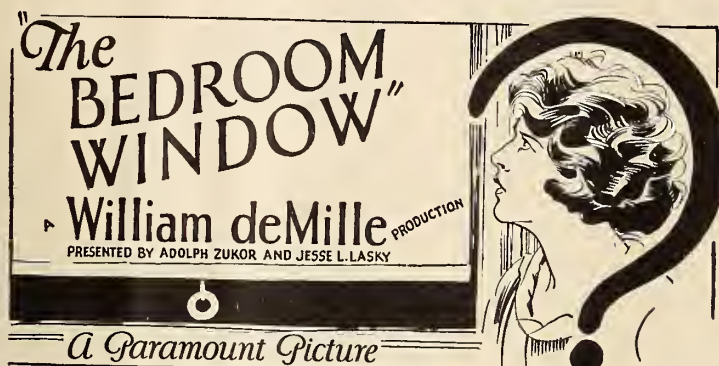
What better Summer entertainment than this smashing love-thriller of the sea? The best ocean-going success since "Down to the Sea in Ships." Made by the director of "The Call of the Canyon." Adapted by Betram Millhauser from the story by Byron Morgan.

Produced by

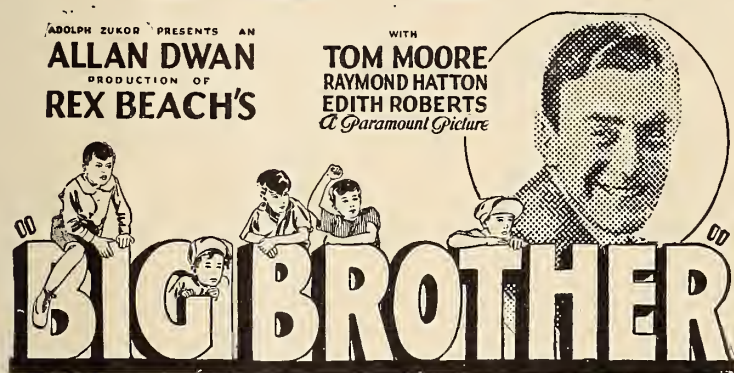


THEN THE

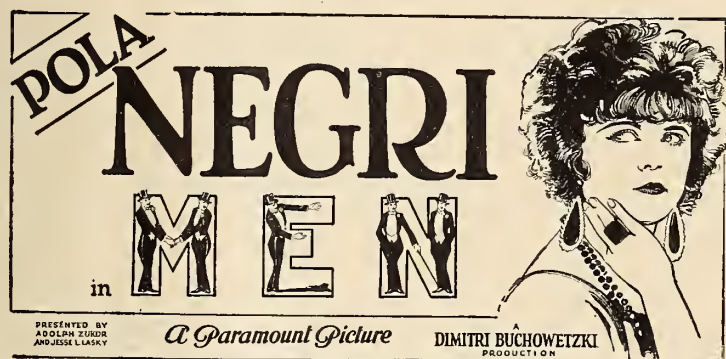
Pictures for July Cash!



"'The Bedroom Window' is the best of the murder-mystery movies to which we have laid an eye for many moons." — Baltimore Sun. And they're saying the same all over the country. Cast includes May McAvoy, Malcolm MacGregor, Ricardo Cortez, Robert Edeson, George Fawcett, Ethel Wales. Story and screen play by Clara Beranger.



The best exploitation picture of the past year. Great for tie-ups. And a corking fine picture besides. Made by the director of "A Society Scandal" and "Manhandled." Adapted by Paul Sloane. From Rex Beach's latest novel.



Reports from all over the country indicate "Men" is Pola's greatest made in America. Big enough to be a Fall special. A love story of Paris. Cast includes Robert W. Frazer, Josef Swickard. Story by Buchowetzki. Screen play by Paul Bern.

The whole Tie-up Section of Exhibitors Trade Review this week is devoted to assisting you to make big money with the seven big Paramount Pictures listed above during July. If you'll follow the suggestions offered, you'll break your theatre records for crowds and cash right in the middle of the hot weather.

FAMOUS 40

Produced by



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
 NEW YORK CITY



NATIONAL Tie-Up SECTION

The Tie of a Thousand Knots!

Binding Your Box Office To Seven 'Famous' Cash Getters

Berkley Knitting Company products offer a National tie-up that will secure for your theatre extra lobbies in the town's best windows, and Tie the Town to the Theatre

THE Berkley Knit tie dealer in your town is all set for a tie-up that will hold the attention of every pair of eyes and send every pair of feet scampering to your box office. A "Famous" tie-up with a famous tie!

Berkley Knit ties are a sartorial "Triumph." Buy a Berkley for "Big Brother." Berkley Knit ties are pleasing "To The Ladies." Always acceptable to "Men"—Berkley Ties. "The Breaking Point"—She didn't give him a Berkley tie. Berkley ties may be seen in "The Bedroom Window" of every well dressed man. "Code of the Sea" is a Paramount picture—Berkley ties are paramount necessities of good grooming.

There are appropriate stills in each of the productions. And the window showing them together with a display of the latest vogue in Berkleys will mean a bigger credit balance for your theatre ledger.

BERKLEY KNITTING CO.

200 Fifth Avenue

Fifth Avenue Building

NEW YORK CITY

CLIP THIS COUPON

EXHIBITORS TRADE
REVIEW,
45 West 45th St.,
New York City.

Please have the Berkley Knitting Company forward their special window display material on Knit Ties so that I can take advantage of this national tie-up on Paramount Pictures. I have listed herewith my play dates and the number of displays I can use in my exploitation campaign.

Name

Theatre

City

Street

Paramount Pictures
Play Dates

No. of Window
Sets Desired



A Show Down On Tie-Ups

WITH four aces in your hand and three more up the sleeve you are in great shape to call a showmanship turn on hot weather. National manufacturer, dealer, producer, and E. T. R. have combined to deal you a National Tie-Up hand that will enable you to beat any "full house" you ever had. Let's go!

BERKLEY KNIT



NATIONAL Tie-Up SECTION

Here's a Hot Weather Life-Saver

Tie-Ups Help You Cash In On "Code of the Sea."

STILL 513-71 from "The Code of the Sea" shows the beautiful "gal" throwing a life-buoy to a ship-wrecked swimmer quite a little beyond his depth.

And that is just what this Famous photoplay will do for showmen caught in the undertow of the summer slump. It will prove a life-saver. And incidentally turn at once to the Aubry Sisters Beautifier tie-up and take a look at the very appropriate picture that forms part of the window display material.

Not bad, eh? A card might read: "Aubry Sisters Will Save You From the Embarrassment of a Poor Complexion. A visit to the City Theatre Will Save You from Missing 'The Code of the Sea.'"

Then the various different "codes" can be tied up in window displays with "Code of the Sea." For instance, the code of the discriminating smoker demands Garcia Grande cigars—and "The Code of the Sea" demands your attendance at the City Theatre. Or, "The code of the well groomed man calls for Berkley Knit Ties and 'The Code of the Sea' calls for your attention at the City Theatre." Throwaways or newspaper ads:—"Famous Codes:—of honor, penal —, —of civil

procedure, Lew —y, etc., etc., and Code of the Sea."

Tie-up with beach resorts on a safety campaign. "The Code of the Sea" demands caution. Keep inside the ropes or you may not live to see the picture at the City Theatre."

In the action of the story "sou'westers" and oilskins are much in evidence. Tie up in the window of a merchant selling these things. And any sort of sport wear affords an excellent opportunity. As do also such articles as canoes, fishing tackle, and any others connected with nautical pursuits.

Offer prizes through the papers for the best true stories of sea adventure and narrow escapes from watery graves. Tie-up with the Y. M. C. A. or other local gymnasium on the thought that "The Code of The Sea" is relentless, and that every person should know how to swim. You can even start agitation among the school board on this one, and make swimming lessons a compulsory part of youthful education.

Recall the dread disaster of the "Titanic." Clip heads from other accounts of sea fatalities and feature them in your ads. Tie-up with the Naval Reserve. Issue a pass to every



ex-gob who took part in the late European unpleasantness. Advertise that every gold star mother who lost a son in the navy may always attend your theatre free.

This "Code of the Sea" is a good booking at any time, but it is especially good for hot weather audiences. It will take them right out in the ocean ozone and cool them off with dashes of sea spray.

You won't go wrong to make a fuss over this one, and the exploitation possibilities are just nothing else but. If EXHIBITORS TRADE REVIEW can help further to make the showing a "wow"—just say the word.



'Triumph' With These Tie-Ups

Made-to-Order Exploitation That Will Get the Coin for You

with you for prizes of hosiery on various contest stunts. Then one may "Triumph" over a poor complexion with Aubry Sisters Beautifier—or over a rival with a gift of Coro Pearls—or over poverty and old age with a savings account—or over poor employment by studying in the local business college. There are literally hundreds of ways to exploit the picture all over town.

Why the very word "Triumph" assures you of success as you book the picture! And don't overlook the split-a-page co-operative ad. Remember every merchant that comes in gets the full publicity accruing to a page smash or a double truck. And that goes for your show, too.

Then get the newspaper boys busy on the discussion idea. "Does Love 'Triumph' over Money?"—or the other

EVERY achievement is a triumph. Therefore "Triumph" tenders a thousand tie-ups. For instance—"Triumph" Hosiery. This outfit has some wonderful ideas on window displays, and just as soon as you advise your play dates—their national organization is right behind you on the co-operative exploitation of your picture and their merchandise.

The "Triumph" dealer will arrange

way about. "What is Triumph?" A series of letters from contributors on "My Greatest Personal Triumph," with prizes of passes for the best. "Is a College Education Necessary to Business Triumph?"

And don't overlook Harry Reichenbach's "R U T I M P H" idea. You know the stunt. The answers to Harry's hidden letter racket made the New York Post Office put on extra trucks and wish for a Democratic administration upon which to blame late deliveries.

Incidentally why neglect the press book? There is a rattling good one on "Triumph." Press books cost a lot of money. They are made up to aid you—for your particular and exclusive benefit. Why turn down anything you get free? Use 'em.

And if you honestly believe that your town is different from every other on earth, and feel that the home folks won't show interest in the sure fire winner ideas outlined in the sheet, write EXHIBITORS TRADE REVIEW. Tell us what conditions are in your town, and we'll give you some brand new, sizzling, original, supplementary ideas on exploiting this or any picture.

NATIONAL Tie-Up SECTION

POLA NEGRI



Tie-Ups 'Men' Will Get For You

The Paramount Picture With the Box Office Title Offers Exploitation on Everything of Interest to Men or Women

EVERY shop in your town may be tied-up with your theatre when you show "Men." You can secure tremendous publicity for your theatre through the windows of the city, and your tie-up partners will reap their share of the mighty benefits to be derived.

Mankind is interested chiefly in itself. In other words

—men are interested in men—and so are women. Therefore the box-office title of this picture makes it possible for you to tie-up with every sort of merchandise sold in your city.

"Men" wear Blank's shoes. "Men" smoke Garcia Grande cigars. "Men" see that their wives are well dressed. "Men" prefer Berkley Knit Ties. "Men" love the perfect complexion imparted by Aubrey Sisters' Beautifier. And so on until every store becomes an extra lobby to your show.

Stills from the picture showing the exotic beauty of Pola Negri will tie-up with any article having purely feminine appeal. For instance, a Coro Pearl window with stills of

Pola laden with ropes of the shimmering jems. Or a Chex window display with appropriate stills in which the picture abounds.

Prizes of tickets through the papers for the best articles giving a woman's opinion of men. A tie-up with the National Guard with the idea that real "Men" join up. A civic tie-up along the line that "Men" take an interest in the community—join the Chamber of Commerce—vote on election day and so on.

The distribution of envelopes marked "For Men Only"—and containing cards with the suggestion that the family be taken to see the show. Open letters to "Men" regarding the theatre. Passes for the best critique of the picture. Interest aroused by newspaper discussion on "Are Men to Blame?"

A courtesy tie-up; placards in street cars "Men Give Seats to Women." Still 512-13 from the production shows Pola as a waitress bearing a heavy tray of dishes. Restaurant tie-up. Or more courtesy—"Men Be Considerate of Those Who Serve You"; "Men Be Courteous to Working Women."

In a word—there was never a picture that offered greater opportunities for window tie-ups and real showmanship exploitation than does the Paramount photoplay featuring the Polish star.

If you don't hang out the S R O sign at every performance the fault is entirely with you. The National Tie-Up Windows are made to order for you—free, and with the least possible effort you can think up a hundred different ways to make men and women talk about "Men."



A 'Still' Window Alive With Feminine Appeal

NOT only a wonderful product, but one that is compellingly merchandised. The package containing the net is in itself so attractive that, since its use, Kleanet sales have jumped 500%. A mounted center display 35x24 inches in seven colors features the unique Kleanet window trim. And this together with stills from any of the seven "Famous" National Tie-Up pictures will do the trick for you and your dealer-partner.



KLEANET HAIR NET CO.

229 Fourth Avenue

New York



TIE-UP the Kleanet window display with stills from each of the Paramount Tie-Up pictures you book. Feature the feminine stars. And remember in arranging for this window that its appeal will be entirely to the women folk of your community.

Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have the Kleanet Hair Net Co. forward their special window display material so that I can take advantage of this national tie-up with Paramount Tried and Proved Pictures. I have listed herewith my play dates and the numbers of play sets I can use.

Name
Theatre
Town State
Paramount No. of Displays
Play Dates Desired

NATIONAL Tie-Up SECTION

"Triumph"



HOW THIS 'TRIUMPH' TIE-UP WAS PUT OVER IN BUFFALO

The Hosiery Tie-Up De Luxe

THERE is nothing compares with the Triumph Hosiery window linked with the play dates of Cecil B. De Mille's photoplay of the same title—"TRIUMPH." It is the last word of simplicity in Showmanship. And to "get in" on this de luxe tie-up, all you have to do is send your name and address together with your "Triumph" play dates to the National Tie-Up Editor of Exhibitors Trade Review. If you are prospecting for "pay dirt" in Summer Business, here is the richest vein. Let us help you dig.

TRIUMPH HOSIERY MILLS, Inc.

902-910 Broadway
NEW YORK

NATIONAL Tie-Up SECTION

don't be fooled
Ask for by
FULL NAME,



**GARCIA
GRANDE
CIGAR**

FINEST MILD HAVANA



Play This 7 Way Window Winner!

GARCIA GRANDE CIGARS give you a man's window display to perfectly fit any or all of seven "Famous" pictures that men will enjoy as greatly as the smokes.

Get these!

Garcia Grande—a "Triumph" of mild Havana. Garcia Grande—a "Big Brother" smoke. Garcia Grande—the smoke pal of "Men." "To the Ladies": Win his appreciation with Garcia Grandes. There is no "Breaking Point" in Garcia Grandes—they are good to the end. "Code of the Sea"—a wonderful picture; "Code of the Smokers"—Garcia Grandes. Even at "The Bedroom Window" he smoked Garcia Grandes.

Garcia Grande, "Your Money's Worth Cigar" Presents You With Seven 'Famous' Window Displays

This National Tie-Up With Seven "Famous" Photoplays Gives More Than Money's Worth to Garcia Grande Dealers and Exhibitors Everywhere

DON'T be fooled! Two and two make four usually—but in this case One and One make Seven! Garcia Grandes plus National Tie-Ups make seven "Famous" windows through which you can make a

successful bid for the patronage of your city! The Garcia Grande dealer in your town is ready and waiting to co-operate. Take advantage of this seven fold tie-up smash which you get free. Don't be fooled!

JULIUS KLORFIEN, Maker

141 FIFTH AVENUE
NEW YORK

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

CLIP THIS COUPON

Please have the Garcia Grande Cigar Window Display forwarded to me together with the name of a Garcia Grande Dealer in my community for tie-up purposes on pictures noted here-with.

Name

Theatre

Town State

Paramount No. of Displays
Play Dates Desired



NATIONAL Tie-Up SECTION

This Tie-Up Has Snap and Pep

THE very title of this picture, "The Breaking Point," suggests natural tie-ups with your local dealers.

There is a still, No. 683, showing the hero getting a light for his cigarette at the hands of the pretty heroine. They are seated in the snow, in light summer costume. Here is an ideal tie-up with any cigar store. The dealer can use it on any brand of cigarettes he chooses.

Here's a Window

Then there are several patented pencils on the market like Eversharp. They are nationally advertised, and carried by every stationery dealer.

The card in the window could read: "Why Bother with Ordinary Lead Pencils When Eversharp Eliminates 'The Breaking Point'? See the Photoplay at the City Theatre."

Collar Ad

You can get any haberdasher's window with a tie-up on collars. Every collar manufacturer emphasizes the

fact that his product does not wear out by splitting at the front.

Here's a sample of the show card to furnish your dealer-partner: "The Triple Ply of Arrow Collars Is Insurance Against 'The Breaking Point.'"

Newspaper Tie-Up

A novel essay contest could be worked up with the newspaper on the idea of "What Is the Breaking Point in Love?"

The editor could start a really interesting discussion, with arguments on both sides—male and female. Married and single, they could all give their ideas as to what causes love to vanish. A few sample letters would serve to start the interest, and it could be tied up very close with your presentation of the photoplay.

An inexpensive teaser could be printed on small cards to be distributed throughout the city. They would sim-



Matt Moore



Nita Naldi



ply bear the words, "Have You Reached 'The Breaking Point'?"

Another teaser could be worked with a man dressed in a comedy outfit, carrying a large pad and pencil, walking along the main streets. He would stop frequently and excitedly start writing on the pad. The point would break. Impatiently he would sharpen it, and move on, repeating the writing stunt. A sign on his back should bear the words: "What Do I Represent? Visit City Theatre for Answer."

* * *

Likes First National

"I am more than pleased with the new film policy of the Mainstreet theatre," said H. Wolf, booking manager of the Orpheum Circuit motion picture presentations, who visited Kansas City the other day.

The Mainstreet recently became a First National franchise holder.

Lots of Tie-Ups In 'Bedroom Window'

WHEN you book "The Bedroom Window," you walk right into a direct tie-up with your cigar store dealer.

Use still No. 518-130, which shows Robert Edeson preparing to enjoy a good cigar. Look over the Ad in this section, describing the window display possibilities of the well known Garcia Grande Cigar.

With this still and this famous mild Havana blend you can get a smashing window. And bear in mind that the manufacturers of this brand are running an elaborate newspaper advertising campaign right now. It certainly will help your box-office score to get this window working for your theatre.

A fine bit of exploitation could be secured by advertising in the newspaper along these lines:

"Will you help to brighten The Bedroom Window of helpless children in the hospitals of this city? With your help we want to make this Bedroom Window Week for the helpless children. Send flowers, sweetmeats, or any appropriate gift to the City Theatre. Thanks."

You can put the donations on display in your lobby, with the names of the contributors. It will not be hard to get cards in dealer windows to help boom this worthy



cause. Try it. You'll make lots of friends on this one.

A unique stunt can be worked by looking up the city records of recent births, and sending this letter to the mothers:

"I have been informed that the Stork recently visited your home, and was seen entering The Bedroom Window. Congratulations. It would please me greatly if you would accept a little birthday gift for the youngster's sake, in the form of two tickets for any performance at my theatre. Kindly call any time within the next few weeks, and present this letter."

A catchy folder can be printed at small expense, the front cover representing a window with the shade drawn down. On this shade appears the lettering: "What's Behind the Bedroom Window?" Then on the inside pages give catch lines from the press book describing the high lights of the photoplay.

For a very attractive window tie-up, get a furniture dealer or department store to feature a display of a bedroom suite. The card in the display should read: "This Suite Will Look Well Through 'The Bedroom Window!'"

The press book on this Paramount picture is full of live ideas for exploiting it to the fullest extent. Combine these with the suggestions here presented. You will be able to arouse an interest in this booking that will register heavily at the box-office.

Tried and Proved Stars



Gloria Swanson
in
"A Society Scandal"
Presented by
Adolph Zukor
and
Jesse L. Lasky
a
Paramount
Picture
AN ALLAN DWAN PRODUCTION



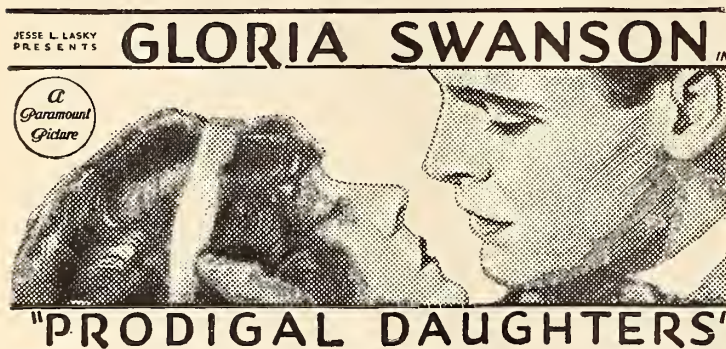
GLORIA SWANSON
in
"ZAZA"
AN ALLAN DWAN PRODUCTION
PRESENTED BY ADOLPH ZUKOR
A Paramount Picture



GLORIA SWANSON
IN
"THE HUMMING BIRD"
A
SIDNEY OLCOTT
PRODUCTION
PRESENTED BY
ADOLPH ZUKOR
AND
JESSE L. LASKY
A Paramount Picture



GLORIA SWANSON
IN
"BLUEBEARD'S 8TH WIFE"
A PARAMOUNT PICTURE
PRESENTED BY JESSE L. LASKY



JESSE L. LASKY
PRESENTS
GLORIA SWANSON IN
A
Paramount
Picture
"PRODIGAL DAUGHTERS"



GLORIA SWANSON
PRESENTED BY
JESSE L. LASKY
A
Paramount
Picture
"MY AMERICAN WIFE"

Coming in THE FAMOUS FORTY:
"MANHANDLED"

Coming in THE FAMOUS FORTY:
"HER LOVE STORY"

GLORIA SWANSON
Paramount Pictures

In the Tried and Proved Hall of Fame

Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted by two popular stars—James Kirkwood and Ann Forest.

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THES OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

Lobbyology

Beat the Summer Bugaboo

—by booking Tried and Proved pictures.

They are the "survival of the fittest," and have demonstrated their right to live by filling thousands of theatres with enthusiastic patrons.

What they have done many times for others they will do again for you.

And in this department there is Tried and Proved exploitation for every Tried and Proved picture. These stunts that rang the bell in other box-offices. No reason why they shouldn't pack your house as well.

Practice what we preach in the Tried and Proved and National Tie-Up Sections and we guarantee that you will—

Beat the Summer Bugaboo!

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 6. BECAUSE there is a vague for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

Selznick

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

TRIED AND PROVED PICTURES

Box-Office Fares

Collect New Patronage on Street Car Tie-Up

EVERYBODY in Atlanta knew that Metro's "Fools Highway" was playing at the Rialto Theatre in that city, due to a clever tie-up with the local street railway.

The illustration on left shows this striking card that appeared on front and rear of every car. Every car line carried the message of the show not only throughout the city but into suburban towns.

The Junior Chamber of Commerce also ran a Safety Week, and all its members used identical cards in their store windows as those on the trolley cars.

Also the Atlanta Journal ran a careful Driving campaign and gave twenty pairs of tickets each day to the "Fools Highway," awarded to careful drivers.

This three-way tie-up can be worked in any city. Board of Trade, railway company and newspaper will work with you on this one. It costs you nothing but the free tickets.



Auto Parade Sold 'The Hunchback'

Here Are a Dozen More Auto Ads to Fit Tried and Proved Pictures. Try 'Em!

THE Columbia Theatre of Seattle tied up "The Hunchback of Notre Dame" with the Rollin car on their Universal feature. These classy cars rolled around the city and helped materially in rolling up the weekly receipts.

There are a lot of tried and proved cars to feature your Tried and Proved Pictures. Here are just a few of both. Use these Auto Ads when you run these photoplays:

"Is Matrimony a Failure?" Not if you buy your wife a Buick.

"Reported Missing"—But a Chevrolet Always Brings You Home Safe.

"What's your Hurry?" You'll Always be on Time with a Dodge.

"The Old Homestead" Is Not Complete Without a Durant.

"A Man's Home" Becomes a Palace with a Packard.

"Restless Wives" Are Made Content With a Studebaker.

Every Tried and Proved Picture can be boosted with a motor car stunt. Here are just a few:

"Just A Wife." You can get a smile out of everybody in town with this one. Get a sporty looking car, and have a sporty looking girl sitting alongside the handsome male at the wheel. The couple are quite evidently infatuated with each other as they drive through the crowded traffic. Right behind this car comes an old flivver in which an old fashioned female is trying frantically to catch up to the sporty car. She draws up alongside, and waves her

hand wildly at the man with the flapper. He pays no attention, and keeps shooting ahead every time she catches up. This sign above both cars tells the story: "Just A Wife." PUZZLE: Which Car Is She In?

Comedy Chase

"The Law and The Woman." Feature this with a comedy motorcycle policeman chasing a car driven by a girl. When he starts to give her a ticket, she flirts with him, and he lets her go. Lots of regular "cops" do the same. It will get a laugh.

"The Flirt." Have a man dressed as an old maid, riding in a broken down flivver, flirting with the male citizens as "she" drives slowly near the curb.

"Love Is An Awful Thing." A love-sick couple in a car can get a lot of smiles from passersby.

Autos—new or old—can boost any picture. Don't forget that they carry your ad all over town.

Have you played "MERRY GO ROUND"

Tried and proved one of the greatest box office money-makers the industry has ever known!

"'Merry Go Round' set a new house record for this theatre."

Schuyler E. Grey, Mgr., Weequahic Theatre, Newark, N. J.

"Every one who saw it was very high in their praise of 'Merry Go Round.'"

A. P. Drohan, Mgr., Griffin Theatre, Chatham, Ontario, Can.

"They waited in rain and storm and were delighted with this wonderful photoplay."

Chas. H. Bowe, Mgr., Frontier Theatre, Buffalo, N. Y.

"Everything that you claim it to be."

Jack Cairns, Mgr., Brooklyn Theatre, Detroit, Mich.

"A very successful run on your picture 'Merry Go Round.'"

Charles Kosco, Mgr., Brockway Theatre, Brockway, Pa.

"When we chose 'Merry Go Round' we made no mistake. Our biggest financial success."

E. B. Raifstanger, Mgr., Mahaiwe Theatre, East Barrington, Mass.

"One of the most successful I have ever run."

H. L. Cox, Mgr., Princess Theatre, Ardmore, Okla.

"We had a very successful engagement with 'Merry Go Round.'"

Jack Rosenthal, Mgr., Model Theatre, Philadelphia, Pa.

"Pictures of this calibre are a tribute to the industry."

H. J. Schad, Mgr., Carr and Schad, Inc., Reading, Pa.

"I played it to capacity each night."

G. A. Watkins, Mgr., East End Theatre, Detroit, Mich.

UNIVERSAL SUPER JEWEL

Featuring

MARY PHILBIN

NORMAN KERRY

GEO. HACKATHORNE

Directed by Rupert Julian

Other "Tried and Proved" Universal Jewels for strong Summer programs:

THE ABYSMAL BRUTE

From the famous story by Jack London, full of red-blooded smashing action. Directed by Hobart Henley and starring Reginald Denny supported by a cast including Mabel Julienne Scott, Hayden Stevenson and Buddy Messinger.

WHITE TIGER

A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

DARLING OF NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

THE LAW FORBIDS

A gripping domestic drama of the lights of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

A CHAPTER IN HER LIFE

A Lois Weber production based upon the story of "Jewel" by Clara Louise Burnham. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Garson Production.

THE ACQUITTAL

This Year's Supreme Mystery Play with Norman Kerry, Clare Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring beautiful Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

THE STORM DAUGHTER

Dynamic, tempestuous Priscilla Dean starring in this great sea story. The splendid supporting cast included Tom Santschi, Bert Roach, J. Farrell MacDonald and others. Directed by Geo. Archambaud.

DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

FOOLS HIGHWAY

Mary Philbin's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O'Malley, Kate Price, Charles Murray and others.

SPORTING YOUTH

The great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set. Directed by Harry Pollard.

BLIND HUSBANDS

Written by, directed by and featuring Von Stroheim. A masterpiece in photo-dramatic entertainment power, more popular as a re-issue than it was when released originally.

THE FIGHTING AMERICAN

That laughing, gasping comedy thriller—now the big hit all over the country. Featuring Pat O'Malley, Mary Astor, Warner Oland, Raymond Hatton. Directed by Tom Forman.

Get your dates set now for these big Summer money-makers!

UNIVERSAL JEWELS

Presented by CARL LAEMMLE

Nationally Advertised in the
Saturday Evening Post

TRIED AND PROVED PICTURES

*"Another Triumph
for Colleen Moore"*

—Milwaukee Sentinel

adapted from Richard
Connell's "The Swamp Angel."

directed by

CLARENCE BADGER

with

ANNA Q. NILSSON, BEN LYON,
RUSSELL SIMPSON, SAM DE
GRASSE, MARY ALDEN,
MARY CARR, JUNE ELVIDGE,
CHARLES MURRAY, BULL
MONTANA.*"Painted People is
something to see"*

—N. Y. Sun

A
First National PictureSTUNTS THAT KEEP GOOD
PICTURES YOUNG*Cash In On Tried And
Proved Ideas*

YOUR public is in reality no different from any other. Local conditions deserve a degree of consideration, but after all people are the same the world over.

Therefore if the Queen Theatre, in Austin, Texas draws crowds to its doors with a clever idea, you can do the same thing with the same stunt on the same picture. Or you can adapt the stunt to suit another picture and be in the money in the showmanship race.

This is what the Queen did with
Thy Name Is Woman

When the Metro-Goldwyn picture played Austin, a wonderfully effective window display was arranged with a leading novelty shop. The center was a huge fan fully opened. The title of the picture appeared in huge letters across its face. The remainder of the window was artistically filled with articles of feminine appeal. Fans, gloves, atomizers, hats, vanity cases, imported handkerchiefs and other lacy bits, beads, earrings and so on. A stuffed peacock indicated the vanity element. The window brought big business to the shop and to the theatre.

The Gold Diggers

They booked this Warner Brothers picture for the Rialto Theatre, Reading, Pa. A big safe was placed in the lobby with the name of the picture and "All next week" painted on it.

The door of the safe was ajar, and tumbling from the crevice were bags of gold. Well, anyway, the bags were marked with all sorts of dollar signs and big figures. Incidentally, they were real money bags procured from the showman's bank.

Your bank will lend you bags, and you can put the same stunt across. And it will draw lobby crowds for you just as it did for the Rialto.

King of Wild Horses

Here's good exploitation on Pathe's animal picture. Paul Noble, Liberty Theatre, Portland, Oregon, made up his mind every one in town should know of his current attraction. They did. Here's why.

He used a street float carrying a full sized "horse" such as may be seen in harness shops in any town. The float was tastefully draped, and signs around the lower edge announced the theatre's name and play dates.

The Liberty did capacity business. And so can you.

The Stranger

"The Stranger" came to Monmouth, Ill. He was a young man clad in the regalia of a Spanish toreador. Bright colored silk made the costume more conspicuous, as did also a long cape and a black domino mask.

He wore a placard reading "I AM The Stranger." That was all. No theatre announcement. But the playhouse did big business and attributes it to the attention that this bally attracted. Try it out.

SMILESCHUCKLESand LAUGHSGALORE in the**JIMMY
AUBREY****COMEDY SERIES****GOOD BOOKINGS
FOR HOT NIGHTS**

SELZNICK
DISTRIBUTING
CORPORATION

**"The prints are in
FINE CONDITION"**

TRIED AND PROVED PICTURES

Clang! Clang!

Why Did This Picture
Pull Big Crowds?

WHEN you have a hold-over on a feature like First National's "When a Man's a Man," go right ahead on your exploitation. The illustration on the right shows how the Majestic Theatre, Portland, Ore., used the street car ballyhoo.

Note how they emphasized "Second Big Week." The theatre understood perfectly the advertising value in telling the public that popular demand compelled them to run it a second week. Nothing succeeds like success. It sold the picture to people who realized they must be missing something good.

And remember that a trolley car covers all thoroughfares in your city.



AD ON WHEELS TELLS YOUR STORY WHEREVER CAR TRACKS GO



MEGAPHONE IN LILY AT BOX-OFFICE. GIVES PASSERBY A "HELLO."

A Lily Contest

They All Love to Guess
This Lily Window

THIS artistic lobby effectively advertised First National's "Lilies of the Field" for the Royal Victoria Theatre, Victoria, B. C. One large lily was illuminated at night by a hidden colored spotlight.

It's a Tried and Proved Picture, and you can duplicate this lobby at little expense. The theme of lilies lends itself to some attractive exploitation.

You can work a window display with a pile of artificial lilies and a card reading: "Guess the Exact Number of Lilies and Obtain a Free Ticket to 'Lilies of the Field' at the City Theatre." It will not be easy to guess—but that won't keep folks from trying.

Street Sheiks

He Draws the Girls to
the Box-Office

IF it gets the crowd on Broadway, this Arab ballyhoo will get them anywhere. These two Arabs did a tumbourine act for the Broadway Theatre up and down New York's Main Street, and brought the crowds back to see First National's "A Son of the Sahara."

Here's a stunt that will knock this one cold. Only use one Arab—any swarthy, foreign-looking person will get by with a costume as shown in the photo. Have him hand out to all the girls slips of paper with a printed heading: "Arab Sheik's Love Charm." Below this mark some Arabic figures with a crayon pencil. If your Arab is not so good, who can criticise?



THE SHEIK HIMSELF! HE GIVES LOVE CHARMS TO GIRLS. IT WINS.

TRIED AND PROVED PICTURES

"Movie fans will enjoy every minute of it"—

—*Indianapolis News*



Richard Barthelmess

IN

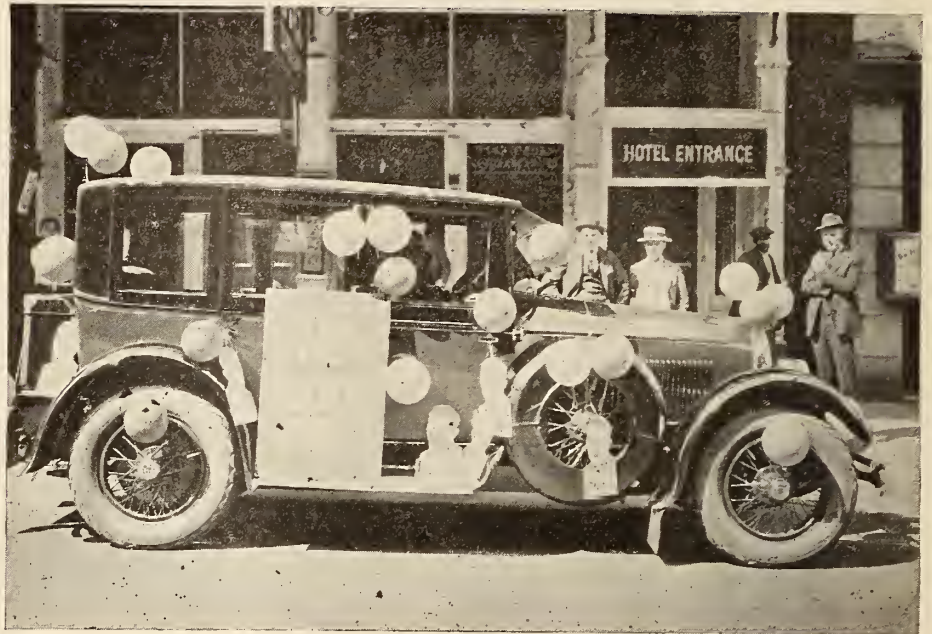
"21"

A John S. Robertson
Production

Scenario by Josephine Lovett
Presented by

Inspiration Pictures, Inc.
Charles H. Duell, President.

A
First National Picture



Balloon Bally

'Girl Shy' Stunt Stood 'Em Up
in Memphis

THEY played Pathe's "Girl Shy" at the Palace Theatre, Memphis, Tenn., and the line formed on the right just because of an inexpensive stunt.

The picture shows how it was done in Memphis. Just a car, a pretty girl a few window cards and a couple of dollars worth of balloons.

Why not a variation when you play the picture? Put a straw hat and a pair of horn-rimmed specs on any fellow in town and you have a Harold Lloyd. Let him look as "Girl Shy" as possible while he drives through town. Fix up a few cards—for instance "Harold Lloyd Went Up in the Air Like a Balloon When a Girl

Looked at Him. He Was 'Girl Shy.'"

Have "Harold" walk along Main Street, and let a couple of girls flirt with him. Harold is scared stiff. He walks faster—so do the girls. He runs—panic stricken. And they run after him. Finally he gets to the car—decorated with balloons and window signs. He hops in. They try to follow. He steps on the gas and escapes. And they pull the same stunt a couple of blocks further down-town.

This stunt will stop 'em. It will collect a crowd. And the crowd will laugh at the stunt, and come to the theatre to laugh at the show. They did in Memphis—and they will in your town.

You don't gamble a dime—not even the dimes for the balloons. This is tried and proved exploitation on a Tried and Proved picture. Try it and cash in.

Library Tie-up Sends Readers to Show

NOT every picture affords an opportunity to tie-up logically with a public library. But those that do give you a chance to reach folks that would be more or less difficult to appeal to through ordinary exploitation channels.

In tying-up with the library, remember that it is not necessary to

have a direct tie-up. For instance, any film of the far north may be brought to the attention of library patrons in connection with the numerous volumes that have been written about Alaska.



NATIONAL Tie-Up SECTION

National Tie-Up Windows Now Available

Check
Tie-Ups
Wanted

PICTURE

CLASSES OF STORES

"THE SHOOTING OF DAN MCGREW"

70	Fashionette Hair Nets	Drug Stores
71	Amami Shampoo	Drug Stores
72	Richelieu Pearls	Jewelers
73	Victor Record (No. 55218)	Music Stores
74	Djer-Kiss Compacts	Drug Stores
75	Vanity Fair Underwear	Women's Wear

"SHERLOCK, JR."

63	Pebeco Tooth Paste	Drug Stores
64	El Producto Cigars	Cigar Stores
65	Regent Pearls	Jewelers
66	Gage Hats	Milliners
67	Melto Reducing Cream	Drug Stores
68	Djer-Kiss Compacts	Drug Stores
69	Fownes Gloves	Haberdashers

"MIAMI"

59	Cappi Perfume	Drug Stores
60	Vogue Hair Nets	Drug Stores
61	Rigaud's Talcum	Drug Stores
56	Jantzen Swimming Suits	Women's Wear
57	Kleinert Bathing Caps	Women's Wear
62	Gotham Gold Stripe Hosiery	Women's Wear
58	Chappel-Harms (Miami)	Music Stores

"A BOY OF FLANDERS"

54	Ingersoll Watches	Jewelers
51	Jackie Coogan Hats & Caps	Hat Shops
53	Jackie Coogan Chocolates	Confectioners
55	Jackie Coogan Salted Peanuts	Confectioners
50	Grosset & Dunlap (Boy of Flanders)	Book Dealers
52	Borden's Milk	Grocers

"THE SEA HAWK"

42	Mystikum Perfume	Drug Stores
43	Old English Lavender	Drug Stores
44	Bonnie B Hair Nets	Drug Stores
45	Conde Cosmetics	Drug Stores
47	Van Raalte Apparel	Women's Wear
48	Blue Bird Pearls	Jewelers
49	Tudor Silverware	Jewelers
46	Fownes Gloves	Haberdashers
40	Grosset & Dunlap (The Sea Hawk)	Book Dealers
41	Jack Mills Music Pub. (Sea Hawk)	Music Stores

"MISSING DAUGHTERS"

33	Wonderstoen Hair Eraser	Drug Stores
36	Pebeco Tooth Paste	Drug Stores
35	Criss-Cross Brassieres	Women's Wear
38	Forest Mills Underwear	Women's Wear
39	Gordon Hosiery	Women's Wear
37	Omar Pearls	Jewelers
34	Gage Hats	Milliners

"THE PERFECT FLAPPER"

24	Djer-Kiss Products	Drug Stores
25	Mineralava	Drug Stores
26	Pert Rouge	Drug Stores
28	Melto Reducing Cream	Drug Stores
29	Hygienol Powder Puffs	Drug Stores
30	Wonderstoen Hair Eraser	Drug Stores
31	Winx Lash Nourishment	Drug Stores
22	Frances Fa're Frocks	Women's Wear
27	Vanity Fair Frocks	Women's Wear
23	Regent Pearls	Jewelers
32	El Producto Cigars	Cigar Stores

"CHECHAHCOS"

18	Sterno Canned Heat	Drug Stores
16	Zepherized Knit Underwear	Women's Wear
19	Thermo Sport Coats	Men's Clothing Stores
20	La Palina Cigars	Cigar Stores
17	Borden's Condensed Milk	Grocers
15	Auto Vacuum Freezer	Housefurnishing Stores

"RECOIL"

9	Inecto Hair Tint	Drug Stores
11	Bonilla Beauty Clay	Drug Stores
12	Venida Hair Nets	Drug Stores
14	Chinwah Perfumes	Drug Stores
8	Onyx Hosiery	Women's Wear
13	Nemo Corsets	Women's Wear
10	Deltah Pearls	Jewelers

"BEAU BRUMMEL"

5	Mineralava	Drug Stores
6	Vivaudou	Drug Stores
1	Glove Industries	Women's Wear
4	Sampson Dress Jewelry	Jewelers
3	Personality Clothes	Men's Clothing Stores
2	Fashionknit Ties	Haberdashers
7	Sta-sha-ne Hats	Hat Shops

Name Theatre

Address Play Dates

Your Windows

Seventy-Five National Window Displays for Extra Lobbies

THE National Tie-Up Window Campaign enters its eleventh week with seven Paramount Pictures as the featured offering for Exhibitors.

Instead of presenting you with one photoplay to tie-up with national advertisers, EXHIBITORS TRADE REVIEW this week has lined up *seven* box-office money-makers. They are all Paramounts—and that assures you of big receipts whether you play one or all of these attractions.

You now have exactly 75 class window displays ready waiting for you in the complete chart presented on this page. They include over a dozen distinct classes of stores in whose windows you can advertise your presentation.

The most important manufacturers of merchandise are here lined up with you. Look over the names carefully. Lots of them are internationally famous. Most of them are household words from coast to coast.

Any or all of these windows are waiting to go to work for you. Plant your theatre's name right in the center of them!

And they are all ready—waiting for you to act. Just fill in your play dates. Mail the chart to us. That's all you do. No expense. All free. Use your pencil. NOW.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For
Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS'

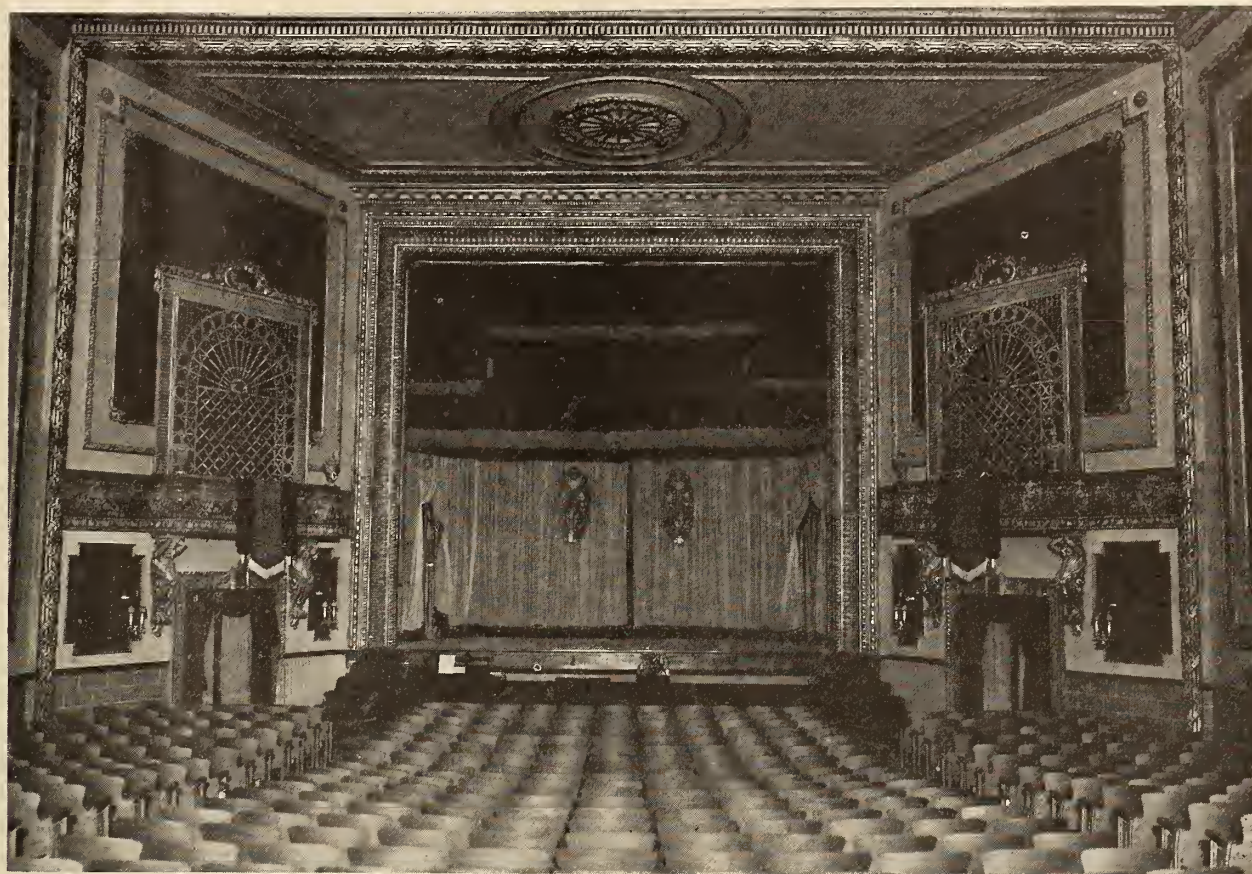
WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

THE MODERN THEATRE



Front View and Stage of Harvey Theatre Operated by Fitzpatrick McElroy Company.

Fitzpatrick McElroy Company Controls Town

HARVEY, ILLINOIS, is the latest small town chosen by the Fitzpatrick McElroy Company for the extension of their very rapidly growing circuit of motion picture theatres. In this suburb of Chicago on June 19 they opened the Harvey Theatre which is one of the finest motion picture theatres in the surrounding territory. Just before opening the Harvey they bought the Garden and American Theatres, so that now they own the entire motion picture interests of the town. The American Theatre will be closed but they will continue to operate the Garden with the Harvey Sixth House.

The Harvey Theatre is the sixth picture house which this company—of which Kenneth S. Fitzpatrick is president and Blair McElroy, treasurer—has opened near Chicago. Besides their three houses in Blue Island and Chicago Heights they have recently completed the Marquette Theatre at Sixty-third Street and Kedzie Avenue, Chicago, and their Highway

Theatre at Sixty-third Street and Western Avenue is now under construction. Besides these they are operating twenty-five houses scattered over the states of Michigan and Wisconsin, and are constantly increasing the chain.

The Harvey Theatre Building, erected by the West Englewood Construction Company, is of two stories, contains all the latest improvements in construction and is absolutely fire-proof. It is built of pressed brick and trimmed with white stone. A large ornamental canopy of wrought iron extends over the sidewalk, and above the canopy is the huge electric sign which can be seen for blocks. Besides the theatre the building contains one store which is occupied by the Perry Shade Company, and four offices:

Community Atmosphere

The Harvey Theatre, designed by Paul T. Haagen, is a fine example of what can be accomplished from an artistic standpoint and also in giving the at-



Back View Showing Bleacher Effect.

(Continued on page 60)

Equipment Newsettes

PROPER equipment is the very heart of the theatre. Though a playhouse be ornate outside, it is the equipment inside that makes it a real living thing. And without proper equipment it is a hopeless task to build patronage—or even to retain the Theatre's old friends.

The modern theatre reflects the modern showman. And no really up-to-date exhibitor will let a month pass without making some improvement in the tools of his craft. Whether the effort be made to insure additional comfort and convenience for the audience—

or whether it be to improve the quality of entertainment offered through some new device—the installation of good equipment will bring its reward a hundred fold.

* * *

Fashion Floodlite

THE Brieloff Manufacturing Company puts out a product called the Fashion Floodlite. It is a non-breakable unit made of aluminum, neatly finished in a pleasing green which is baked deep into the surface and will not peel. It is easily installed and can be adjusted to any angle.

The light will flood the lobby with either colored or white light, and at the same time concentrate a powerful spotlight on any part of the display upon which emphasis is desired.

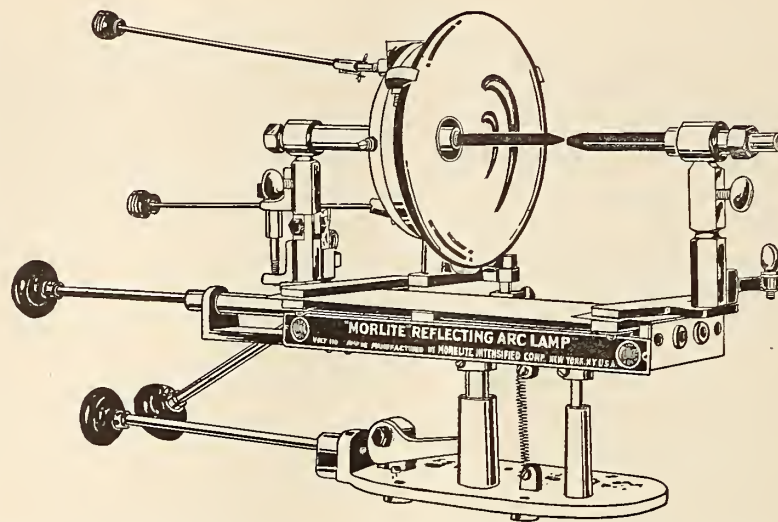
A standard 200-watt lamp is used. By means of a universal joint the light may be attached readily to ceiling, wall or floor, and the beam pointed in any direction.

It is simple to change a color. It is only necessary to lift the spring fastener in order to open the double frame. Then the slide may be changed and the frame closed. Units consist of metal retainer frame, spring fasteners and five gelatine films in red, amber, blue, green and violet.

* * *

Ventilating Apparatus

WHY pay drug store prices for ventilating and cooling?" asks James M. Seymore, of Newark, N. J., who claims to be able to instruct house managers where and how to buy the necessary motors at first cost. Seymore gives a variety of service on installing



Morlite de Luxe Reflecting Arc Lamp before installation in lamphouse. Note handles that project outside lamphouse making movement possible. The mirror may also be tipped in any direction at the will of the projectionist, and spot thus moved to any position at cooling plate.

fans and motors. His announcement says: "Thirty-six years' experience in building Air Moving Machinery and installing Ventilating Apparatus is at your disposal for the asking. Send your plans and I will send you specifications for your requirements. Your local sheet metal worker or carpenter can assemble and erect a cooling system from the plans furnished as well as it can be done by men sent hundreds of miles to do this work."

* * *

Roll or Folded Tickets

WHAT purports to be the world's largest exclusive amusement ticket plant is run by the Arcus Ticket Company of Chicago. This firm has been engaged in the manufacture of theatre and other amusement tickets for twenty-eight years and offers the full weight of its experience and knowledge of the showman's requirements in rendering service to clients.

* * *

Typhoon Fans

A COOLING system which is easily installed and when in commission works noiselessly and unobtrusively is that announced by the Typhoon Fan Company of New York, with branch offices in Philadelphia, Jacksonville, New Orleans, Dallas and Los Angeles. Prospects are advised by this firm to write for booklet 32.

* * *

Dixie Cups

WITH the coming of warmer weather one might naturally expect a greater frequency on the part of

audiences for a trip to the water cooler. The modern manager, actuated by a resolve to give his patrons a sanitary drinking service can consider Dixie Cups as a product that will pertinently fill the bill. The Individual Drinking Cup Company, of Easton, Pa., and New York City merchandise these cups, together with a penny vending-machine, which maintains itself without cost and yields a revenue to the house. Silently, throughout performance and intermission alike, these machines provide patrons with white, round, unwaxed Dixie Cups.

* * *

Stage Lighting

EDISON LAMP WORKS have a bulletin of lighting data concerning stage lighting that covers the field in every detail, from switchboard and wiring, "effect" apparatus, production or colored light, footlights, border lights, bunch or flood lamps, spot lamps, to the effect of color on appearance of objects. To make your atmospheric prologues a complete success it would be well to read what they have to say concerning colors best reflecting light and lights best to use for said colors.

* * *

Aids Profit

IF you are looking about, with the idea of utilizing space and making your profits larger it would be worth your while to get the advertising literature of the Holcomb & Hoke Manufacturing Company, Indianapolis, Ind. They manufacture the "Butter-Kist" corn popping machine and advantages of use in a theatre lobby are obvious, as people like sweets of some sort, while attending the performance.

* * *

Lamp Coloring

THE Austin Brand Lamp Coloring of New York have perfected a type of lamp coloring which has stood all the tests and is in many ways superior to the various other lamp colorings on the market. This concern is always glad to receive requests for particulars and invites equipment dealers to write in for jobber's prices. The variety of colors included in the lamp tints are, red, light blue, violet, deep blue, yellow,

green, amber, orange, canary, sunset glow, milk white and golden glow.

* * *

Brayco Projector

HERE is a scientifically constructed still picture projector using strips of standard size, non-inflammable picture film, instead of heavy but fragile glass slides. Each strip of film carries from sixteen to four hundred separate pictures.

The operating cost is about a cent per hour, and the projected pictures measure from 5x8 inches to 8x10 feet depending upon the distance from the projecting surface.

The machine has proven itself a distinct asset in attracting attention of passersby to lobby displays, and is a good investment for any showman contemplating a lobby show as part of theatre exploitation.

* * *

Raven 'Haftone' Screens

AFTER much experimentation a screen has been evolved which no less an authority than "Roxy" Rothafel hales as approaching perfection for the requirements of his Capitol Theatre.

The screen installed is sufficiently tinted to absorb objectionable colors, but it also retains enough pure white to reflect desirable colors, the remaining light being comparable to sunlight.

This is accomplished by spreading over the back of a finely woven white fabric a coating of soft rubber, tinted to any desired shade. The rubber is then forced into the pores of the fabric so that it shows on the face side under a magnifying glass as tiny pin points. These points of tinted rubber absorb undesirable color from the light that strikes them, and the white threads are reflected in their entirety.

Tests conducted by the Sperry Gyroscope Company show a difference of only one foot candle power between center and edge of screen.

* * *

Hand Power Plant

A POWER plant in the hand is how the Chidsey Company refer to their "Sure Flash" light which has no battery. In the place occupied by the battery in the usual flash light, there is a small generating equipment of practically indestructible mechanism. On the side is a small lever and a few pressures generate a bright steady beam.

You make electricity as you need it. No bat-

tery to become wet, disconnected, burnt out or otherwise out of order. The lights have been subjected to a continuous automatic test equaling fifty years of steady use.

Not a bad flash light for the theatre usher.

* * *

Theatre Switchboards

THE multi-preset feature is a new Westinghouse development. It is claimed that up until the present time the best board which has ever been produced could be used to set up the lighting effects for one scene in advance, and one only. The multi-preset board, featured in this circular is the Westinghouse solution of the problems introduced under the old method of control.

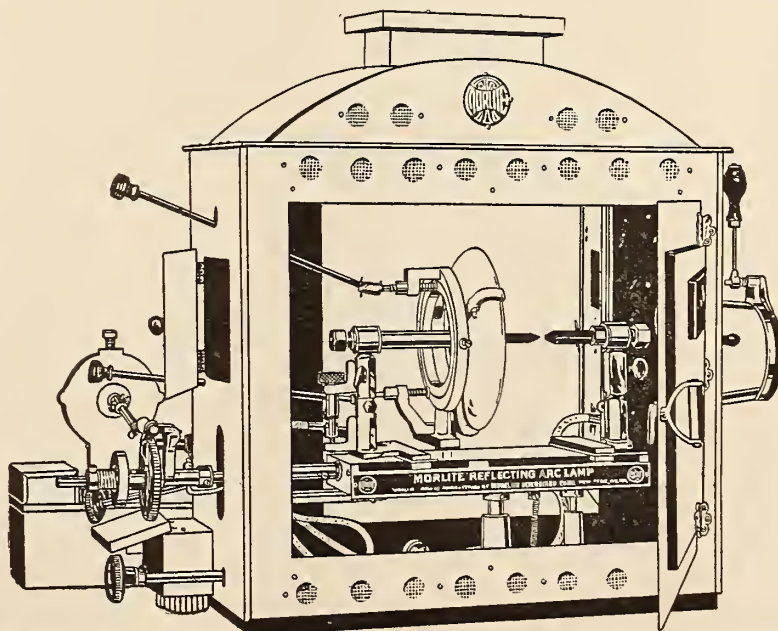
With this board all the lighting effects for every scene of a theatrical production may be set up in advance and remain undisturbed for the entire run of the production.

These effects may be worked out previous to the first performance, the proper switches thrown, and the cabinet doors closed and locked, completely protecting them from molestation.

* * *

Additional Equipment

ADDITIONAL equipment that lends completeness and an air of distinction to the presentation of a show, are curtain control and house lighting control apparatus. In the curtain control apparatus, we have a device that allows the projectionist to operate the draperies and curtains on the stage at the opening and closing of the show and in between each performance, while the lighting control can also be operated from the projection department in much a similar manner and enhance the presentation of the picture and musical numbers by modified lighting.



Morlite de Luxe Reflecting Arc Lamp installed in Lamphouse complete. Equipment consists of lamphouse base, lamp house burner, reflector, automatic arc controller, rheostat and steripticon.

New Lamp Efficient

A NEW Morlite Reflector Lamp has made its appearance upon the equipment market. This late product of the Morlite Intensified Corporation is gaining universal approval from those qualified to pass opinions.

The equipment unit consists of the Morlite reflecting arc lamp—the reflector being 65/8 inches in diameter, an exceptionally well constructed lamphouse, and automatic arc control.

Carbon Adapters

Up to ten inches any length carbon may be used negative and positive. The carbon holder is of brass which conveniently assures good contact. Adapters are used which make it possible to use any size carbon suitable for use in any amperage covered by the lamps range.

Back of the reflector is a metal ring mounted with three claws which indicate the reflector. This ring in turn is mounted in another of larger diameter by means of screws placed at the horizontal diameters of the big ring, extending through and engaging with the smaller ring at its horizontal diameters.

Rings Form Cooling Plate

This permits the inner ring to swing in relation to the outer one so that the nearer is tipped up or down. This motion is controlled by a strong screw arrangement with handles outside the lamphouse. The outer ring is mounted on a casing which is attached to the lamp base, so that both rings swing at the same time, may be swung sideways by means of a control handle outside the lamphouse.

Movable Lamp

The entire lamp is movable up, down or sideways by means of the outside control handle. The positive and negative carbon tips may also be moved in any desired direction, and in fact the entire apparatus seems to have all necessary adjustments.

Strong Claims

Those who consider installing this type of apparatus will do well to investigate the Morlite Reflector Lamp. Among the claims made for it are that it gives a steadier and better illumination; that the picture is sharply and distinctly defined; that a saving of 70 per cent may be effected in electric current; that carbon cost is bi-sected; the elimination of all condenser lenses, and many others of equal importance.

Company Controls Town

(Continued from page 57)

mosphere of a real community center, with a theatre of from 1,000 to 1,500 capacity.

Entering the theatre one feels as if they were going into a luxurious home. The lobby is wainscoted in white marble with black marble trimmings, and has a black and white tile floor. Above the wainscoting is the old ivory which forms the background for the decorations of the house. Gorgeous chandeliers of cut crystal cast a soft glow over the beautiful entrance.

INSIST!!!

UPON



CARBONS

AND GET THE BEST

M. G. FELDER SALES CO.

—Distributors—

Samples on Request

1540 Broadway New York

Rich draperies of royal blue velvet lead from the lobby into the foyer and promenade. One glance at the foyer and one is prone to linger, for its luxurious davenport, comfortable easy chairs and beautifully shaded floor lamps remind one of a beautiful drawing room. And the same cozy, home-like atmosphere is further carried out in the auditorium with its decorations of delicate colorings. Old ivory and gold predominate in the decorations which were under the supervision of H. Chapell, decorator. Panels of tapestry are outlined by pillars of ivory tint with here and there a touch of royal blue to set off the more delicate tones and match the draperies of royal blue velvet. The shades in the lobby and exit doors were furnished by the Perry Shade Company.

Bleacher Built

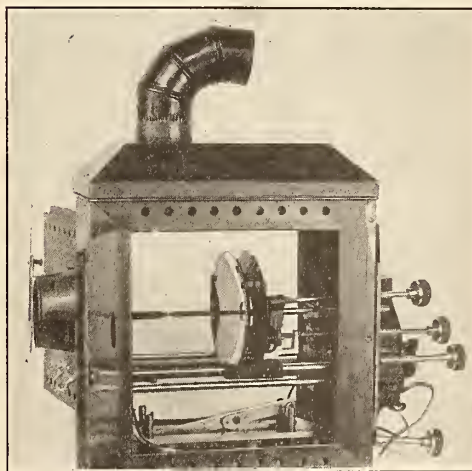
The auditorium measuring 50x160 feet, contains no balcony but is built in bleacher style with 1,200 seats all on one floor. This novelty combined with the cove ceiling, takes it away from the uniform type of picture houses.

Everything in the theatre harmonizes. The seats, manufactured by Heywood Brothers and Wakefield, are of grey upholstered in grey leather and the carpets of taupe and black.

It is hard to tell which is the most beautiful spot in the house but probably most people would give this honor to the front. On either side of the commodious stage are beautifully carved grills decorated in gold and ivory and in front of which are balcony effects.

HELIOS REFLECTOR LAMP

25% Better Screen Illumination
Approved by Underwriters Laboratories



OUR DISTRIBUTORS

Cleveland:	The Theatre Supply Co., Inc.
Cincinnati:	The Theatre Supply Co., Inc.
Omaha:	U. S. Theatre Supply Co.
Philadelphia:	Williams, Brown & Earle
Chicago:	Movie Supply Co.
San Francisco:	Theatre Equipment Supply Co.
Dallas:	Simplex Theatre Supply Co.
Baltimore:	N. C. Haele & Co.

WARREN PRODUCTS CO.
261 CANAL ST. NEW YORK

Artistic Stage

The stage setting, designed by the King Studios, is very artistic. The beautiful proscenium arch forms a frame setting off to advantage of valances of royal blue velvet, heavily trimmed with gold fringe. The curtain covering the screen is of unique design. The curtain proper is of blue and in the center of each half is a medallion of colors on a black background. Over the curtain is hung lavender tulle which gives a soft cloudy effect and which takes on beautiful tones under the varied colored lights. The entire curtain is bordered with black encrusted with squares of gold.

The stage is large enough to admit of vaudeville numbers and special attractions, and directly under the stage are a number of dressing rooms for the players.

A \$15,000 Kimball organ has been installed which promises a treat for music lovers.

The indirect lighting system diffuses a soft glow over the auditorium and three-colored lights on dimmers will permit of many beautiful color combinations. Along the side walls are small decorative lights with artistic shades of the blue ornamented with a deep fringe of beads.

Ventilating System

The ventilating system is of the very latest design and permits of a complete change of air in the theatre in four minutes, promising a cool, comfortable house no matter what the temperature is outside. A vacuum heating system has been installed which will provide comfort in cooler weather.

The projection booth is equipped with two Simplex machines and Hertner generators.

John George Hruby, who has been managing the American Theatre, has been chosen as manager of the Harvey Theatre.

The very latest productions will be shown in the Harvey, and pictures which are being shown at the best theatres in Chicago will be on the screen of the Harvey Theatre at the same time, or will follow immediately the Chicago run.

* * *

New Goerz Process

From Berlin, Germany, Ferdinand Schurman, president of the Fish-Schurman Corporation, brings a new process invented and perfected by Goerz.

The Fish-Schurman outfit distributes Goerz M. P. Raw Stock in this country and Canada, and will also handle this new idea.

The new process solves the problem of eliminating all scratches from negatives. Heretofore every negative was more or less marred after being used in the printing machine—but according to Mr. Schurman this difficulty is now obviated.

Projection Hints

By WESLEY TROUT

Projection Room Tools

IT is of the utmost importance that the projectionist's tools be kept in order, neatly arranged on the work bench, the screw driver, punches, pliers and other tools be kept within handy reach of the projectionist.

It would be very hard to estimate how many thousands of movie patrons have sat in the dark, waiting patiently while the projectionist searched all over the projection room for a tool to repair his machine with.

My advice to every projectionist is to have a kit of tools and keep them neatly arranged in a tool box and some of the important tools kept on the work bench for handy use.

Waxing New Film

Never, never OIL FILM; it is the worst thing you can do to a film. I have seen projectionists simply pour oil on a new film in trying to get it through without "sticking."

Don't ruin film by oiling it. Use a waxing machine and wax your film when it wants to stick in your machine.

When using first run films upon which the emulsion is very soft there is always the inclination of emulsion to rub off and deposit on the tension shoes.

The best method to prevent this is to place a small amount of suitable wax on the sprocket hole tracks. Never use oil on first run film at any time.

Visit to Denver

The writer recently visited some of the projection rooms of the various theatres in Denver, Colo., and found screen results to be very good in most all of the high class theatres.

At the Ogden Theatre I found brother George Thomas who is in charge of the screen results. The Ogden Theatre is equipped with two Simplex machines and they are delivering a very pleasing picture.

Simplexes Popular

Most of the large picture houses are using Simplex machines. The Colorado Theatre, one of the very finest in Denver, has installed three Powers Type "E" projection machines and they are certainly getting very good screen results with these late type machines.

Morlite Lamp

I believe they were trying out the new MORLITE lamp and getting very good results as far as I could see as to light at a very small amperage. A visit to the various supplies houses—there are three of them here now—I found that they were doing a very good business in the theatre supply line.

About Theatres— New and Old

N. W. Huston at Columbus, Kansas, is a very busy man. In addition to the operating three picture theatres and at the present time is building another new house, he is postmaster of Columbus and editor of the Daily Advocate, the Columbus newspaper.

Mr. Huston now operates the Liberty at Columbus, the Electric at Galena and the Liberty at Cherryvale, Kan. When his new house is completed he plans on using the old Columbus house for stock and vaudeville.

R. B. Walker, who recently purchased the Queen Theatre, Frederick, Okla., has closed it for a few weeks to install some new improvements and remodel Queen into a first class motion picture theatre.

The Egyptian Theatre, Bellingham, Wash., opened recently to very pleasing business, after undergoing extensive renovations at a cost of more than \$12,000. It was formerly known as the Liberty Theatre.

Work has been resumed on the remodeling of the Strand Theatre, Wheeling, W. Va. Work will be rushed so that the theatre can be reopened at an early date with pictures as the policy for the present time.

The Palace Theatre at Stephens, Ark., has been leased by Bill Bradley for the sum- mally made new, and seating capacity enlarged.

James Alifer has reopened the American Theatre at Enid, Okla., and will show first run pictures as the new policy.

The Hollywood Theatre, Stillwater, Okla., has been leased by Bill Bradley for the summer months. Pictures will be the policy.

It is reported that Charlet Ahsmuhs will resume the management of the picture theatre at Covington, Okla.

Raven "Haftone" Screens

Are Worthy Of The Commenda-
tion Of The Most Critical

Capitol Theatre, New York City
Capitol Theatre, Montreal, Can.
Palace Theatre, Calgary, Can.
Howard Theatre, Atlanta, Ga.
Majestic Theatre, Houston, Tex.
Coliseum Theatre, Seattle, Wash.
Babcock Theatre, Billings, Mont.
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London, Eng.
Central Theatre, Melbourne, Aust.

All Use The "Haftone" Screen

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CORPORATION

345 West 39th Street, New York City,
New York.

Durham, N. C., is soon to have a new motion picture theatre. Work will be started in a few weeks.

The Pastime Theatre, Hickory, N. C., is to be very thoroughly remodeled and enlarged in the near future.

W. M. Reeves is completing a new neighborhood theatre at Little Rock, Ark., with 400 seating capacity.

O. F. Sullivan has purchased the Lyric Theatre at Perry, Okla.

The Grand Theatre at Paris, Texas, has purchased a concert grand piano.

Riverside Airdrome at Forth Worth, Texas, has been opened by R. O. McDermott.



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Eastman Theatre Installs Largest Elevating Pit

A MOST interesting alteration is being made in the Eastman Theatre, Rochester, New York—one of the finest motion picture playhouses in the country.

The innovation is the installation of the largest elevating orchestra pit and stage in the world. The pit's capacity accommodates more than a hundred musicians.

Special Machinery

Because of the enormous size of the pit, the platform is operated by machinery designed especially for this purpose. It is built entirely of roller bearings.

The platform is raised and supported by means of fourteen steel screw plungers which are driven by electricity. These screws are so well built that they will require very little attention. They run continually in an oil bath.

Separate Operation

A section of the stage measuring fourteen by sixty feet may be disconnected from the orchestra platform, and allowed to remain in a position on a level with the stage floor. Disappearing footlights have also been installed, and it is possible therefore to use the stage for drama or grand opera just as may be done in any theatre.

Electric Control

That portion of the stage which forms the pit may also be operated separately. This section comprises considerable area—a matter of thirteen feet six inches by sixty feet. It is possible to work both sections in unison or either of them independently of the other. And to accomplish this only one motor is utilized.

Fool Proof Apparatus

The elevation or lowering of the orchestra may be effected by either the orchestra conductor or by the stage electrician from the switchboard. The apparatus is the last word in recent attainment regarding limit switches, and various safety devices which render the elevator as nearly fool proof as is possible.

Console Elevator

In addition to these two sections and entirely separate from them, there is a large console elevator. This operates with entire independence of the remainder of the orchestra pit.

The pit itself is so arranged that it may be raised to the stage level. The musicians may also be placed under the stage which is very full and has a large apron.

BEST COMBINATIONS FOR LIGHTING

THE carbon manufacturer specifies a definite diameter carbon for a definite current requirement, and any deviation from this specification will inevitably result in poor projection.

The "Bio" combinations which are suggested and urged are as follows:

DIRECT CURRENT

Amperes	Size Carbons
25 to 50 Amps.	$\frac{5}{16}$ x 12 in. Cored Upper $\frac{5}{16}$ x 6 in. Metal Coated Lower
50 to 65 Amps.	$\frac{3}{4}$ x 12 in. Cored Upper $\frac{11}{32}$ x 6 in. Metal Coated Lower
65 to 70 Amps.	$\frac{7}{8}$ x 12 in. Cored Upper $\frac{11}{32}$ x 6 in. Metal Coated Lower
70 to 85 Amps.	$\frac{7}{8}$ x 12 in. Cored Upper $\frac{3}{8}$ x 6 in. Metal Coated Lower
85 to 100 Amps.	$\frac{1}{2}$ x 12 in. Cored Upper $\frac{7}{16}$ x 6 in. Metal Coated Lower

ALTERNATING CURRENT

Amperes	Carbon Diameter
40 or less than 50	$\frac{5}{8}$ inch combination
50 or less than 65	$\frac{3}{4}$ inch combination

HIGH INTENSITY

G. E.	75 amps.
11 mm. x 20	pos.
$\frac{3}{8}$ x 9	neg.
G. E.	100 amps.
13.6 mm. x 20	pos.
$\frac{7}{16}$ x 9	neg.
Sunlight Arc 75 amps.	
11 mm. x 20	pos.
$\frac{11}{32}$ x 9	neg.
Sunlight Arc 100 amps.	
13.6 mm. x 20	pos.
$\frac{3}{8}$ x 9	neg.

LOW INTENSITY

Mirror Reflector Lamps	
15 to 20 amps.	
$\frac{9}{32}$ x 8	neg.
$\frac{3}{8}$ x 8	pos.
20 to 25 amps.	
$\frac{5}{16}$ x 8	neg.
$\frac{15}{32}$ x 8	pos.

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Keith's Dayton Theatre, Ohio
Keith's Providence Theatre, R. I.
Apollo Theatre, Chicago, Ills.
Chicago Theatre, Chicago, Ills.
Harris Theatre, Chicago, Ills.
McVickers Theatre, Chicago, Ills.
Selwyn Theatre, Chicago, Ills.
State Theatre, Chicago, Ills.
Tivoli Theatre, Chicago, Ills.
Orpheum Theatre, Kansas City, Mo.
Orpheum Theatre, Minneapolis, Minn.
Orpheum Theatre, South Bend, Ind.
Orpheum Theatre, Los Angeles, Cal.
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Liberty Theatre, New York
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Henry Miller Theatre, New York
Music Box Theatre, New York
New Amsterdam Theatre, N. Y.
New York Hippodrome, N. Y.
Selwyn Theatre, New York
Times Square Theatre, New York
Winter Garden, New York
Keith's Prospect Theatre, B'klyn
Loew's Palace Theatre, B'klyn
Proctor's Newark Theatre, N. J.
National Opera House, Cuba
Albiso Theatre, Havana

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Orchestra Elevator

*A new and much needed devise
with which you can now raise
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with musicians and organ
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RED HOT OFF THE PRESS—My latest prices on theatre supplies. The real bargain list. No other house can compete with us on prices. Send today, Exhibitor, Projectionist. Yours for the asking. 10 years in supply business. Wesley Trout, P. O. Box 499, Enid, Okla.

SPECIAL PRICES, regular Powers, Simplex, Edison, Motiograph, Intermittent Sprockets, our special prices for the next thirty days only each \$3.75. Takeup and Feed Sprockets for any of the above machines, our special prices, each \$2.75. (CASH WITH ORDER or if supplies are to be sent C. O. D. then send 25% of total amount with your order.) NOTE: We pay postage on all supplies, that is why you should send your order to us. Wesley Trout, P. O. Box 499, Enid, Okla.

GET IN ON THESE BARGAINS—New and used projection machines, machine hoots, Leather and Veneered theatre chairs. Used Ticket Selling booths and used Ticket Selling machines. Also carry a full line of carbons, disinfectants, spot lights, machine parts, colorine, and portable projectors. Capitol Motion Picture Supply Co., 142 West 46th Street, New York City.

MOVING PICTURE—And vaudeville theatre for sale; reasonable. Box 6 Ames, Exhibitors Trade Review.

PRE-INVENTORY SALE—2 Simplex Type S Machines, motor driven, like new \$300 each; 2 Powers 6B machines, motor driven, perfect condition \$275 each; 1 Powers 6A machine, motor driven \$150; 1 Hallberg generator, 30 to 70 amperes motor generator, perfect condition \$175; 1 Hallberg generator new, 20 to 40 amperes motor generator \$150; 1 Hallberg 70 ampere latest type new, list \$750, \$375; 1 General Electric double 50 ampere motor generator, used for demonstration only \$500; 1 Double 75 ampere General Electric motor generator, multiple, rebuilt by factory, guaranteed \$600; 1 Westinghouse double 90 ampere generator with resistors, used one month \$500. **EXTRA SPECIAL**—Mahogany ticket boxes, white enameled top and base \$27.50 each. Independent Movie Supply Co. Inc., 729 Seventh Avenue, New York City.

THEATRE CHAIRS, veneer, \$1.50 up; theatre chairs, upholstered, \$4.00; Powers machines No. 6A, \$150; Powers machines No. 6B, \$200; Simplex Type B, \$175; Simplex Type S, \$250; Spot Light, \$35; Admission Brass Sign, \$3.00, with changeable price tags; Thumb Tacks per M, \$1.25. Our prices are always cheaper compare them and send us your orders. Crown Motion Picture Supplies, 138 West 46th Street, New York City.

Wanted

WANT TO BUY OR LEASE MOTION PICTURE theatre on Long Island, upper New York State or New Jersey; write full particulars. K. 348, Exhibitors Trade Review.

WELL INTRODUCED SWISS FILM CONCERN undertakes to negotiate in Switzerland the production of a large American film. Only very productive ones will be taken in consideration. Bank security to disposal. Apply under OF.1908 Z c/of Ordell Fussli-Annoncen, Zurich. (Switzerland.)

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With Eastman Positive Film you are sure of one factor that contributes to each picture's success—you know that the positive carries through to the screen the photographic quality of the negative.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

It takes the biggest box-office star in his biggest picture to get comment like this

Harold Lloyd Crowds Laughter Into His Comedy "Girl Shy"



By FAY KING.

I laughed so long and so loud at Harold Lloyd in "Girl Shy," it's a wonder I didn't come out of the Cameo Theatre with "lock-jaw."

Leave it to Lloyd! That baby can plant three laughs where anybody else would only put one, and in "Girl Shy" he sure has crammed comedy around his horn-tipped glasses!

A Lloyd comedy is always clean, and you can be sure of just enough sympathetic appeal to give your ribs a rest!

In "Girl Shy" Harold is the assistant of a tailor in a small town. He's the sort that stumbles and stutters at the very sight of a skirt, and the frills like to drop in and see the poor fellow act foolish.

But in the secret portals of his attic room he is writing a book—a volume to be dedicated to the lovelorn young men of the world—a guide book to girls!

Acted out on the screen we see the chapters he is writing on how to treat a vampire and a flapper!

Finally the book is finished and "the author who knows, and

knows, and knows" makes a trip to the city to sell it to a publisher. On the train he rescues a wrist hound for a beautiful heiress, and a lurch of the train throws him in the seat beside her.

He returns from his trip to dream day dreams over his manuscript, and puts the empty dog biscuit box in the safe as a romantic reminder of the beautiful creature he fell in love with.

Imagine his joy when fate brings them together again and he finds that she, too, still carries the empty crackerjack box in her gold mesh bag!

Her other suitor snatches her away. Not hearing from the publisher about his book, Harold makes another trip to the city and arrives just as the office force are clustered around the reader and are in hysterics over his serious manuscript. When he announces himself as the author of that shelish work, they pretend to pay him great homage. He doesn't know they are kidding him until after he hears what the publisher really thinks of it!

He returns heartbroken to the little town and the old drudgery and his hopeless dreams.

He tears up a letter that arrives from the publisher without reading it, and believe me, you will suffer when he does! That is, you will if a dollar means as much to you as it does to me!

Anyhow, things are happening fast and furious. Our hero learns that the girl of his dreams is to be married to "the kind of a man men forget!" a much marrying fop, whose real wife lives in Harold's little town!

Ah... then starts the most hysterical chase across the screen that ever was!

Over hill and dale, by automobiles, motor cycle, wild trolley and mad horses, over the roughest roads, the highest cliffs, the crowded streets, the parks and private gardens, dashes Harold to rescue the ideal of his dreams.

The bride comes down the stairs, the service has reached the place where the ring is about to be slipped on her slender white finger, and the fatal words pronounced, when... even my typewriter stutters worse than he did with excitement!

I can go no further. Words fail me and laughter shakes me! 'Tis the greatest marry-thon of the movies! Leave it to Lloyd! He's the kingpin of comedy!

FROM THE N.Y. EVENING JOURNAL

HAROLD LLOYD

in

GIRL SHY

A sure-fire hot weather attraction—the one picture that will bring them out in the seething heat

Ask John Kunsky what he did with "Girl Shy" at the Adams, Detroit;
Ask Mike Shea what he did with "Girl Shy" at the Hippodrome, Buffalo;
Ask Jensen & Von Herberg what they did with "Girl Shy" at the Liberty, Portland;
Ask Charlie Olson what he did with "Girl Shy" at the Apollo, Indianapolis;

Ask Rowland & Clark what they did with "Girl Shy" at the State and Blackstone Theatres, Pittsburgh;
Ask the Stanley people what they did with "Girl Shy" at the Stanley, Philadelphia;
Then ask yourself whether "Girl Shy" isn't the greatest summer attraction the business ever saw!

A Pathé Picture



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The Pathé Picture of all Pathé releases are the property of Pathé and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathé's Exchanges in the United States of America and from its authorized agents abroad under non-transferable license. Talk and commerce of Pathé releases are always retained by Pathé. In case anyone offers to sell you for domestic or foreign use a Pathé release, communicate with Pathé's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. \$5000 Reward for information leading to conviction of any person stealing Pathé films.

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

Real Money
this Summer
with

*Paramount
Pictures*

**CECIL B.
DE MILLE'S**
"Triumph"

GLORIA SWANSON
"A Society Scandal"

THOMAS MEIGHAN
"The Confidence Man"

POLA NEGRI *"Men"*

WILLIAM deMILLE'S
"The Bedroom Window"

and 13 other BIG ONES

-then **THE FAMOUS 40**



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**A
Marvelous
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YOU CAN DO THE SAME THING WHEN YOU PLAY 'THE SEA HAWK'

Exhibitors Trade Review, June 7, 1922

NATIONAL Tie-Up SECTION



When You Book a 'Book Title' Picture Remember the Bookseller in Your Town

Obviously, a Tie-Up should be established on 'The Sea Hawk' between Publisher, Exhibitor and Bookseller. Here It Is—All Ready for Free Delivery

WE cannot urge you too strongly to link up your "Sea Hawk" publicity with your local booksellers. Perhaps you have tried it before on other pictures with indifferent success. However, don't be discouraged by that. We have been hammering away on this thing for a long time ourselves. But now things are beginning to hum. Through the remarkable section of Exhibitors Trade Review devoted to assisting the exhibitor in getting national tie-up window displays there is offered to you the last binding link you needed. The merchant—in our

case, the bookseller—is strong for it. He is beginning to see a light. Go and see him the same day you book the picture. He has just received a big broadside from us with similar copy to this on the value of the "Sea Hawk" tie-up. There are many things you can talk over that will be of mutual interest and profit. Tell him about the book "contest" as described on another page of this section. And, above all, be sure you fill out and mail the attached coupon to Exhibitors Trade Review so they can help you speed things up. The moment your coupon arrives we get together. Let's go!

As a matter of good business the Bookseller wants to feature your 'Showing' of 'The Sea Hawk' with his books in Counter and Window Displays

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New York City

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have Grosset & Dunlap Book Publishers forward to me the necessary material for handling the book tie-up on my showing of "The Sea Hawk." I would also like to receive all suggestions for the book contest and circulars on other book title tie-ups which Grosset and Dunlap may have for other film productions.

Name
Theatre
Town State
My "Sea Hawk" Play Dates
Number of Tie-Ups
I Would Like To Get



Read
This



Then
This



Clipped from New York Telegraph

Among the features of the campaign that marked the opening of "The Sea Hawk" at the Astor Theatre in New York were the use of circus paper and, in many ways, circuses advertising in putting the picture before the public, and the scope of co-operation covered in the exploitation. Jack Pegler handled the exploitation for First National.

Seventy-five book stores gave window displays of the photo-play edition put out by Grosset & Dunlap. A feature of the book displays was the plaster of paris advertising plaque. This was given to the book sellers gratis in order to provide an eye arresting novelty and to insure notice for "The Sea Hawk" picture.

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One or More
New Pictures

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*Bring the World to
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Encore
Pictures

They'll beat a path to your box-
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——the outstanding hero of over
1,000,000 readers of the novel——

"The Lone Wolf" will bring the
"pack" to your doors, . . . There
isn't any question of it!

John McKeon presents

Dorothy Dalton *and* Jack Holt
in
"The Lone Wolf"
by Louis Joseph Vance

An S.E.V. Taylor Production

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"WHAT SHALL I DO"

REPRODUCTION OF
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Starring
Dorothy Mackaill

~ offers you an
unprecedented
tie-up with the
most popular
song hit of the
day.

IRVING BERLIN'S
Sensational Success
"WHAT'LL I DO"

RIDE IN ON THIS
WAVE OF POPULARITY

Every music dealer in your town is willing and eager to cooperate with you. As soon as you book the picture, the Irving Berlin people will immediately ship free window displays to every song dealer in your town or neighborhood, advertising the song and picture.

BOOK THE PICTURE NOW

~ and cash in on this big free tie-up

Dorothy Mackaill in
"WHAT SHALL I DO"

A Frank Woods Production
WITH
JOHN HARRON LOUISE DRESSER
and WILLIAM V. MONG ~

Directed by
JOHN G. ADOLFI

Released by
Producers Distributing Corporation
Season 1924-1925—Thirty First-Run Pictures
Foreign Distributor
WM. VOGEL
Distributing Corporation



The Council- Mr. Exhibitor,

Not one director, but a council of many will consider the problems of making BLUE RIBBON PICTURES in the most practical way—Not the way the technical man wants them made—Not the method suggested by the author or art director—Not according to orders of the man “higher up”—**BUT THE WAY IN WHICH YOU, THE EXHIBITOR, WANT THEM MADE!**

You know the needs of the box-office better than any individual in the field. We directors know the limitations and possibilities in the making of pictures. We are going to get together on BLUE RIBBON PICTURES and make BOX OFFICE MERCHANDISE. The success of these pictures will not be dependent on any one director but on group consultation of our members—and finally on YOU, MR. EXHIBITOR!

A cooperative policy between the exhibitor and the M. P. D. A. group will give you more of a hand in the making of pictures than you ever had before! It will also give up as directors a more intimate knowledge of the improvements you constantly have in mind.

Motion Picture Directors
(Producers)

Motion Picture Directors
Franchise

Grand-Asher Distributors
1650 BROADWAY



Board where your problems, are being considered !

Picture making is a commercialized art that must fit every demand of the Exhibitor as a retailer *all the time—Not part of the time.* Your goods must be staple. BLUE RIBBON FEATURES will be an example of the point in question. You will be granted the opportunity of booking each production as an independent unit. Our distributors will not force you to book an inferior product sandwiched in with BLUE RIBBON PICTURES!

The M. P. D. A. will see to it that each BLUE RIBBON PICTURE is booked to you independent of any other product. You all know what the Motion Picture Directors Association is. These men hold in their hands the strings of EVERYTHING THAT PICTURE MAKING NEEDS! As a producing unit they have discarded capitalistic shackles for an independent cause! *They KNOW HOW. You know WHAT'S WANTED.* You are the influence that will guide their actions!

Start your letters now. We will find further means of personal contact with you in the near future. In the meantime let's have your idea on BLUE RIBBON PICTURES and the manner in which they might best be made, from your standpoint of box office value.



Holding Corporation

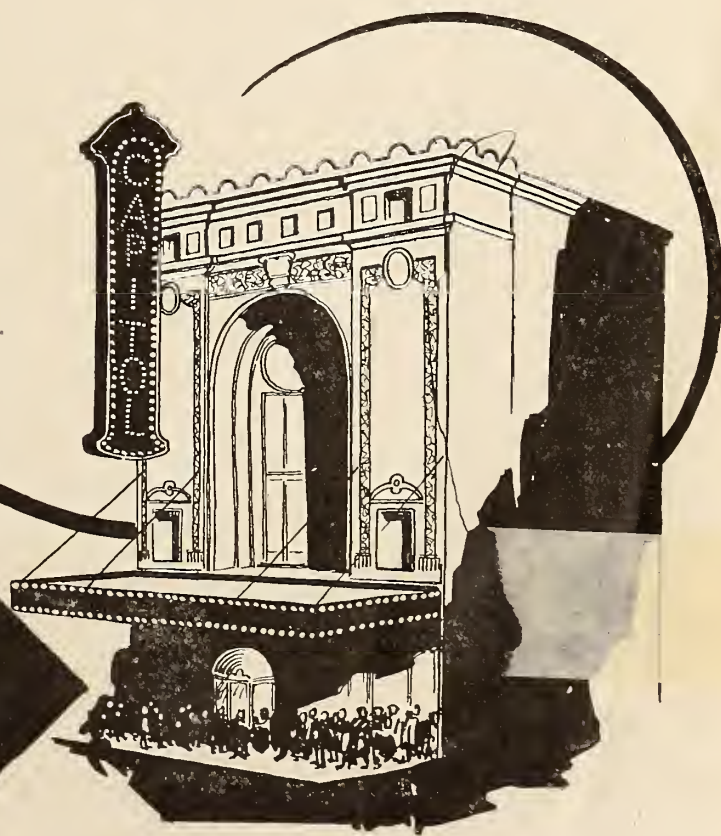
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tors' Association

through

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NEW YORK



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COMMONWEALTH FILM CORPORATION
Handling Only Obscured Successes
Samuel Zuckerman President & General Manager

729 SEVENTH AVE. NEW YORK CITY

June 22nd, 1926

Mr. C. C. Burr
East Coast Film, Inc.
133 West 44th Street
New York City

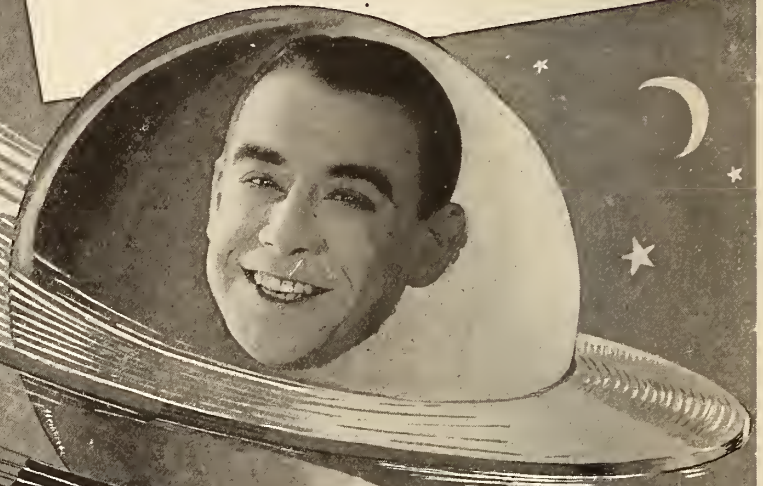
Dear Mr. Burr:

I have always felt that JOHNNY HINES as a star was liked and thoroughly enjoyed by the picture fans and was a drawing card at the box-office. He has furnished clean, wholesome entertainment and his fame has steadily risen since he played in BURN 'EM UP BARNES, SURE FIRE FLINT and LUCK.

For this reason I have paid your extraordinarily high price for JOHNNY HINES in GRADE A CERTIFIED and THE SPEED SPOOK, and because I believe he has made money for exhibitors and will prove even a bigger money-maker since his success in Conductor 1492.

Very truly yours,

Samuel Zuckerman
President



SPEED SPOOK

The Fastest Six Reels Johnny Hines Ever Made!

Remember "BURN 'EM UP BARNES" with its Auto Race? It was *fast* . . . "LUCK" with its Thrilling Mine Scene was *very fast* . . . "SURE FIRE FLINT" with its Runaway Engine was *faster* . . . "LITTLE JOHNNY JONES" with its Spectacular Horse Race was *still faster* . . . and "CONDUCTOR 1492" with its Hair-Raising Fire Rescue was *faster yet* . . . *but wait till you see*

JOHNNY HINES IN "THE SPEED SPOOK"

Talk about tensy and suspense . . . Ever follow a speedy story as if you were actually a living part of the drama? You'll wiz with Hines 60 miles of thrills to the minute in this one! "The Speed Spook" will make you concentrate! Your spirit will walk right out of your seat and join in the sizzling action on the screen!! You'll be thrilled at the end as if you had been traveling alongside of Johnny himself!!!

Buy--Book or See this laugh riot for your own sake and don't let it get by you--do it to-day!

EAST COAST FILMS
Incorporated

C. C. BURR, Managing Director
Sales Office, 133-135-137 West 44th St., New York

Just Out HYSTERICAL HISTORY Comedies

The Big, New Idea in Comedies

Here's the inside dope on history! Show your patrons what really happened when Columbus discovered Ohio—when William Tell shot the wild apple (or was it an apple)—and all the rest right down the line. They are history gone crazy—18 karat gloom chasers. Hysterical history knows nothing—tells all!—makes everybody laugh. The Laughing Sensation of the Year!

Sold in a series of twelve. One reel each—released one every week.

Imagine the fun we'll have with these hysterical historical characters:

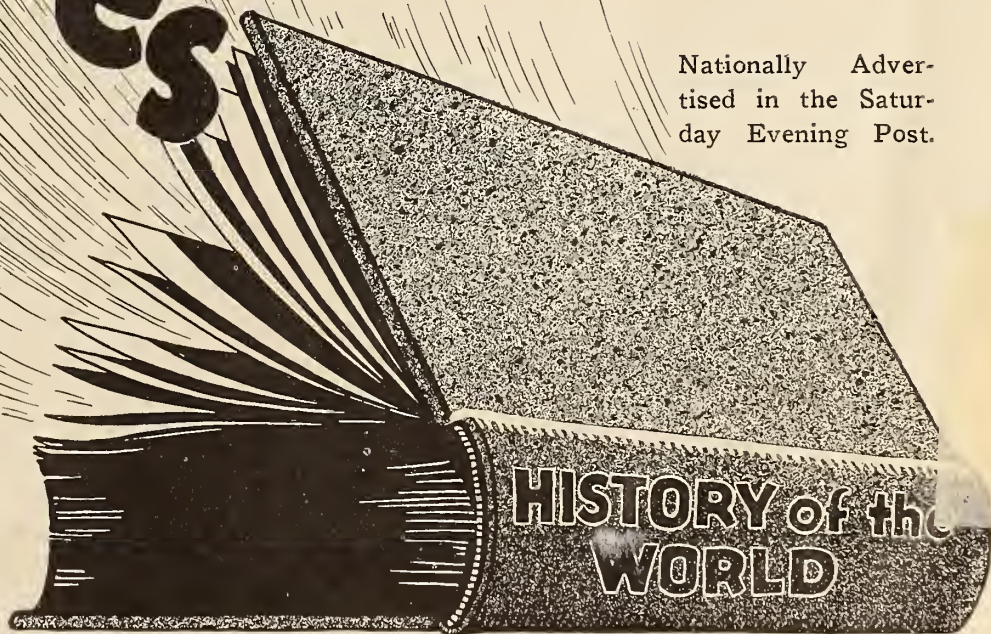
WILLIAM TELL
COLUMBUS AND ISABELLA
BENJAMIN FRANKLIN
RIP VAN WINKLE
POCAHONTAS AND JOHN SMITH
ROBINSON CRUSOE
ANTHONY AND CLEOPATRA
OMAR KHAYHAM
PRE-HYSTERICAL MAN
SIR WALTER RALEIGH
PONCE DE LEON

Written and produced by Bryan Foy (composer of the famous Gallagher and Shean song) and Monty Brice.

RELEASED THRU

UNIVERSAL

Nationally Advertised in the Saturday Evening Post.



His first feature length picture a drawing card *Says*



Foreign Rights Controlled by
Associated First National Pictures, Inc.
363 Madison Avenue, New York

Exhibitors Trade Review

LARRY SEMON has long reigned as one of the screen's prominent merry-makers in short comedies and his many admirers will not be disappointed with the entertainment he offers them in this six-reeler. In his dual capacity of director and star he has turned out a picture which ought to prove a first class drawing card for big and little theatres, an amusing hot weather attraction without a dull moment in it.

He had a good plot to start with, "The Girl in the Limousine" having scored a decided hit in the "legitimate"; the film deviates here and there from the original lines, but the main theme is preserved and the net result pleasing. There are a few serious touches injected which serve to strengthen the story and make the comedy element stand out by contrast.

Larry Semon is, of course, your best bet in exploiting the picture. His popularity is deservedly wide-spread, and the fans will be naturally interested when they hear of him being featured in a six reeler. You can tell them it's a bully line of mirthful entertainment, adapted from a big stage success, brimful of laughs and speedy action, and rest assured that they'll agree with you.

CHADWICK PICTURES CORPORATION presents

LARRY SEMON

with

"The Girl in the Limousine"

From the New York stage success by AVERY HOPWOOD



A FIRST NATIONAL contract for next season - The password to weeks of big business

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager
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GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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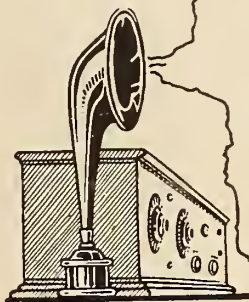
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th
Street, New York,
broadcasting thoughts
serious and not so seri-
ous, but all more or less
pertinent to our indus-
try and the people in it.
We are for them all the
time.

The most interesting thing in the Democratic Convention was the vote polled by Will Rogers. His supporters (both of them) had the right idea.

The Summer slump is like the Summer sea-serpent—it is a creature born of fear and imagination. Business is as good as you make it.

Exploitation is the showman's method of self expression. Don't be a victim of repressed desires. Toot your horn if you don't sell a clam.

Did you ever stop to consider that in booking "Tried and Proved" pictures you are buying the other fellow's successes at cut rates?

The exhibitor who fails to establish himself in the esteem of his fellow citizens by indifference to civic welfare is overlooking an opportunity to make his theatre an institution. Boost the town and the town will boost you.

Watch out for slow leaks. They will give your business a flat tire as inevitably as a blow-out. Pay attention to the details of theatre management. After all it is the little things that count, and eternal vigilance is the price of financial freedom.

Rastus: Ah wants a divorce. Mah wife just don't do nothin' else but talk, talk, talk, till Ah'm about crazy.

Lawyer: What does she talk about, Rastus?

Rastus: She don't say.

Remember that we receive in exact ratio to what we give. No one may take from life more than he puts in it. Give your patrons the very best entertainment service within your power, and you will receive your reward not only in box-office patronage, but in the affection of your townfolks.



A thrilling scene from "Captain January," the Principal Pictures Master Production starring Baby Peggy supported by an important cast.

'Captain January' Wonder Film for Baby Peggy

This "Principal Pictures Master
Production" Is a Sol Lesser
Presentation

*The tiny star with
the big personality
will bring joy to
thousands of hearts
in her portrayal of
the world famous
child heroine of
Laura E. Richards'
big novel.*



EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

THE NEWS AT A GLANCE

Charles J. Brabin, is reported to have entered suit against Metro-Goldwyn for \$583,000, charging breach of contract. He was relieved of his duties as director of "Ben Hur." He has signed a contract with First National.

Charles H. Duell, Jr., denies the report that he is to retire as president of Inspiration Pictures.

Mrs. William Cameron, wife of a St. Paul Exhibitor, was killed by a bandit last week. Mr. Cameron was badly wounded in trying to protect his wife.

A \$175,000 fire, on July 8, destroyed the largest of several stages at the Hal Roach studios, in Culver City.

A bill has been introduced in the Japanese Diet to place a duty of 100 percent on films imported into the country.

Henry Scholtz, well known Roanoke (Va.) exhibitor, died on July 8.

Certified Screen Attractions, Inc., and Independent Films, Inc., state right exchanges, of Boston, have consolidated.

Leah Baird, in conjunction with her husband, Arthur F. Beck, will produce a series of four features. She will not appear in the pictures.

Jesse L. Lasky is due back from Europe on July 19

Doris Kenyon has signed a contract to make a series of pictures for First National.

It is reported that Ritz Pictures will make its series of pictures starring Rudolph Valentino at the old Biograph Studios.

H. B. Wallis has been chosen publicity manager for Principal Pictures to succeed Harry Wilson, who became associated with Pete Smith.

A. Warner has returned from a trip through the Middle West and is in an optimistic frame of mind.

Lionel Barrymore, American screen star, has started work on "Decameron Nights" at Ufa studios in Berlin.

Eileen Percy, Selznick star, has been forced to abandon her personal appearance tour, due to sudden illness.

Old Lady Astor Says



EDWARD SAUNDERS and James Grainger, sales managers of Metro-Goldwyn Distributing Corporation, are in conference at the Culver City studios of the company with Louis B. Mayer, vice-president in charge of production, and his executive assistants, Irving G. Thalberg and Harry Rapf. The two sales heads held a convention of the Western sales forces in San Francisco, and afterward went to Los Angeles and Culver City to get in first-hand touch on the productions now being filmed at the studio.

IRVIN WILLAT has completed his production of Arthur Stringer's story entitled, "The Story Without a Name." He has returned to the Lasky studio in Hollywood to cut and edit the subject and to prepare for his next picture, Emerson Hough's "North of 36." Agnes Ayres and Antonio Moreno, who have the leading roles in the first named subject, already have gone back to the coast.

HOWARD WAUGH, director of Loew's Palace Theatre in Memphis, employed an unusual amount of publicity in connection with his showing of "Miami" in June, the use of a large amount of pictorial paper and newspaper publicity as well as a thousand one-sheets advertising his bathing girl revue prologue. The lobby of his theatre was converted into a small sized bathing beach attractive enough to stop traffic. Then there was a department store tie-up. The result was a record-breaking week.

WHITMAN BENNETT last week looked over the roster of famous leather pushers and selected Phil Bloom, who is playing with Eddie Leonard, Lefty Carillo, Tom Poland and Battling Harrison, to do some "rough stuff." Jane Novak, Kenneth Harlan and Sigrid Holmquist play the leading roles.

LAURETTE TAYLOR expresses the view that the Irish make the best leading men. In "Happiness" Pat O'Malley played opposite the attractive Metro star, and in "One Night in Rome," on which she is now working, Tom Moore is sharing close-ups with her. Miss Taylor's exact expression is that she believes "The Irish make the most irresistible leading men."

I. E. CHADWICK, President of the Chadwick Pictures, is attending the exhibitor convention in Buffalo. At the end of the week he will leave for the coast to start production on several of his pictures, which are being distributed on the franchise plan in the independent market.

J. GORDON EDWARDS' first production under his own banner will be "The Jest." As a play it was seen on Broadway with John and Lionel Barrymore in the principal roles. It is not unlikely the picture will be made in Florence, the locale of the story. It is stated negotiations have been completed for distribution through one of the large organizations.

J. CHARLES DAVIS, 2d, on July 7 took over the advertising and publicity desk at the Chadwick Pictures Corporation offices. Mr. Davis is an old timer and knows the ins and outs of the exploitation business.

WHEN Jesse Goldberg, president of Independent Pictures, learned that a boat, chartered to transport the staff and cast of one of his pictures to Catalina, was out of commission, he rented three planes each carrying six persons. In the course of a few trips the entire company was safely housed in Avalon.

THE new transcontinental air mail service on its initial trip is being widely used by film men. Vitagraph sent a package of campaign books just off the press to all exhibitor and branch managers in the west and to President Albert E. Smith. General Manager John B. Rock, something of an aviator himself and with a 200 hours flying record, is planning several air trips.

WILLIAM K. HOWARD has been signed by Paramount to direct the Zane Grey story, "The Border Legion," which goes into work in the west July 21. The scenario was written by George C. Hull, and Lucien Hubbard will act as production editor.

HOPE HAMPTON does not believe that there is a dark leading man in motion pictures who is at present disengaged. For the picture which she has just finished for Associated Exhibitors, "The Price of a Party," she had Harrison Ford as leading man and Arthur Carewe as the villain. Naturally Miss Hampton asked to have the triumvirate in the next production, "Are Modern Girls Virtuous," but both these actors find their programs full.

THEODORE ROBERTS will wait another month before resuming work in the west coast Famous Players studio. He had been cast for a feature role in "Feet of Clay," but Cecil De Mille during a call at Mr. Robert's home agreed with the player it would be better for him to rest another thirty days. Mr. Roberts' return to the screen will be hailed with pleasure by his many friends.

HOWARD IRVING YOUNG, long time scenarist, has been reading commendatory newspaper reviews on his first play, "March On." Its premiere was held in the Orpheum Theatre in Nashville, in June. Following its present engagement the play will be sent on tour. Mr. Young has practically grown up with the motion picture industry, having served on the writing staffs of Kalem, Fox, Famous Players and other companies. His success in his new venture will bring gratification to his friends and will probably excite interest among older playwrights.

BUSTER KEATON and his large staff have returned to Los Angeles from a six weeks' cruise in Mexican waters on a 450 foot liner during which period he photographed the greater part of his feature comedy, "The Navigator." His interior scenes will include the use of a huge tank containing a captive shark and a swordfish.

MR. AND MRS. DOUGLAS FAIRBANKS will sail for home on the Leviathan July 15, and are due to reach New York on the 20th. One of the reasons for cutting their trip short is that Doug may be present at the 250th Performance of "The Thief of Bagdad" July 21.

WELLS HAWKS has been voted the boss entertainment purveyor by the seven hundred newspaper men from out of town who have been covering the Democratic Convention. The Newspaper Club made Mr. Hawks, who is Mary Pickford's representative, Chairman of its Theatre Committee, and upon the chairman's shoulders devolved principally the task of administering to the amusement wants of the boys writing up the somewhat extended gathering at the Garden.

TULLY MARSHALL, whose characterization of Jim Bridger, the famous old frontiersman, in "The Covered Wagon," stands as one of the distinct pieces of screen acting of the last year, has a similar role in "The Ridin' Kid from Powder River," now being produced at Universal. It is that of an old plainsman, a cattleman of the Powder River country.

Producers Promise Many Worthy Pictures for 1924-5

THE season of 1924-25 will be one of the high spots in film history. That impression is inescapable to one reading the announcements of production company executives appearing in the following pages.

One of the most striking facts in this series of first hand articles is the announcement of Pathe Exchange in which Vice President Pearson declares that the company will distribute in the course of the year 750 reels.

Mr. Pearson does not put it in just that fashion; nevertheless that is the way it sums up. All of this product, with the exception of ten feature productions, is confined to the short subject. In the list are 312 single reel pictures that will be released during the year.

Speaking of short stuff, Educational also is active.

Universal will continue its policy of paying large attention to short subjects.

The product of these three concerns in conjunction with that supplementing it from many other sources indicates that the exhibitor is going to have an abundance of complementary entertainment factors.

Mr. Zukor, speaking for Famous Players, outlines the progress that is being made in the preparation for the Famous Forty. Six of these already have been shown. Among these are "The Covered Wagon," of the charm of which it is unnecessary to speak; another is "Wanderer of the Wasteland," a subject made on the desert and shown in all the glory of its original color.

METRO is enthusiastic. Vice President Mayer, production chief, outlines some of the pictures already made and tells of others to come. Two of these alone may contribute their share toward making motion picture

history. One is "Ben Hur," of which we have heard much and of which even more is expected. Another is "The Great Divide." The latter has been made previously, several years ago. It was a great picture then. It should be an even greater one today.

Mr. Mayer tells at length of the decision of his company to photograph stories in the locale indicated by the author and relates instances in which this policy has been applied.

Richard A. Rowland of First National describes the entrance of his company upon a year which he believes will be the most successful in its history. He gives details of several pictures that already have been shown and of a large number that are still in the making.

The Warners are well set for the next year's program after having exceeded by three their quota for the present year.

Associated Exhibitors gives a list of twenty-eight productions planned for release next season, all of which will be sold, it is stated, individually and independently. It is worthy of note that but one story in the list has not been previously produced as a novel, a magazine serial or a stage play.

PRODUCERS DISTRIBUTING CORPORATION, formerly identified as the Hodkinson company, will start the 1924 season beginning August 1 with a line-up of twenty first run pictures, so declares a representative of the company, which are the best work of independent producers in both the East and West. The schedule of release spans the period from August 1 to January 25 of the new year.

President Laemmle of Universal states that of twelve Jewel productions scheduled for release between August 3 and January 4,

eleven already are in the east and the twelfth is near completion at Universal City. This is an unusual record. The Universal chief adds that many of the twelve Jewels to be issued the first half of the year also are well under way.

President Alfred E. Smith, of Vitagraph, announces that that company will offer to exhibitors during the coming year one super-feature every two weeks. At the top of the list is "Captain Blood," the Sabatini subject now being produced by David Smith under the supervision of the president of the company.

Mr. Smith also says that all of these productions will be issued to the exhibitors as quickly as finished. His impression of the coming year is that it will be one of the healthiest known in many years.

WILLIAM FOX during the coming season will celebrate his twenty-one years in business with the biggest line-up in his company's history. Every subject on the schedule was made in an American studio. Fifty-two dramatic subjects are listed.

United Artists and Selznick are not yet ready to make formal announcement of their coming season's plans.

In the Independent division of the market Chadwick Pictures announces nine productions in three groups of three pictures each.

Treasurer Bachmann, of Schulberg Productions, states that one unit already is at work and a second is being organized to produce the nine Preferred Pictures already selected.

Independent Pictures will have five units producing.

Dr. Shallenberger, the Arrow president, tells of an even dozen of Arrow-Great Westerns that have been completed in his series of twenty-six.

Zukor Sees 1924-5 as the Greatest in All Film History

By ADOLPH ZUKOR

President Famous Players-Lasky Corporation

OUR first announcement of the "Famous Forty," broadcasted to the trade back in the early part of May, was made with justifiable pride and the utmost confidence. Our pride was not merely that of self-satisfaction in our belief that it was the most attractive announcement, both pictorially and in its context, that had ever been laid before exhibitors; it was the pride that we all have in our producing and distributing organizations which make such announcements possible.

Our confidence, too, was not merely confidence in our ability to deliver; it was the confidence that the announcement, with all its attendant promises, would be accepted by exhibitors at 100 per cent of its face value.

The response to our announcement of the "Famous Forty" at this date has exceeded our most sanguine expectations. The advance bookings reported from our exchanges have already reached a tremendous total, and in scores of instances exhibitors who have not yet been visited by our salesmen have written letters of anxious inquiry to our exchanges or to the home office lest they be overlooked and lose the opportunity of booking the pictures at an early date.

All this is most gratifying, of course, but still more so is the response of the public to those pictures which have

been given pre-release showings in New York and Los Angeles.

So far six of the "Famous Forty" have been shown to theatre audiences. They are "The Covered Wagon"; Allan Dwan's production, "Manhandled," starring Gloria Swanson; Irvin Willat's production of Zane Grey's "Wanderer of the Wasteland"; "Changing Husbands," with Leatrice Joy; "Unguarded Women," with Bebe Daniels, Richard Dix and Mary Astor, and James Cruze's production, "The Enemy Sex," with Betty Compson.

"The Covered Wagon," already registered throughout the world as the greatest box-office success of all time, needs no further comment.

'Wanderer' Scores

"Manhandled" packed Grauman's Rialto Theatre in Los Angeles for four weeks and was unanimously acclaimed Gloria Swanson's greatest success. Her work, the critics said, surpassed even her performance in "The Humming Bird," which is a considerable achievement although hardly a surprising one, as exhibitors who have watched her successive appearances break their house records can testify.

"Wanderer of the Wasteland" and "Changing Husbands," each playing a

week at the Metropolitan, Los Angeles, scored sensational successes and received the most flattering press comments, and I am told that only the iron-clad weekly change policy of the Metropolitan prevented an extended run in each case.

The Willat production, produced entirely in color by the Technicolor process, had previously been shown in New York to an invited audience representative of the entire motion picture industry and was declared by all to be the most beautiful thing ever screened.

So evident was its box-office value that one of the country's leading theatrical firms made us a most flattering offer to road-show it. Needless to say, the offer was not considered, as the picture already had been promised to exhibitors for August release.

"Changing Husbands," "Unguarded Women" and "The Enemy Sex" have all been shown in New York, and in spite of the sudden advent of hot weather and the distraction of a hectic Democratic Convention with its universal interest to radio fans all of them gave unmistakable evidence of great drawing power under normal conditions.

In Final Stage

In addition to the above pictures already shown and tested by the public to our complete satisfaction, the following productions have been entirely completed or are in the final stage of editing:

Sidney Olcott's production, "Monsieur Beaucaire," starring Rudolph Valentino; Gloria Swanson in Allan Dwan's production, "Her Love Story"; Pola Negri in Dimitri Buchowetzki's production, "Lily of the Dust"; James Cruze's production, "Merton of the Movies," starring Glenn Hunter; Herbert Brenon's production, "The Side Show of Life," (formerly "The Mountebank"), with Ernest Torrence and Anna Q. Nilsson; William Farnum in "The Man Who Fights Alone," a Wallace Worsley production; Victor Fleming's production, "Empty Hands," with Jack Holt, supported by Norma Shearer, and Irvin Willat's production, filmed as "Story Without a Name," with Agnes Ayres and Antonio Moreno.

I have seen "Monsieur Beaucaire." The word "gorgeous" is entirely inadequate to describe it. It is Valentino and Sidney Olcott at their best, and it is going to sweep people into the theatres with the force of a tornado.

I have seen James Cruze's "Merton of the Movies," too, and it is better as a picture than it was as a play.

And as for Pola Negri in "Lily of



Rudolph Valentino in a tender moment in "A Sainted Devil," which Victor Fleming is directing for Paramount release. It is the second of the subjects featuring the player.

Vitagraph Release Each Fortnight



Scene from William Fox's "Dante's Inferno." It is a Henry Otto Production.

the Dust," I am informed by Mr. Lasky and executives of the West Coast studio that Mr. Buchowetzki reached his full stride in this picture and far surpassed his "Men."

Nearing completion are "The Alaskan," the James Oliver Curwood story in which Thomas Meighan is starred, produced by Herbert Brenon; Alan Crosland's production, "Sinners in Heaven," with Bebe Daniels and Richard Dix; Cecil B. De Mille's production, "Feet of Clay"; Rudolph Valentino in "A Sainted Devil," a Victor Fleming production; "Open All Night," produced by Paul Bern with an all-star cast headed by Viola Dana, Jetta Goudal and Adolphe Menjou, and Betty Compson in "The Female."

Greatest in History

Starting this month are William De Mille's, "The Fast Set," a Pola Negri picture for which Ernst Lubitsch has been loaned to us by Warner Brothers to direct; Irvin Willat's production of Emerson Hough's "North of 36"; Zane Grey's "The Border Legion," which is to be directed by Willard K. Howard, and "Wages of Virtue," a Gloria Swanson picture to be produced by Allan Dwan; while Herbert Brenon's production of Barrie's immortal "Peter Pan" awaits only the selection of the player for the leading role by Sir James M. Barrie and Mr. Lasky.

This is the present status of the "Famous Forty." With the first scheduled release date still nearly a month away it represents a production accomplishment truly to be proud of.

Our studio organizations, both East and West, are now operating at the peak of efficiency and everything seems to be working toward the fulfillment of the prediction I made some time ago, namely, that the season of 1924-5 is going to be the greatest in the history of our industry.

VITAGRAPH will offer to exhibitors during the season of 1924 and 1925 one superfeature every two weeks. These productions include novels by the most popular writers of the day. The list is headed by Rafael Sabatini, whose "Captain Blood" is now being filmed by David Smith under the personal supervision of President Albert E. Smith, and includes A. S. M. Hutchinson, Booth Tarkington, Basil King and James Oliver Curwood. Mr. Smith said:

"Vitagraph is offering to exhibitors one special every two weeks during the season of 1924-5. Eight of these are now booking for the Summer, including 'The Code of the Wilderness,' which received its Broadway premiere last week, and 'Behold This Woman.'

"We are not going to hold back our good productions for the fall and winter. We are giving them to the exhibitors as quickly as they are finished.

"My prediction, made the first of the year, that the picture industry would find the 1924-5 season one of the healthiest it has known in many years has been fulfilled thus far. I do not see that the election season will affect in any way the prosperity of the exhibitors.

"Good pictures made at sane costs and rented at live-and-let-live prices will bring profit to the theatre owners and to the producers.

"It is the business of the producer, and I intend to enforce it in my organization, to help the exhibitor. Ev-

ery booking is an individual contract and bargain. I have issued instructions to our salesmen to come to understandings with the problems faced by the theatre owners with whom they do business.

"I am giving all of my attention to Vitagraph production. We are now producing at our West Coast studios 'Captain Blood,' by Rafael Sabatini, and 'The Clean Heart,' by A. S. M. Hutchinson. 'Captain Blood' is the most ambitious undertaking Vitagraph has ever made.

"The novel had a net sale of more than a quarter of a million copies, and it will have been published in a thousand newspapers in the United States prior to and during its distribution. It is a story of pirate days on the Spanish Main and we have built from accurate historic data the fleet of buccaneer ships which is used in a big sea battle which is the punch of the story.

Kerrigan to Be Starred

"For this production we have engaged J. Warren Kerrigan, Jean Paige, James Morrison, Wilfrid North, Otto Matieson, Otis Harlan, Helen Howard, Tom McGuire, Virginia Madison, Joseph Rickson, Jack Curtis and Templar Saxe. David Smith is directing 'Captain Blood,' which will be ready for exhibitors in September.

"For 'The Clean Heart,' which J. Stuart Blackton is producing, we have engaged Percy Marmont as Philip WriFord, Otis Harlan as Puddlebox,



Here are Wallace Beery, Lloyd Hughes, Bessie Love and Lewis Stone in "The Lost World," which First National is producing from the famous story by Conan Doyle.



Claire Windsor and Bert Lytell portray a scene in "Born Rich," a Garrick Pictures production for release by First National.

and Marguerite De La Motte as Essie Bickers.

"Other productions which we will deliver to exhibitors during the season are 'The Magnificent Ambersons,' 'The Beloved Brute,' 'Baree, Son of Kazan,' 'The Pearls of the Madonna,' 'Steele of the Royal Mounted,' 'In the Gar-

den of Charity,' 'The Alibi,' 'The Road That Led Home,' 'Two Shall Be Born' and 'Fearbound.'

"There is also scheduled a picture without a name, the story for which has been selected by our exchange managers and salesmen, who have acted directly upon the suggestion of exhibitors in their territory. The eight pictures now booking are 'Let Not Man Put Asunder,' 'My Man,' 'Borrowed Husbands,' 'Between Friends,' 'Virtuous Liars,' 'One Law for the Woman,' 'The Code of the Wilderness' and 'Behold the Woman.'"

Mr. Smith in his announcement congratulates Vitagraph upon John B. Rock's assumption of the general manager's office. Mr. Rock is the son of William T. Rock, who with Mr. Smith and J. Stuart Blackton, founded Vitagraph twenty-seven years ago. In a recent bulletin sent to all Vitagraph branches Mr. Rock set forth:

"Vitagraph operates no theatres. It produces and distributes pictures to rent at live-and-let-live prices.

"Vitagraph films are delivered on the day of promise.

"A Vitagraph man's word is backed by the oldest and the soundest motion picture company in the world."

* * *

Associated Exhibitors Plan Twenty-Eight Productions

TWENTY-EIGHT productions are planned for release next season by Associated Exhibitors. They will be sold individually and independently.

They will be the product of independent producers who have established creditable records for making box office successes.

The first production will be released August 10 and there will be subsequent releases of one a week through August and part of September. After that the releasing will usually be on alternate Sundays.

All of the twenty-eight pictures, it is announced, are under contract, and those which will be available through the first quarter of the season are now either completed or very nearly so.

Only two of the pictures will be star releases of one a week through August announcement explains, will have special casts, chosen with the approval of Associated Exhibitors.

The productions will include a variety of themes, but there will be no costume pictures and none involving religious, political or business situations.

The first release of the season will be Douglas MacLean's comedy, "Never

Say Die," prints of which are already in the exchanges.

William K. Howard will furnish "East of Broadway," which is based upon Richard Connell's *Saturday Evening Post* story, "Where Is the Tropic of Capricorn?"

"The Lawful Cheater" will be Murray Garsson's first release of the new season. It is a drama which centers about three persons, two of whom are married and involves a number of spectacular incidents.

Howard Estabrook has completed Associated's fourth release, "The Price of a Party," a jazz story of Broadway night life which was written by William MacHarg and published in the *Cosmopolitan Magazine*.

A spectacular production, based upon the great Chicago fire, has been provided by Arthur F. Beck, who was assisted by the Chicago Historical Society in gathering the facts which are used in the story. Incidents in the lives of Marshall Field, Potter Palmer, Allan Pinkerton, General Philip Sheridan and others are depicted, being woven into the scenario which is based upon E. P. Roe's novel, "Barriers Burned Away," and the stage play of the same name by George Middleton.



Here is Buster Keaton, in a scene for Metro-Goldwyn's "The Navigator," all dressed up and with a very definite place to go.

The direction was by W. S. Van Dyke, and the leading roles are taken by Frank Mayo, Mabel Ballin, Harry Morey, Wanda Hawley, Thomas Sant-schi, Arline Pretty, Wally Van and Eric Mayne. The picture will be released under the same title as the book and stage play.

Exhibitor Approval

S. E. V. Taylor, who directed "The Lone Wolf," has produced and directed another picture for Associated Exhibitors which is entitled, "Why Women Sin." It is a drama, based upon "The Moonflower" by Julie Herne.

Monty Banks, following "Racing Luck," has gone under the production banner of Murray Garsson and is making a picture which Associated Exhibitors will release as "Hot Water." It is described as a speed comedy thriller and gets its title from incidents connected with the disastrous operation of a motor boat.

Harry Sherman is at work on a western drama in which Dustin Farnum is to be starred. Edwin Hollywood is making a picture from Clarence Bud-dington Kelland's *Saturday Evening Post* story, "Hearts and Fists." William Alfred Smith is engaged in filming "Children of the Whirlwind," which was written by Leroy Scott for Hearst's Magazine, and numerous other productions are well under way.

All of the production contracts held by Associated, it is announced, provides that stories, casts and directors shall be subject to the distributor's approval, and no engagements are being made with producers who are not in sympathy with the distributor's policy of having exhibitors pass upon production plans prior to work being started. Both numerically and from the standpoint of box office value Associated Exhibitors expects next season's releases to surpass its best and biggest previous years.

First National Sees a Big Year

Promise by Rowland Product Will Surpass 1923's

FIRST NATIONAL has the pictures to surpass its own great record for 1923—the most successful years in its history. This is a promise which the quality of the pictures just completed or now in work will make good. The promise will be kept—that is the First National way. Its pictures are made on an individual basis, not by job lots, and to each one the producer gives the best that is in him.

Our pictures for the new season will surpass in popularity and box office appeal our product in the past, for we are not standing still, neither are we sliding backward in the quality and entertainment value of our photoplays.

We set out to make a number of special productions which should be big in every way—in story, in treatment and in cast. "The Sea Hawk," produced by Frank Lloyd Productions, Inc., is one of these. No better picture of its kind has been made; its big hit at the Astor Theatre, New York, and the remarkably fine things said of it by the hard-headed New York newspaper reviewers vouch for that. It opened to capacity and is still playing.

There's Norma Talmadge's "Secrets," produced by Joseph Schenck. It's also a five star brand of picture if ever there was one. It is first of all entertainment—a story—as is the case with all of First National's releases, but it has art and imagination and beautiful photography as well. Twelve big weeks at the Astor, New York, at the \$2 top scale, proves the public found it entertaining.

The Rockett Brothers' production of "Abraham Lincoln" has proved itself great entertainment by showings in New York and Washington and before the delegates to the Republican National Convention in Cleveland. It is a film that will go down in the history of the industry—one that the public will not let die.

Sees Epic in 'Sundown'

Another one of First National's own productions which it set out to make into a special worthy of the epic quality of the old life of our great West, before the cattle barons were forced to give up their unfenced acres in face of the encroachments of the farmer, is "Sundown." The story was written by Earl Hudson, who supervised the production. The picture has just been completed after nine months of intensive work. I don't know of anything that has been done that is more epic in its sweep nor more thrilling. It is a film of the passing of the old west in which a remarkably strong cast will appear.

"The Lost World," from Sir Arthur

By R. A. ROWLAND

General Manager First National Pictures

Conan Doyle's novel, is now well advanced in production. I speak conservatively when I say that it is going to be the greatest novelty picture ever made.

Corinne Griffith, who has just completed Earl Hudson's original screen story, "Single Wives," with a cast including Milton Sills, Lou Tellegan, Phyllis Haver, Kathlyn Williams, Henry B. Walthall and John Patrick, has started work on "Wilderness," in which she will be starred. This will be followed by Zoe Akins' "Declassé."

Barthelmess in 'Classmates'

Colleen Moore's new picture, "The Perfect Flapper," is now in the hands of exhibitors and meeting with as much success as her "Flaming Youth." John F. Dillon, who directed those two productions, is now making Miss Moore's next photoplay for First National, "Temperament," from Leroy Scott's novel, "Counterfeit." It will show the little star in a new role—not a flapper part.

Inspiration Pictures is at work on its next Richard Barthelmess picture for First National, "Classmates," from the Cecil B. De Mille play which served Robert Edeson as his first stage starring vehicle.

"For Sale," an Earl Hudson story, directed by George Archainbaud, with Claire Windsor, Adolphe Menjou, Marv Carr, Robert Ellis, Tully Marshall, and others in the cast, has been

completed. Mr. Hudson has given a decidedly new and novel twist to his plot.

J. K. McDonald has completed his own story for Ben Alexander and Lloyd Hamilton. It is called "A Self-Made Failure" and its audience appeal is as strong as anything in which he has presented this popular boy actor.

Larry Semon Coming

Chadwick Pictures' screen version of the successful Avery Hopwood stage farce, "The Girl in the Limousine," starring Larry Semon, will be released in a short time. It is Semon's first feature length comedy and will rank with the best offerings.

Garrick Pictures is nearing the end of photography on its first production for First National, "Born Rich," from Hughes Cornell's widely read novel. It has a remarkably capable cast. It is a society drama of the present.

George Fitzmaurice has completed photography on "Tarnish" which he is producing in association with Samuel Goldwyn and which he directed. This is from one of last season's most successful dramas and was written by Gilbert Emery.

Samuel Goldwyn is in the midst of production on "In Hollywood with Potash and Perlmutter," from Montagu Glass' stage play, "Business Before Pleasure," which Al Greene is directing. It is the second in a projected annual series of films about these two famous characters. Alexander Carr and Anders Randolph are in the cast.

John M. Stahl has completed pho-



In a scene from Metro-Goldwyn's "Revelation" Viola Dana has a new-fangled stranglehold on the man who didn't know that three is a crowd. Monte Blue is set to let go.



Mae Busch and Adolphe Menjou are seen in "Broken Barriers," which Director Reginald Barker has made for Metro-Goldwyn.

tography on Louis B. Mayer's production of "Husbands and Lovers" in which Lewis Stone, Lew Cody and Florence Vidor have the leads. It is a domestic drama in line with the big successes which Mr. Stahl has had in this type of photoplay.

Nazimova, who was brought back to the screen by Edwin Carewe for this picture, is busy on "Madonna of the Streets," from W. B. Maxwell's most successful novel, "The Ragged Messenger." Milton Sills plays opposite her.

Norma Talmadge is at work on her next Joseph M. Schenck production for First National, "Fight," an original screen story from the pen of C. Gardner Sullivan. Eugene O'Brien will play opposite her. Sidney Olcott is directing.

Sawyer-Lubin's first Barbara Lamarr production for First National, "Sandra," from the novel by Pearl Doles Bell, is now in work with a cast which includes several other noted artists. George Melford is directing.

A Joe Lincoln Story

Thomas H. Ince's production from Joseph C. Lincoln's novel, "Doctor Nye," is now under way with Percy Marmont in the leading role, and Mr. Ince will soon begin work on Kathleen Norris' "Christine of the Hungry Heart," with Florence Vidor in the leading role.

Frank Lloyd, after successfully launching "The Sea Hawk," one of the biggest successes the industry has known, is now at work on "The Silent Watcher" from a recent story by Mary Roberts Rinehart published under the title of "The Altar on the Hill."

Constance Talmadge will begin work on a new comedy as soon as the big scenes of sister Norma's "Fight" are out of the way, clearing the stage for her.

M. C. Levee is getting ready to begin work on "In Every Woman's Life," which Irving Cummings will direct. The cast will include Virginia Valli, Lloyd Hughes, Marc MacDermott, George Fawcett and Ralph Lewis.

Universal Entering Upon Its Gala Year

So Declares Laemmle Before Sailing

UNIVERSAL is about to enter upon the gala year of the company's long existence," said Carl Laemmle, president of that concern, upon the eve of his departure for Europe. "We have projected and are putting out the greatest line-up of pictures we ever attempted. We have more than doubled our former output."

Pointing to the fact that the first of Universal's Fall releases, "The Signal Tower," is scheduled for general issue in a few weeks, August 3, to be exact, Mr. Laemmle announced the following bit of news:

"Of the twelve Jewel productions scheduled for release between August 3 and January 4, the first half year of our production, eleven already have been completed and are in the East. The twelfth is near completion at Universal City.

Eleven of Twelve Ready

"Last January I promised Universal's exhibitor customers, that they would be able to look at Universal pictures before they booked them. I am keeping that promise. I do not believe there is another company in the business which can show such a large percentage of completed pictures—93½% ready before the first is released. And present indications are that the last of the twelve, 'The Tornado,' being made with House Peters, ready by August.

"Of our first twelve, four already have been tried out on the public and are sure-fire productions. They are 'The Signal Tower,' and 'The Reckless Age,' recent Broadway hits; 'The Gaiety Girl,' which caused a furore in London, and 'The Family Secret.'

"The first twelve, in the order of their release, will be 'The Signal Tower,' a Clarence Brown Production with Virginia Valli, Rockcliffe Fellowes and Wallace Beery, directed by Clarence Brown; 'The Reckless Age,' a Harry Pollard Production, starring Reginald Denny; 'Wine,' directed by Louis Gasnier with Clara Bow and an all-star cast; 'The Turmoil,' a Hobart Henley Production of Booth Tarkington's novel, with George Hackathorne; 'The Family Secret,' directed by William Seiter, with Baby Peggy; 'Butterfly,' a Clarence Brown Production with Laura La Plante and a strong cast; 'Captain Fearless,' a Reginald Denny Jewel directed by James W. Horne; 'The Rose of Paris,' starring Mary Philbin, directed by Irving Cum-

mings; 'K—the Unknown,' starring Virginia Valli with Percy Marmont, a Harry Pollard Production; 'Love and Glory,' produced by Rupert Julian with a star cast; 'The Gaiety Girl,' a King Baggott Production starring Mary Philbin, and 'The Tornado,' starring House Peters, a King Baggott Production.

One Every Other Week

"These pictures will be released one every other week, in the order named, beginning August 3. On the alternate weeks, we will release Western pictures, including a strong series of Hoot Gibson Special Productions, a series of Jack Hoxie Productions and a series of William Desmond pictures.

"Our second half-year, beginning in January, will more than equal the first half-year. Many of the twelve Jewels to be released after the first of the year are well under way.

"I am confident that Universal will present to the trade the same situation as regards finished pictures at the close of this year as we now present at beginning of the new season. In other words, I expect to be able to say to the exhibitor: 'Here are my Jewels. Look at them. Then book them.'

"Our tentative line-up for the Spring is as follows:

"'Smouldering Fires,' with Pauline Frederick; 'Clinging Fingers,' a Virginia Valli picture; 'The Husbands of Edith,' with Reginald Denny and Laura La Plante; 'Oh Doctor,' with Reginald Denny; 'The Best in Life,' with Mary Philbin and Norman

(Continued on Page 26)



Alla Nazimova and Herbert Pryor in "Madonna of the Streets," which Edwin Carewe is making for First National.

Pathe to Issue 750 Reels in the Coming Year

By ELMER PEARSON

Vice-President and General Manager, Pathe Exchange, Inc.

PATHE EXCHANGE, INC., has perfected plans for the most ambitious program of releases during the forthcoming season ever contemplated by the Pathe organization. A minimum of 10 feature productions and 104 two-reel comedies, 5 new Patheserials, and a program of 312 single-reel subjects are provided for in the Pathe 1924-5 schedule.

Nor is this schedule purely a prospective affair. Already much has been accomplished at the East and West Coast Studios of the several allied Pathe producers on the new season's schedule. At some of the Pathe studios, work on the 1924-5 production program was begun as early as three months ago.

At the present time every one of the ten producing organizations affiliated with Pathe is busily engaged with subjects for the new season, which will open late in August. At that time production will be well in advance of the release schedule.

The prudence and foresight displayed in this early start on the new season's schedule have made possible the actual preparation, weeks in advance of release dates, of effective exhibitor aids and accessories on the Pathe product.

As a result, Pathe comes to the threshold of the 1924-5 season equipped not only with the most extensive array of product of its entire career but also ready to provide the theatre-owners of America with the highest degree of exploitation, advertising and publicity service.

Ten Pathe Features

In the feature department Pathe will make available at least ten subjects. Of these two will be Harold Lloyd releases, four will be Charles Ray pictures presented by Thomas Ince, and four will come from the Hal Roach Studios.

The first of the Charles Ray series already has been completed under the title of "Dynamite Smith." This picture, produced under the auspices of Thomas Ince, will mark Ray's return to the type of American country-boy characterization which won him fame in such screen masterpieces as "The Clodhopper," "The Egg-Crate Wallop," "The Pinch-Hitter" and "Scrap Iron."

C. Gardner Sullivan, who was responsible for Ray's earlier successes, wrote "Dynamite Smith." Ralph Ince directed.

The first of the Hal Roach series also has been completed under the title of "The Upstate Slicker." This will

bring Glenn Tyron to the screen in his first role as a feature star. Blanche Mehaffey, the popular Hal Roach comedienne, appears opposite Tyron.

The new Harold Lloyd production, the second to be produced independently by the Pathe master comedian, is expected to be finished about the middle of July. This new feature will be in the nature of a "gag" comedy with the story built around the trials and misadventures of a newly married couple.

Jobyna Ralston, who played opposite Mr. Lloyd in "Why Worry" and "Girl Shy," again will be seen as the feminine lead. Sam Taylor and Fred Newmeyer directed the production from a story by Mr. Taylor, Tim Whelan, Ted Wilde, Tommy Gray and John Gray. It is planned to release this Harold Lloyd feature comedy in November.

Second Rex Feature

Another of the Pathe feature releases in production is a second Hal Roach novelty picture, starring Rex, the thoroughbred Morgan stallion which gave such a sensational performance in "The King of Wild Horses."

The Pathe program of two-reel comedies for the new season provides for a yearly output of 104 subjects, coming from the Hal Roach and the Mack Sennett Studios.

A new Mack Sennett brand, to be known as the Mack Sennett Star Comedies, will be added to the eight Ben Turpin Comedies, the second and third series of Harry Langdon Comedies, and the twelve Mack Sennett Comedies, the last named presenting such

well-known comedians as Harry Gribbon, Billy Bevan, and Madeline Hurlock in the principal roles.

The first of the Mack Sennett Star series, with Ralph Graves, in the featured role has been completed, and the second is now in production. One of the highlights of the Ben Turpin series will be a group of burlesques.

Turpin in Shakespeare

The first of these, a screen parody of "Romeo and Juliet" with Turpin in the role of the great lover, has been finished. The second, a travesty of Elinor Glyn's "Three Weeks," is nearing completion.

The Hal Roach Studios will also make available this season a new comedy brand—the Hal Roach Star Comedies, in which such well-known players as Glenn Tyron, James Finlayson and others of prominence will be featured.

Another comedy innovation emanating from the Hal Roach lot will be the series of comedies starring Arthur Stone, who has been recruited from the vaudeville stage and is declared by Mr. Roach to be a genuine comedy "find." The second of this group is now in process.

Production work on the "Our Gang" comedies, the sixth series to be made available by Pathe—and on the "Spat Family" comedies, now in their third series for Pathe—is likewise well in advance of release dates.

In its short subject department of diversified releases Pathe has supplemented its program of one-reel films for the 1924-5 season with a number of specials.

Among these are a beautiful and dramatic picturization of "Maud Muller," based on the immortal poem of



Here's a still from Warner Brothers' "Cornered" in which Marie Prevost, one of the featured players, is not in the picture. We do see three of the principals, however, in Cissy Fitzgerald, she of the famous wink, Rockcliffe Fellowes and Raymond Hatton.



Speaking literally, of course, Ramon Novarro in this scene is pretty nearly all wet. It is a bit out of Metro-Goldwyn's "The Red Lily," in which the player has the role of a crook. Fred Niblo holds the megaphone on this Culver City portrayal of a sewer in the French capital.

John Greenleaf Whittier; the Will Nigh Miniatures, condensing into one reel stories and action of feature qualifications; and the now famous and permanently established "Chronicles of America" series, a group of historical dramas which are being hailed everywhere as the foremost contribution to the screen of the present era.

All these specials, with the exception of the "Chronicles," have been completed. The "Chronicles" series provide for thirty-three subjects. Of these, fifteen already have been finished.

Many One-Reel Comedies

The plans for single-reel comedies provide for a group of fun offerings starring Charley Chase. These will be made by Hal Roach and will be released every alternate week. The Grantland Rice "Sportlights," which have met with unusual success, will be continued on the Pathe release schedule.

Another of the Pathe single-reel releases for which ambitious plans are being laid for the new season is the Pathe Review. An instance in point is the acquisition of the motion picture record, aggregating some 12,000 feet of highly interesting views, of the famous Richard Marsh expedition recently returned to civilization from the Darien jungles of Central America.

"Topics of the Day" is to receive a novelty feature to be known as "Laughographs," a series of animated cartoons on topical subjects drawn by John C. Terry. The Aesop Film Fables, sketched by Cartoonist Paul Terry, which has grown faster in popu-

larity than any other screen cartoon during the past few years, will continue to be an important part of Pathe's program of diversified single-reelers.

Pathe News is closing the current season with the most remarkable record of achievements yet scored in screen journalism.

The coming season will mark a new advance in the serial standards of the Pathe organization. An array of story material has already been marshaled which will strongly support the policy of "better and greater serials," inaugurated last fall with the release of "The Way of a Man" and continued with the issue of "Leatherstocking" and the current serial, titled "The Fortieth Door."

Two of the new season's serials are now in production—"Into the Net," a police serial written by Commissioner Richard E. Enright of the New York Police Department; and "Ten Scars Make a Man," written by Phillip Barry, the famous dramatist.

"Pirate Caesar's Clan," by Albert Payson Terhune, also has been secured as a Patheserial release during the 1924-5 season. Other important serial plans are in the making which will be announced in the near future.

* * *

DOZEN WESTERNS HAVE BEEN MADE

By W. E. SHALLENBERGER

President of Arrow

THE Arrow Film Corporation has worked steadily for years to maintain a record of "promises performed." Our announcements for the 1924-5 season are now in course of realization, and I will give you a brief resume of what has been accomplished to date.

Of twenty-six "Arrow-Great Westerns" an even dozen have been finished. These include four starring Ben Wilson with such support as Mildred Harris, Marjorie Daw and Violet La Plante; four with "Dick" Hatton, supported by Marilyn Mills and her two super-horses, Beverly and Star; and four starring Ashton Dearholt and a special cast in an entirely new type of story that has a strong audience appeal.

The new Arrow chapter play which is to follow the present serial, "Days of '49," now breaking serial records, is just going into production.

Of the twelve Big Arrow Specials, the first is now being cut, titled and named. This is a super-feature, there being over 6,000 persons in many of the scenes.

The Arrow Comedies are coming through regularly and are even better than in previous seasons.

The "Mirthquakes" and "Broadways" now making will add to their previous records both at the box office and with the audiences.



Scene from "Horse Sense," an Arrow-Great Western featuring Dick Hatton.

SEMON WILL MAKE FOUR FOR EDUCATIONAL

Los Angeles, June 7.

EDUCATIONAL FILM CORPORATION announces the acquisition of Larry Semon for four two-reel comedies. E. W. Hammons, president of the company, who is attending the Educational Film Exchanges Convention here, made the statement tonight.

Semon has just arrived from the east and now is making arrangements to begin immediate production.

Work is well advanced on other Educational product. The first Bobby Vernon comedy, "Bright Lights," with Ann Cornwall, and the first Christie comedy, "Savage Love," featuring Jimmie Adams and Vera Steadman and directed by Scott Sidney, have been completed at the Christie Studio.

Under the direction of Archie Mayo, Walter Hiers is finishing the first Hiers comedy, "Rough and Ready." The first Mermaid comedy with Lige Conley, is now in New York.

The second, with the tentative title "Missing," with the same star, is nearly completed. One of the features of the comedy will be a lion in a harem. The third Mermaid is in preparation.

Lloyd Hamilton begins camera work this week on his first picture.

A Juvenile comedy, "Dirty Hands," features Jack McHugh.

Cameo comedies again feature Cliff Bowes and Virginia Vance.

Fred Hibbard, who directed the first Juvenile, will direct Hamilton. Lloyd Bacon is directing the Cameos. Norman Tourag is director of "Missing." The first Earl Hurd Cartoon comedy, "Barnyard Blues," has been completed.

Warner Says Promises Are Now Performances

By A. WARNER

THE past season has been a notable one in the motion picture industry for more reasons than one, and now that the new season is about to open it is with great satisfaction that the Warner Brothers organization contemplate a big job successfully completed and anticipate a still bigger one to fulfill.

Last year Warner Brothers made a definite statement that eighteen pictures would be produced, and not merely eighteen pictures but an extensive program on an elaborate scale which would have taxed the resources of almost any organization in the industry.

As this is written not only eighteen pictures have been produced, but actual camera work on the twenty-first picture has been started. In addition to this two complete pictures for next season's program are in our vaults with preliminary work on the third and fourth started.

To make and market such pictures as the Belasco series which included "Tiger Rose," "The Gold Diggers" and "Daddies" alone was an achievement, not only for us but for the industry, as it brought to the great screen public a new and honored name which stood for the very best in dramatic art.



Reginald Denny doffs the well-known boxing gloves which he has so frequently adorned and takes up the sword in Universal's stirring and melodramatic "Captain Fearless," in which he is featured.

Then came "Beau Brummel," with John Barrymore, which I can state without exaggeration indicated a good step forward in the silent art. Mere financial gain was not alone considered in putting forth these pictures.

They were made in the very best manner we knew how with the cost sheet a secondary consideration. The response of the public was most gratifying, and it gave us the encouragement to know we were on the right track.

Sticking to Story

Our plans are definitely formulated for the coming season and machinery already is in operation for the most ambitious line of product we have had the pleasure to present.

We are working on a definite theme which may be summed up in one sentence—"The story is the thing," and with that end in view we have lined up a list of books, plays and successful material with which the general public is familiar.

"Best Sellers" in books, popular hits as plays, and adaptations of other material will be our foundation. Backing up the purely literary angle will be found an array of directorial, acting and technical talent which is of the very highest caliber.

For our first release we have selected an Ernst Lubitsch Production entitled "Three Women," adapted from a novel by Jolanthe Marees.

This picture is a decided innovation for Lubitsch, being a modish modern American drama with a wonderful cast headed by May McAvoy, Pauline Frederick, Marie Prevost and Lew Cody.

Monte Blue in 'Deburau'

Next in line comes Rin Tin Tin, the wonder dog in "Find Your Man," an original story based on the actual history of the canine star himself.

We follow this with a big spectacular version of the Belasco production, "Deburau," which will be directed by Harry Beaumont, with Monte Blue in the title role.

The essence of Sacha Guitry's play, however, has been retained, although the locale has been modernized. Irene Rich will co-star with John Roche, a new find, in "This Woman," a most successful book by Howard Rockey, under the direction of William Beaudine.

Good farce comedy is always desir-

able, so we have turned to Owen Davis, and Willard Louis will star in a new version of the famous comedy hit "How Baxter Butted In." Mal St. Clair, a graduate of the Mack Sennett school, will direct.

Ernest Pascal's powerful novel, "The Dark Swan," is an early release, and this will be followed by another big book in Edith Wharton's "The Age of Innocence."

Our following release is one of the season's six best sellers, Willa Cather's "A Lost Lady." Then comes one of the good old melodramas modernized, "The Lighthouse by the Sea," with Rin Tin Tin in an entirely new type of role for a dog star. This is also from the pen of Owen Davis. Next on the line-up comes "The Narrow Street," a most unusual novel by Edwin Bateman Morris, with Marie Prevost in the stellar role.

This will be followed up by what is undoubtedly the big book of the season, "Recompense," a sequel to "Simon Called Peter." Every book seller from coast to coast reports this Robert Keable novel as being the most in de-

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In this scene from "Three Women," which Ernst Lubitsch has directed for Warner Brothers, Lew Cody is teasing Marie Prevost. If he doesn't do it his pay stops.

Metro Strong for Original Locales

It is a Most Important Phase, Declares Mayer

IN the past several years the film industry has become accustomed to productions filmed in the original locale of their stories, but this is a development that so far has not been gone into to the extent which it is bound to assume in the future.

To my mind, the practice of filming stories in their actual locations is one of the most important phases of picture production. In so far as it is possible, this policy will be pursued by Metro-Goldwyn-Mayer throughout its next season's product.

"Ben Hur," which is the greatest motion picture undertaking made by anyone, is in production in Rome. Marshall Neilan has gone abroad to film "The Sporting Venus," with Blanche Sweet and Lew Cody. Tom Terriss has just completed "The Bandolero" in Spain, after shooting many of the scenes in Cuba. Reginald Barker is going into the Arizona desert to make "The Great Divide." And Rex Ingram, of course, filmed "The Arab" in North Africa.

The advantages of such a policy, judged purely from the artistic standpoint, are obvious.

I have just seen the print Tom Terriss forwarded from Spain of "The Bandolero," and have no hesitancy in saying it is one of the most picturesque photoplays I have seen. The same is true of Mr. Ingram's "The Arab."

Fidelity to Locale

Producing our pictures in the story locale will be consistently done by the Metro-Goldwyn-Mayer Company.

It is my personal belief that the story is the most important factor entering into production. An excellent cast may save a poor story, but it will not "make" it. There are, however, a number of considerations we are taking into account along with actual plot values, and I may say that the most important of these is in the selling value of the title.

For that reason well known books, plays and stories predominate next among our pictures. "Wife of the Centaur," which King Vidor will direct, is Cyril Hume's novel that has an enormous circle of readers.

"Women and Wives," Harvey Ferguson's novel, will be another winner from Mr. Vidor, as the title plainly suggests.

Elinor Glyn's productions are perhaps the most notable instance of the tremendous value of a famous book as a box-office magnet. Miss Glyn's first production this season, "His Hour," has just been completed by King Vidor,

By LOUIS B. MAYER

Vice-President of Metro-Goldwyn-Mayer

and after seeing it I have no hesitancy in predicting that it will duplicate the success of "Three Weeks."

"His Hour" is one of Elinor Glyn's best known stories. Another Elinor Glyn production, "Man and Maid," will shortly go into production with Victor Schertzinger directing, and a third production from Mrs. Glyn will be "Man and the Moment."

Two by Rupert Hughes

What is true of these productions is true of many others on the Metro-Goldwyn-Mayer program. Robert Vignola's first production, "Mrs. Paramor," which has just been started with Pauline Frederick, Huntly Gordon, Mae Busch and Conrad Nagel in leading roles, is Louis Joseph Vance's famous novel.

Mr. Vignola's second production will be from one of the big successes of the Broadway stage this season, Samuel Shipman's "Cheaper to Marry."

Hugo Ballin's first production will be from a best-seller, Arthur Stringer's "The Prairie Wife." Viola Dana's starring picture, "Along Came Ruth," is from a famous stage success.

Rupert Hughes' two productions, "What Will People Say" and "Beauty," are from his own famous stories. "The Great Divide," which Reginald Barker will produce, is perhaps the outstanding American play of this century, and with Alice Terry and Conway Tearle in the leading roles, is going to prove a great motion picture.



J. Warren Kerrigan as "Captain Blood" in Vitagraph's pretentious version of the famous novel of that name by Rafael Sabatini.

"He Who Gets Slapped," Leonid Andreyev's play which Victor Seastrom is about to produce with Lon Chaney and a big cast, is another sensation of the footlights.

"The Merry Widow," which Erich Von Stroheim will produce, starring Mae Murray, I consider after "Ben Hur" the most valuable title extant.

Monta Bell, who has directed but two productions in his short picture career, I consider one of the most important finds in seasons. Mr. Bell's first contribution this season will be "The Snob," Helen R. Martin's novel, a Harry Rapp production, and he will also direct "The Span of Life," Sutton Vane's play.

Hobart Henley has completed his first production for us of "Free Love," with Adolphe Menjou, Eleanor Boardman, Conrad Nagel, Hedda Hopper and others in a particularly distinguished cast. Mr. Henley's next picture will be "So This Is Marriage."

Borzage Directing

Frank Borzage is another celebrated director who will produce for the Metro-Goldwyn-Mayer banner this season.

Fourteen pictures for Metro-Goldwyn release this season are already completed. These are Fred Niblo's "The Red Lily"; Reginald Barker's "Broken Barriers"; "Bread"; "Revelation"; "Along Came Ruth" and "The Beauty Prize" starring Viola Dana; Hobart Henley's "Free Love"; Elinor Glyn's "His Hour"; Erich Von Stroheim's "Creed"; Rex Ingram's "The Arab"; "Little Robinson Crusoe," starring Jackie Coogan; "Circe," starring Mae Murray; and "Yolanda" and "Janice Meredith," both starring Marion Davies.

The two latter are Cosmopolitan productions. Other Cosmopolitan productions to be included on the season's releases are "The Temptress," "Zander the Great," "Quality Street," and "Never the Twain Shall Meet."

A number of other pictures are at present in production at our Culver City studios. Jackie Coogan has started "The Rag Man"; Buster Keaton is at work on "The Navigator"; Harry Rapp's production of "The Silent Accuser" is in the making.

In a year of big pictures we are making every effort to give showmen the biggest. From the productions already completed, and from our immediate plans, I think exhibitors will agree that Metro-Goldwyn-Mayer have succeeded in this aim.

Twenty Features Slated for Half Year by Producers

THE Producers Distributing Corporation will start the 1924-5 season beginning August 1 with a line-up of twenty first run features on a program that is distinguished by its wide variety of subjects, the magnitude of its stars, the prestige of the directors and the standing of the producers responsible for the product.

The twenty features are from the studios of the foremost independent producers on both the East and West coasts and the schedule on which they will be released covers the period from August 1, 1924, to January 25, 1925.

Fifteen prominent stars will be offered at the heads of especially well selected casts under the direction of men who have gained distinction by their creative accomplishments.

In the diversified list of stories is material drawn from stage successes, famous novels, magazine features and the original writings of the industry's foremost scenarists.

The complete program consists of:

"Barbara Frietchie" starring Florence Vidor. Super-film production of the late Clyde Fitch's dramatic success and one of the outstanding historical dramas of the Civil War period. Directed by Lambert Hillyer.

Florence Vidor appears in the title role, the part immortalized by Julia Marlowe on the speaking stage.

Priscilla Dean Scheduled

Edmund Lowe, who is starring this season in the Fox special, "The Fool," is in the leading role opposite Miss Vidor.

"The Siren of Seville," a Hunt Stromberg production, stars Priscilla Dean. It is directed by Hunt Stromberg and Jerome Storm. The story is by H. H. Van Loan, who wrote two of Miss Dean's previous successes, "The Virgin of Stamboul" and "The Wildcat of Paris."

"The Siren of Seville" is a multi-colored romance of sunny Seville and the kings of the Spanish people—the monarchs of the bull-ring. Intrigue, love, hate, ambition and villainy are the threads of which this flashing, headlong drama of basic emotions are woven.

"The Legend of Hollywood," Renaud Hoffman's second unique production, is based on the Photoplay Magazine story by Frank Condon. Percy Marmont and Zazu Pitts are the stars. Hoffman directed "Not One to Spare."

"The Legend of Hollywood" tells an absorbing story in a manner in which Edgar Allen Poe, Richard Harding Davis or De Maupassant might have used the motion picture medium for story telling.

"The Wise Virgin" stars Patsy Ruth Miller and Matt Moore. It is an original story and production by Elmer Harris and was directed by Lloyd Ingraham.

"Reckless Romance," the second big Al Christie feature, was adapted from the Broadway laughing success, "What's Your Wife Doing?"

When this farce was first presented on Broadway last season, Al Christie at once saw its possibilities and has now converted it into fast-moving film farce.

The cast is headed by T. Roy Barnes, who will be remembered for his work in Cosmopolitan's "Great White Way" and "The Go-Getter."

Featuring Kirkwood-Lee

"Another Man's Wife" is a Regal Film Production, starring James Kirkwood and Lila Lee, with a great supporting cast, including Wallace Beery, Matt Moore, Chester Conklin and Zena Keefe. It was adapted by Elliott Clawson and produced at the Thomas H. Ince Studio. Bruce Mitchell directed.

"Trouping With Ellen" is from the Saturday Evening Post story by Earl Derr Biggers. It stars Helen Chadwick. T. Hayes Hunter directed and Gerald C. Duffy adapted.

"The Girl on the Stairs" is an Elmer Harris Production, starring Patsy Ruth Miller and Matt Moore. It is from the Ainslee Magazine story by Wilson Bouve.

"The House of Youth" stars Jacqueline Logan. It was produced by Regal Pictures at Culver City, California, and was based on the novel by Maud Radford Warren, one of the season's best sellers. Ralph Ince directed.



The sun already touches the mountain top, but Director Seiter awaits the moment when its rays penetrate the valley below. The players are to enact a scene for Baby Peggy's "Helen's Babies," for Principal.

"Roaring Rails" is a Hunt Stromberg production starring Harry Carey.

"The Folly Girl" is a Regal Picture made at Thomas H. Ince's Studios and stars Margaret Livingston.

"Limehouse Polly" stars Jacqueline Logan. The subject was produced at the Thomas H. Ince Studio by Regal Productions under the direction of Ralph Ince.

"A Cafe in Cairo" is a fast moving melodrama with an Oriental background starring Priscilla Dean. It is an adaptation from Izola Forrester's novel of the same name, produced under the personal direction of Hunt Stromberg.

"The Mirage," starring Florence Vidor, is an adaptation of Edgar Selwyn's celebrated stage success. It is a Regal Production under the direction of Lambert Hillyer and is an exciting society drama with the whirl of New York as its background.

"Welcome Stranger," with Florence Vidor, Dore Davidson, Lloyd Hughes, Virginia Brown Faire, Robert Edeson and William V. Mong was produced by Belasco Productions under the direction of James Young.

An Impartial Avenue

"Ramshackle House" is a Tilford Cinema Corporation feature starring Betty Compson under Harmon Weight's direction. The play is based on the well known novel of the same name by Hilbert Footner. It is a mystery story with its locale in Maryland and New York City.

"Chalk Marks" is an intense drama of humanity written and produced by Frank Woods in which the author producer has put the full power of his study of life in every strata of society. The story is told in three different periods that portray the vast changes that take place during an average lifetime. John G. Adolphi directed.

"Soft Shoes" and "The Man from Texas" are two "westerns" produced by Hunt Stromberg starring Harry Carey.

The Producers Distributing Corporation, formerly known as the Hodkinson Corporation, in making its fall and winter announcement declares its intention of remaining an impartial avenue of distribution for independently produced pictures.

The company will not produce any pictures on its own account. It will have two groups of customers—producers and exhibitors, and it will not compete with either group.



Scene from Ince-Pathe's "Dynamite Smith," showing Charles Ray and Wallace Beery in the subject which signalizes the return of Mr. Ray to the management of Thomas H. Ince.

SCHULBERG PLANS NINE FOR NEXT YEAR

By J. G. BACHMANN

Treasurer Schulberg Productions

ACTIVITIES are now well under way toward the completion of "The Breath of Scandal," B. P. Schulberg's first Preferred Picture to be released through B. P. Schulberg Productions, Inc. This society drama from Edwin Balmer's novel published serially in *Cosmopolitan* magazine prior to its appearance in book form is being directed by Gasnier. Olga Printzlau has written the screen adaptation.

A cast of splendid box-office names has been recruited for "The Breath of Scandal." They are Patsy Ruth Miller, Jack Mulhall, Huntley Gordon, Anna O. Nilsson, Phyllis Haver, Robert Ellis and Myrtle Stedman. Karl Struss, who has photographed several recent Preferred successes, is now cranking the camera for this latest Gasnier production.

"The Breath of Scandal" is being produced at the F. B. O. studio under the personal supervision of Mr. Schulberg, who is confident the story offers extraordinary audience appeal. The picture will be ready for release September 1.

Mr. Schulberg is organizing a second production unit to film David Belasco's play, "The Boomerang," which will be made simultaneously with "The Breath of Scandal."

Several others of the nine Preferred Pictures to be released this coming season will be put in production before the end of August. Prominent among the product announced by Mr. Schulberg for 1924-5 are the following stories:

"The Breath of Scandal," by Edwin Balmer; "The Boomerang," by Winchell Smith and Victor Mapes; "White Man," by George Agnew Chamberlain; "The Triflers," by Frederick Orin Bartlett; "Faint Perfume," by Zona Gale; "When a Woman Reaches Forty," by Royal A. Baker; "My Lady's Lips," by Olga Printzlau; "The Mansion of Aching Hearts," by Harry Von Tilzer and Arthur J. Lamb, and "Frivolity."

* * *

'CHADWICK 9' PRESENTS THREE GROUPS

THE "Chadwick 9" for the independent market will consist of three groups of three pictures each. One group will consist of spectacular melodramatic productions comprising "The Fire Patrol," "The Romance of an Actress" and "Sunshine of Paradise Alley."

"The Fire Patrol," already completed and which will probably be the second of "The Chadwick 9" to be released, is a thrilling melodrama by Harkins and Barber, produced under the expert direction of Hunt Stromberg. "The Romance of an Actress," which is now in production, is a romantic story of a sensational character from the pen of Langdon McCormack, author of "The Storm," which will be remembered as one of the biggest stage and screen successes of recent years. "Sunshine of Paradise Alley" is by Denman Thompson, author of "The Old Homestead." It will be in active production the first week in August.

The second group of three will be the Lionel Barrymore Specials, two of which already have been completed and are ready for release. The first will be

"I Am the Man," in which Mr. Barrymore is supported by Seena Owen and Gaston Glass.

The second, "Meddling Women," also completed, finds Mr. Barrymore supported by Sigrid Holmquist, Dagmar Godowsky and Hugh Thompson. The third, which will be started immediately after Mr. Barrymore's return from Europe, will be adapted from a recent well known Broadway stage success.

The third group are productions carrying the John Gorman banner, all being made under his supervision. The first, which is now ready, is "The Painted Flapper" with an all-star cast including James Kirkwood, Pauline Garon, Claire Adams, Kathlyn Williams, Craufurd Kent, Johnny Harron, Hal Cooley, Al Roscoe and Carleton Griffin. The second is "The Tom Boy," while his third will be a romantic melodramatic story entitled "The Street Singer."

* * *

FIVE UNITS BUSY FOR INDEPENDENT

THE various units now in active operation at the west coast studios of the Independent Pictures Corporation take William Desmond-Helen Holmes society stunt melodramas, under the direction of J. P. McGowan; there will be eight of this series of releases, each to run in five or six reels. The first production, a highly sensational melodrama, has just been completed and is now being edited and titled. The supporting cast includes Alec Francis, Emily Fitzroy and Grace Cunard.

A second unit is headed by Bill Cody, under the direction of Robert North Bradbury. The first two productions have been completed and are now in the cutting room. Peggy O'Dare, supports Cody in the first two productions. There will be eight features to this series.

The third unit, headed by Franklyn Farnum under the direction of Breezy Eason, has started on the first production. This is the second series of eight made by that player under the Independent banner.

The fourth unit, headed by Harry Revier, making society specials, has completed the first production, the working title of which is "The Love Thief."

The fifth unit is under the direction of Donald I. Buchanan, producing fifty-two single reel subjects known as "The Screen Book of Knowledge." The first three subjects have been completed.

All of the pictures are being distributed on the independent market, but the disposition of "The Screen Book of Knowledge" has not yet been determined upon.

Fox Celebrates Majority With Biggest Line-Up

IN discussing their announcement of the new schedule of pictures for 1924-5, officials of Fox Film Corporation said that never before has the organization been in such a favorable position regarding productions actually completed and ready for screening, and that this year is expected to be the greatest in the history of the company.

The list of the Fox specials for next season which is announced now is worthy of celebration of the twenty-first birthday of the corporation.

Every production on the Fox schedule this year was made in an American studio, and this is one of the features emphasized in the Fox announcement. Fifty-two dramatic productions, fifty-two comedy productions and twenty-six educational subjects are included in the new schedule.

There will be five giant specials, twenty-six specials, twenty-one star series pictures for Buck Jones, Shirley Mason and Edmund Lowe. Tom Mix

will make seven pictures which are included in the list of special productions.

Ready for Screening

Included in the comedy list there are listed seventeen Imperial Comedies, twenty Sunshine Comedies, seven Monkey Comedies, eight two-reel Van Bibber pictures from the stories by Richard Harding Davis, twenty-six educational subjects and the twice weekly issue of Fox News.

Tentative release dates have been set for the first nine of the special productions starting with "The Man Who Came Back," August 17, and these pictures are now ready for screening at the Fox exchanges.

The first of the series starring "Buck" Jones also announced for this date is "The Desert Outlaw." "Sweet Papa," an Imperial Comedy; "Stretching the Truth," a Sunshine Comedy, and "The Fur Trapper," an Educational Entertainment, will be released also on August 17.

Among the stage successes which have been produced or are in the course of production at the Fox studios are "The Fool," "The Man Who Came Back," "It Is the Law," "Hearts of Oak," "The Warrens of Virginia," "In Love with Love," "The Dancers" and "Gold Heels" adapted from Henry Blossom's famous racing drama "Checkers."

'The Fool' Coming

The novels, short stories and other literary works on the list are Gerald Cranston's "Lady," Dante's "Inferno," "Flames of Desire" adapted from Ouida's "Strathmore"; "The Last of the Duanees," "Riders of the Purple Sage" and "The Rainbow Trail," by Zane Grey; "The Hunted Woman," by James Oliver Curwood; "Thorns of Passion," from Robert W. Service's "The Roughneck"; "The Deadwood Coach," from Clarence Mulford's "The

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Striking Situations in Selznick Film

In "The Passionate Adventure" Alice Joyce Shines in a Company of Strong Players



Scenes from Selznick's "Passionate Adventure," starring Alice Joyce, with Margery Daw and Clive Brooks.



C.B.C. PLANS SIXTEEN PRODUCTIONS

RADIATING with activity and all the way ahead of schedule is the way Joe Brandt, president of C. B. C. Film Sales Corporation, explains the progress of the various departments in his organization.

"It is obvious, without any question of doubt," said Mr. Brandt, "that we are fully living up to our original promise of delivering 100 per cent. Some time ago I made the statement that our fall products would be the biggest and finest we had ever turned out. Within a short time these products will speak for themselves.

"In our Columbia series of eight features 'The Foolish Virgin,' a George W. Hill production featuring Elaine Hammerstein, Robert Fraser, Gladys Brockwell and a host of other screen stars, is almost completed, while Alma Rubens has already reached the West Coast Studios to begin work on 'The Price She Paid.'

"Of the Perfection series, starring Eva Novak and William Fairbanks, 'The Battling Fool' is now ready for distribution, while 'Racing for Life' will also be completed shortly.

"It is with great confidence, therefore, that I am able to state we are getting closer and closer to our goal in our march to greater things and that we are looking forward to unprecedented prosperity."

The C. B. C. program for 1924-5 comprises a series of eight Columbia Productions and a series of eight Perfection Pictures. Four popular books by prominent authors are included in the Columbia series: "The Foolish Virgin," by Thomas Dixon; "The Price She Paid," by the late David Graham Phillips; "Who Cares?" by Cosmo Hamilton, and "A Fool and His



This beautiful silhouette is from one of the locations of Producers Distributing Corporation recent release "Another Scandal."

Selznick Soon to Name Its Quality Product

By W. C. J. DOOLITTLE

President, Selznick Distributing Corporation.

AN important announcement of the plans of the Selznick Distributing Corporation for the 1924-5 season will be made soon. We are waiting until final arrangements are set on all product rather than make a partial announcement.

Exhibitors are assured, however, of a representative amount of high-grade product for the coming season, as we are in negotiation now with a number of noted directors and producers for their output for the coming year.

Money," by George Barr McCutcheon.

The titles of the remaining four are "One Glorious Night," "The Midnight Express," "After Business Hours" and "Fighting the Flames." They are based on original stories by nationally known writers.

Universal Entering Gala Year—Laemmle

(Continued from Page 18)

Kerry; 'The Nightcap,' with an all-star cast; 'The Flower of Napoli,' also an all-star picture; 'Here's How,' an all-star production; 'Up the Ladder,' with Virginia Valli; and three of the following four stories: 'Christmas Eve,' 'Another Woman's Life,' with Mary Philbin; 'Miracle,' an all-star production, or 'Siege' with Virginia Valli.

"Universal also will duplicate its great success with 'The Hunchback of Notre Dame' by making another super-production with Lon Chaney during the coming year. It is to be 'The Phantom of the Opera,' Gaston Leroux' mystery novel. Rupert Julian, who made 'Merry Go Round,' will direct it. It will present Chaney in another weird disguise. The sets will vie with the 'Hunchback' sets, and all in all the picture will be of a magnitude to go the 'Hunchback' one better.

"I cannot close a survey of Universal's coming year without calling attention to the great upbuilding of our short subjects department.

"Our comedy field, especially has been added to. Now, in addition to the Century two-reelers, a high class product, and the Universal one-reel comedies, we are releasing a series of Gumps Comedies in two-reels each, and a Hysterical History series in one-reel each.

"We have cut down the number of serials being made, but have consequently put more care and time into the

production of those remaining on the schedule. Our Western two-reel dramas are the only ones of their kind in the market and are true short features.

"We continue to serve the International News Reel, a twice-a-week digest of all the important news, and spiced with frequent exclusives such as only International's world-wide organization is capable of getting.

"Last but not least, have you seen the Jack Dempsey's 'Fight and Win' pictures, the series of two-reelers made with the ring champion? The series is the best thing Universal ever did.

"They are the last word in short features."

* * *

Promises Are Now Performances

(Continued from Page 21)

mand, and we anticipate big things for this great modern sex story.

To follow this we have the following titles and authors which speak for themselves:

"The Dear Pretender," by Alice Ross Colver; "The Bridge of Sighs," by Charles K. Harris; "The Man Without a Conscience," by Max Kretzer; "Eve's Lover," by Mrs. W. K. Clifford; "My Wife and I," by Paul Bern; "The Eleventh Virgin," by Dorothy Day; "The Broadway Butterfly," by Pearl Keating; "Trapped in the Snow Country," by Darryl Francis Zannuck, and there will be a second big Ernst Lubitsch production which will be announced later.

With this line up before us and our last year's reputation for accomplishment behind us we confidently start the new season and give our assurance that the promise to present consistently good productions will be performed to the letter.



Larry Semon demonstrates the gentle art of making love in Chadwick's "Girl in the Limousine" for First National distribution.

Large Attendance at New York's State Convention

WITH over 300 exhibitors in attendance, the annual convention of the Motion Picture Theatre Owners of New York, Inc., got under way on the morning of June 8 to a flying start.

President Reads Report

Faced with a condition wherein the motion picture theatre owners of New York State found their financial backing dwindling, with receipts from dues and other sources cut in half over 1923 and with officers admitting that something was radically wrong inasmuch as the Exhibitors have not been "Sold" 100 percent, on organization, the delegates jumped in with both feet and did a real constructive piece of work by adopting a new organization plan under which the State is divided into three zones with Buffalo, Albany and New York as the headquarters of each subdivision.

In these zones, which are similar to those now used by the distributing companies, there will be elected a president and secretary each. These six officers will compose a state committee which will call a convention each year for the discussion of state wide problems.

This plan is in no way a split, but rather a strengthening of the New York organization, a plan which officers point out, will put the body in a better position to combat measures which people who look upon the Motion Picture theatre as a place of iniquity, are continually trying to pass.

The opening session was taken up by William Brandt, president of the organization, who submitted his annual report, in which he declared that strides made by the motion picture industry within the past year have advanced it from an amusement enterprise to a public service status.

"The motion picture has become a tremendous factor in the life of the nation," Mr. Brandt said. "Not only is it one of the greatest factors in education, but within the past year it has served a very useful purpose to religion.

"An experiment made in Brooklyn has established the possibilities of the motion picture theatre in reawakening public interest in divine service. A small congregation in that city struggled along with a Sunday school with an enrollment of less than 100.

"Then a motion picture theatre owner offered free use of his house and equipment to the congregation. Each Sunday morning a religious picture was shown in the theatre as a part of the program. Within a few months the attendance has increased to 2,000 and

now is limited only by the capacity of the theatre," continued Mr. Brandt.

The president said that this experiment had been repeated successfully in two theatres in the Bronx. By 1925 it is hoped to extend it to all the up-state theatres.

Open to All Denominations

"Our offer is open to all denominations," Mr. Brandt said. "The language of the motion picture is universal. Properly directed religious films know no creed or sect. They tell the story of the Bible far more vividly and accurately than the most skillful teacher."

Mr. Brandt reported that the motion picture interests have defeated the reformers for some time to come and no trouble is expected from this source in the immediate future. He then pointed to the big victory in Norwich, N. Y., the center of a motion picture-reformer battle won decisively by the former side.

During the past year it was pointed out by the president over 2,000 cases were arbitrated by the film boards of trade in the state and not a single one was appealed. This is a record in industry, declared Mr. Brandt. One case involving over \$20,000 was settled in three hours. It would have taken three years if taken to court.

In the assembly during the past session, 24 bills were introduced affecting the industry. Of this number 19 died a natural death in committee, five were voted down and the exhibitors beat one

which would have been a Volstead act in the industry. This was the Davidson bill, which would have given a judge power to padlock a theatre.

Urges Organization

Mr. Brandt predicted more big mergers in the producer end of the business and urged exhibitors to organize 100 percent for their own protection. He declared the New York state organization as now existing was not functioning properly and that the delegates at this meeting must formulate ways and means to overcome this defect. He also declared the finances needed attention. Mr. Brandt also urged action against censorship, declaring that Will Hays had made a bungle of it.

Lavishly Entertained

Tuesday afternoon the delegates reviewed the fire and police departments of the city of Buffalo. The delegates, in automobiles, most of which were rounded up by Arthur L. Skinner, manager of the Victoria theatre and chairman of the transportation committee, followed directly in the rear of the police and firemen, and when the parade broke up the automobiles and their occupants continued on a tour of the principal points of interest in Buffalo and then proceeded to the Wurlitzer plant in Wurlitzer, N. Y., where the delegates were the guests of Fanny Wurlitzer.

Charles O'Reilly, former president of the state organization, was in attendance, as was Charles Steiner. Over fifty came to Buffalo from New York.



President Albert E. Smith of Vitagraph (left) and Director David Smith discuss Sabatini's "Captain Blood" with J. Warren Kerrigan, who will play the title role.

Producers Distributing Holds Busy Session

THE sales convention of the Producers Distributing Corporation held at the Congress Hotel in Chicago was marked by a degree of enthusiasm unsurpassed by any gathering of film men in the history of the industry.

Hot, tired and dusty the men were called into the first session immediately upon their arrival from the four corners of the nation, but even before the noon recess was taken, keen interest became manifest and each hour of the night and day sessions that followed saw the interest grow and expand into a mighty wave of enthusiasm that was sincere and deep and unanimously genuine.

In his opening address, F. C. Munroe, president, mentioned the many rumors associating the name of the Producers Distributing Corporation with impending big mergers. He declared these rumors to be without foundation and his statement that "if there are to be mergers, Producers Distributing Corporation would do the merging," met with an outburst of war-whoops and applause. Mr. Munroe also said that in the accomplishments of the company since the first of the year he wanted to take credit for just one thing and that was the securing of John C. Flinn and Paul C. Mooney, as vice-presidents of the Corporation.

Mr. Wilkinson of the Hayes organization addressed the convention on the subject of cooperation with the Film Boards of Trade and complimented the assembled branch managers on the manner in which they had supported the letter and spirit of functioning film boards in their respective territories.

The convention closed with a banquet at which Mr. Munroe said he wanted to "make good" as the president of the company and that he naturally wanted to make some money for his associates, the producers and for himself, but that above all he wanted every man in the organization to really "like" him and that his dearest wish was to see every one present again assembled next year to celebrate a great and prosperous year.

In the closing speech Paul Mooney declared that he would ask no man to accomplish anything he himself could not do, and that he was personally at the service of every manager and willing to go out and help him at any time and in any emergency.

* * *

GEORGE LANE WINS INFRINGEMENT SUIT

Through a decision handed down by Judge Learned Hand in the Federal Court, George Lane of Palisades, N. J., manager of the title department of Universal has won a suit for infringement against the Craftsman Film Laboratories, Inc.

He had devised and patented a method of producing titles in such a manner as to make the titles show up sharp. The method cut the cost over the old system and the rights were sold to Universal.

* * *

METRO SIGNS TWO MORE FOR STOCK COMPANY

Irving Hartley, formerly news photographer on the staffs of the *New York World* and the *Telegram* and John Boles, whose last stage appearances was in New York in the popular musical comedy, "Little Jesse James" have been signed as members of the Metro-Goldwyn-Mayer stock company according to an announcement from Louis B. Mayer, vice-president in charge of production.

* * *

CLINE WILL DIRECT COOGAN PICTURE

Eddie Cline will direct "The Rag Man," Jackie Coogan's fourth production for Metro-Goldwyn, Jack Coogan, Senior, who supervises his son's pictures, announced this week. Production is under way.

Mr. Cline directed Jackie in one of his earlier pictures, "Circus Days" and has since produced many big features. He directed Buster Keaton's first fea-

ture length comedy for Metro-Goldwyn, "Three Ages."

"The Rag Man" is an original story by Willard Mack who wrote "Little Robinson Crusoe," Jackie's third picture for Metro-Goldwyn.

* * *

ILLNESS DISRUPTS 'OUR GANG' TEMPORARILY

"Our Gang," Hal Roach's juvenile comedians, are spending their time in the school room at the studio awaiting until their leading lady, Mary Korman, recovers from a slight attack of scarlet fever and Joe Cobb, otherwise known as "Fatty" manages to shake off the measles.

A lawn party had been planned for Mary and the whole affair was spoiled by Mary's inconsideration. The gang will be together again soon. Making laugh provoking comedies that made them famous.

* * *

ENID FIGHTS BLUE LAW

Enid, Oklahoma, with a population of 18,000, is now in the midst of a battle for Sunday pictures. There is a city ordinance against Sunday pictures but the Boosters Club has presented a petition, signed by 2,500 voters, asking that the ordinance be removed as the lack of pictures hurts business.

* * *

IAN KEITH CHOSEN

Announcement is made by Thomas H. Ince that he has selected Ian Keith, who he recently placed under contract, to play opposite Florence Vidor in "Christine of the Hungry Heart," Kathleen Norris' new novel.

Keith is now at the Ince Studios at Culver City ready to begin the production which will be a fall release for the First National Pictures, Inc.



Jean Paige, the talented actress in Vitagraph's "Captain Blood" which is now in process of production on the West Coast.



If she had married the
other man, - what?
If he had married the
other girl, - what?



MAUD MULLER

WITH
MARJORIE DAW

A Madeline Brandeis Production
Direction by Renaud Hoffman





Baby Peggy A Charming Broadway Hostess

JULY 3 was a big day for Baby Peggy Montgomery, Principal Pictures little star. She acted hostess to the motion picture writers of trade papers and newspapers of New York. The scene of the big event was at Hotel Astor and representatives from every paper and trade journal in the city were present.

Baby Peggy was called upon to speak and responded with a brief speech which aroused the genuine interest of her guests. James Loughborough, on behalf of Principal Pictures, acted as toastmaster.

Little Miss Montgomery came East to see her new picture "Captain January" given its New York premiere at the Strand theatre and she has been a very busy person since she stepped off the train at Grand Central. She has been feted and has been the center of attraction everywhere she goes.

She attended a showing of her picture and was spotted in a box and was immediately the center of interest. A spot light was thrown on her and she acknowledged the ovation given her by the audience.

She took time enough to visit the Democratic Convention, which was in session in New York, and the politicians forgot their business long enough to give her a rousing reception.

She has visited numerous children's hospitals in the city and has spread joy to thousands of youngsters.

The little lady has not been spoiled by the attention shown her. She is a

demure lovable miss and she has made a host of friends during her stay in the city.

In spite of numerous engagements, Baby Peggy retains her sunny disposition and always has a ready smile and cheery greeting for her many admirers.

She is called upon to shake hands almost as many times as a presidential

CHARMING Baby Peggy, Principal Pictures starlet, acted as hostess at a luncheon to trade papers and newspaper writers on July 3 at the Astor Hotel in New York. The above scene shows Peggy mounted on the table in the background. It looks as though the trade paper men at the table in the foreground conspired with the photographer to hog the picture. They almost crowded Peggy out of the scenery.

candidate, but she holds up well under the strain.

Her regular hours of rest keep her fit. She does not follow the White Way mode of living. She is in bed every evening at 7 o'clock and rises early in the morning.

Jake Wells Fights Long Runs

Well Known Exhibitor Says Richmond Draws 90 Percent of Crowd on First Three Days Showing

JAKE WELLS, the southern motion picture theatre magnate of Richmond, Va., now emerging from comparative retirement to bask in the limelight as a leading circuit owner again is raising merry Ned with the exchanges and producing and distributing organizations over the campaign for "better pictures and longer runs" which he declares has now reached a point that makes the average production unprofitable to the smaller cities of the country through the enforced long runs.

Wells, in an open letter to his exchange friends in the territory, declares that Richmond is not a week-stand for the average picture, admitting however, that some few deserve a week stand there. He declares that the average picture he is forced to play for a week in his Colonial theatre would get fully 90 percent of the business in three days; that this enforced longer run

tacks on three days additional overhead, taking away his profit on the picture.

"I repeat," declares Mr. Wells, "that it is utterly impossible for the big modern picture theatre with a large orchestra, enormous rents and other correspondingly high operating expense to 'carry on' if they are forced to play a picture for an entire week when they could get fully ninety percent of the revenue on a three day run.

"To my mind it is one of the most serious, if not vital, conditions confronting the exhibitors, and the boiled-down question that presents itself is 'why should the exhibitor be put to the expense of two days operation to get an amount of business he could get in one day?'"

Wells calls attention to the fact that the new National in Richmond has just announced a change of policy by which they will use three-day runs only.

Finish Patheserial

Enright's 'Into the Net' Full of Thrills and Mystery

CAMERA work has been completed at Fort Lee, N. J., on the new Patheserial, "Into the Net," the story of which was written by Richard E. Enright, commissioner of the New York Police Department. The serial is now being cut and titled and will shortly be scheduled for release by Pathe in ten episodes.

Pathe executives after previewing the earlier chapters of this production declare that "Into the Net" will set a new standard for serials in point of production, story, and cast. The action involves the police in an amazing society mystery which for thrills and suspense is declared to surpass anything heretofore done in the field of the chapter picture.

* * *

ARKANSAS EXHIBITORS WIN TAX FIGHT

The Motion Picture Theatre Owners of Arkansas gave a complete and convincing demonstration of the value of organization when every attempt to levy a special tax on the theatres of the state was defeated, during a special session of the Arkansas Legislature last week.

No less than five measures were offered in the House and Senate, any one of which would have spelled ruin

to the smaller houses had they passed. Eli Whitney Collins, President of the M. P. T. O. of Arkansas, led the fight, appearing before several committees with an impassioned and effective plea for justice for the theatres.

Many exhibitors throughout the state were present, including O. C. Hauber, the live Secretary of the Arkansas M. P. T. O.

The theatres of the state emerged from the fight without any special tax being imposed, thanks largely to a number of broad minded men in the two Houses of the Legislature who were open to conviction.

One of the bills defeated would have imposed a tax of one dollar per seat and ten percent of the gross receipts upon every Arkansas theatre.

* * *

HILL TO DIRECT

George W. Hill, who is directing "The Foolish Virgin" for C. B. C. has been engaged by Harry Cohn, vice-president and production manager, to direct two more Columbia Productions.

The contract was signed as a result of Hill's wonderful work in "The Foolish Virgin."

* * *

C. B. C. CONTRACT

Joe Brandt announces the closing of a contract with All-Star Features Distributors of California for the showing of Columbia and Perfection Productions in California, Arizona, Nevada and Hawaiian Islands.



GEORGE W. HILL

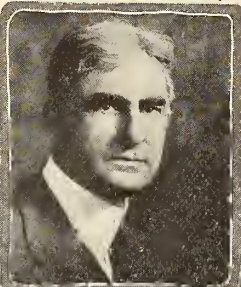
In "The Foolish Virgin," first in the series of eight Columbia Productions, these three great points are harmoniously brought together.

1. Thomas Dixon's popular novel "The Foolish Virgin" has had a wide National circulation. Thus you are assured of a ready-made audience.

2. Elaine Hammerstein, the star, has established a name that is in great public demand.

3. "The Foolish Virgin" is a George W. Hill Production. In the selection of Mr. Hill as director the producers have picked the one man whose genius is able to create the harmony in perfection required to satisfy the demand of the public.

THOMAS DIXON



C. B. C.
1600

Broadway
New York

ELAINE
HAMMERSTEIN



Showing the elaborate staging for one of the Seville street scenes for Hunt Stromberg's "The Siren of Seville," a Priscilla Dean Production for Producers Distributing.

WARNER FINISHING LAST OF SERIES

"The Tenth Woman," the last of the Warner Bros. productions for the season 1923-24, has just been put in work at the Warner Brothers' West Coast studios under the direction of James Flood, "Lovers' Lane," from the Clyde Fitch play, under the direction of Phil Rosen, will be finished some weeks in advance of "The Tenth Woman." These two pictures are numbers seventeen and eighteen in the big group which the Warner organization announced for the trade during the year which is just drawing to a close.

* * *

COLLEEN BUSY

Colleen Moore is one of the hardest working of screen actresses. She had no sooner completed "The Perfect Flapper," than John Francis Dillon, her First National director, put her to work on "Flirting With Love," made from Leroy Scott's novel, "Counterfeit." She has now completed that picture and after a rest of but two weeks will begin work on the finest picture in which she has yet been seen—Miss Moore says that herself, and First National is as enthusiastic as she is.

* * *

IOWA ELECTION

Iowa Theatre Owners Association met in Des Moines on July 1 and elected B. J. Van Dyke, of Des Moines, president; E. P. Smith, of Chariton, secretary-treasurer; N. C. Rice, of Algona; Harry Hersteiner, of Des Moines; Eller Metzgar, of Creston; J. C. Collins, of Perry; Leo Moore, of Centreville; Joe Smith, of Fort Dodge, and Ed Wagner, of Valley Junction, were named executive committee.

* * *

A CORRECTION

In an article appearing in these pages last week it was stated that Warner Brothers had shipped their new film, "Three Children," by the new trans-continental air mail service. The name of the picture should have been "Three Women."

* * *

FAIRBANKS TO RETURN

Mary Pickford and Douglas Fairbanks will return to America within the next two weeks, according to the latest reports. They are anxious to get started on their new pictures, the names of which have not yet been announced.

* * *

NEW THEATRE UNIT

The Secretary of State of Delaware has granted a charter to the United Theatres, of America, listing capital at \$5,000,000.



Elinor Glyn seems to always have a picture in production. The above is a scene from her story "His Hour" which is being produced by Metro. The Russian theme should give the noted authoress opportunity for color and emotion for which she is famous.

MISS LOVE CAST

Bessie Love has been engaged by Frank Lloyd to play the feminine lead in "The Silent Watcher," which he will make for First National from the Mary Roberts Rinehart story, "The Altar on the Hill." Glenn Hunter will have the featured role.

* * *

MARIE AS CAMILLE

It is quite a jump from ex-diving beauty to one of the most famous characters in fiction, but Marie Prevost is about to make that hop. She has been chosen to play Camille in the Warner Brothers' "Lovers of Camille."

* * *

CHANGE TITLE

"A Race for Life," second in the series of Perfection productions starring Eva Novak and William Fairbanks, has been changed to "Racing for Life."

Henry MacRae, who is directing, announced that work is well under way and that some of the most dangerous scenes have already been taken.

* * *

DIRECTOR INJURED

George Jeske, director of Hal Roach comedies, was probably fatally burned last week when he tried to extinguish a fire in an apartment below his own, in Los Angeles. The fire was caused by a pan of gasoline exploding. Doctors hold out little hope for Jeske's recovery.

* * *

MABEL WILL MOVE

Mabel Normand's contract with Mack Sennett has expired and has not been renewed. It is understood the film star will be forced to seek another producer to make her pictures.

* * *

HINES HURTS ANKLE

Johnny Hines, screen comedian, who is working on "The Speed Spook" at the Glendale Studios, suffered a sprained ankle, while making a scene last week.

* * *

MAYER NAMES DIRECTOR

Louis B. Mayer announces definitely that Eric Von Stroheim will direct "The Merry Widow."



A song of the heart
A Triumphant Revelation
of the possibilities of a Two
Reel Picture -

MAUD MULLER
WITH
MARJORIE DAW

and Bruce Gordon, Truman Van Dyke and an all star cast

A Madeline Brandeis Production
Direction by Renaud Hoffman

Pathépicture
THEATRE

Coogan Itinerary

Jackie to Leave Coast in August for His Trip Abroad

JACKIE COOGAN will leave Los Angeles on August second on the first lap of his "Modern Children's Crusade," the purpose of which is to raise a million dollar cargo of milk and clothing for the near eastern orphans. Jackie who was selected by the Near East Relief to head this worthy work will sail from New York in September and will deliver in person the milk cargo to the orphans of the Levant.

Enroute to New York Jackie will stop in Kansas City, Chicago, Detroit, Indianapolis, Louisville, Cleveland, Pittsburg, Cincinnati, Newark, Brooklyn and Boston. In each of these cities Jackie will appear in some public hall and thank the populace for their contribution to his milk ship.

The Coogan party after delivering the milk ship at Athens, Greece, will start back through continental Europe visiting the larger cities. London will be the last stop before returning home.

* * *

WILLARD LOUIS IN 'LOVER OF CAMILLE'

Willard Louis, famous for his portrayal of His Majesty, the Prince of Wales in "Beau Brummel" and the title role in "Babbitt" has been signed for another role in a Warner Brothers production.

This is the role of Robillard, friend of Debureau in "The Lover of Camille" adapted from the stage success by Sacha Guitry, the French playwright. Louis just completed "Three Women."

LONG ISLAND SCENE OF De MILLE'S NEXT

Cecil B. De Mille's entire producing organization will leave Los Angeles the early part of September, traveling by boat through the Panama Canal to New York where Mr. De Mille will make his next production for Paramount at the Famous Players Long Island studio. This picture is "The Golden Bed," which is now being written for the screen by Jeanie Macpherson from Wallace Irwin's novel, "Tomorrow's Bread."

Although "The Golden Bed" will be the first Cecil B. De Mille picture to be made outside of California, the Paramount director-general disclaims any intention of making his permanent headquarters in the East.

As soon as "The Golden Bed" is completed Mr. De Mille will take a short vacation and then return to Hollywood to make his succeeding productions.

* * *

MUNICIPAL MOVIES FOR HARTFORD, CONN.

Hartford, Conn., is now having municipal movies. The showings started last week and will be held each night with the exception of Wednesdays and Sundays.

Admission is five cents, and the programs consist of a feature, comedy and news reels. A building which was formerly the public market is used for the theatre.

The showings are intended primarily as recreation for the mothers and children living in the poorer localities.

BIOGRAPH STUDIOS FOR BARBARA LA MARR

It was definitely announced this week by Arthur H. Sawyer supervising director of Sawyer-Lubin Production, that the Biograph studios in New York have been engaged for the production of the first vehicle starring Barbara La Marr for release through First National Pictures, Inc.

The picture to be made at the Biograph studios is "Sandra" and it will be directed by George Melford under the supervision of Arthur H. Sawyer.

It was originally announced that this film would be made at the Fox studio.

* * *

Fox Celebrates Majority With Big Line-Up

(Continued from Page 25)

Orphan"; "The Painted Lady," "Teeth" and "The Last Man on Earth."

The five Giant Specials of the Fox schedule will be "The Fool," "The Man Who Came Back," Dante's "Inferno," "Gerald Cranston's Lady," "Hunting Wild Animals in Hollywood."

"The Fool," taken from Channing Pollock's great play, was directed by Harry Millarde, who made "Over the Hill" and "If Winter Comes."

As a play, this dramatic masterpiece ran two years in New York, one year in Chicago and during the last season there have been twelve companies on the road touring the United States.

As the theme of a motion picture it has offered greater dramatic possibilities than even as a stage play and, with Edmund Lowe in the powerful role of Daniel Gilchrist, Mr. Millarde is said to have made the best of every opportunity.

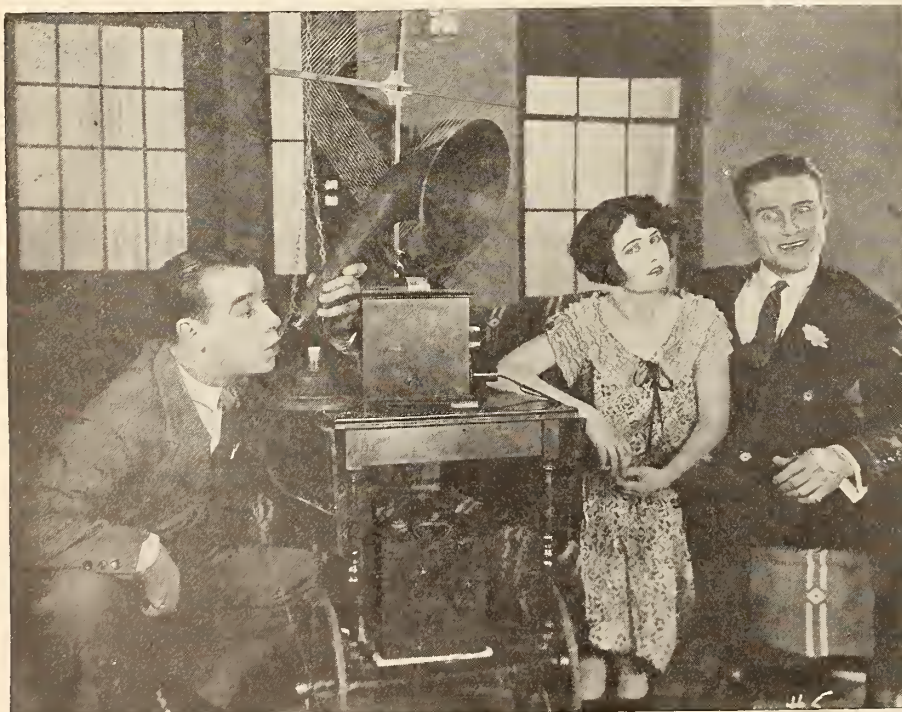
Another great stage play that, a few years ago, enjoyed a distinction paralleling that of "The Fool" is "The Man Who Came Back." For years motion picture producers have been angling for the screen rights to this work for the pen of Jules Eckert Goodman but the price was too high. The story was written originally by John Fleming Wilson.

Emmett Flynn, who directed "The Connecticut Yankee" for Fox was assigned to the task of putting "The Man Who Came Back" on the screen. George O'Brien and Dorothy Mackaill have the leading roles.

Acquire Best Seller

In acquiring "Gerald Cranston's Lady" for one of its Giant Specials, William Fox has shown the same foresight as he did last year in the acquisition of "The Man Who Came Back."

Written by Gilbert Frankau, who has attained the distinction of being England's most popular author of "best sellers," "Gerald Cranston's Lady" has had big sale in Great Britain.



Johnny Hines is broadcasting from Station C. C. B. announcing his forthcoming picture, "The Speed Spook," for C. C. Burr. It is in production and will soon be completed.

LEADERS ALL

Charles C. Burr, Advertising Producer

HERE'S another man who has come to the production side of the motion picture business through the mill of the newspaper, with the added experience of the advertising desk: Charles C. Burr, known to the trade as C. C.

Mr. Burr was born and raised in Brooklyn. He has come back to it after going away for a period, and is now a resident of Flatbush, a suburb of that borough.

He was educated mainly in Pennsylvania, in Nazareth and Bethlehem and at Penn Charter School, and at three Pennsylvania colleges: Lafayette, Lehigh and Pennsylvania. He is a graduate of the latter institution, of the class of '11.

Mr. Burr's first work after graduation was as a reporter on the Philadelphia North American. Then he went to the Baltimore Sun, remaining long enough, as he expressed it on one occasion to a friend, to accumulate carfare to get to Kansas City where he intended to seek employment on the Star of that city.

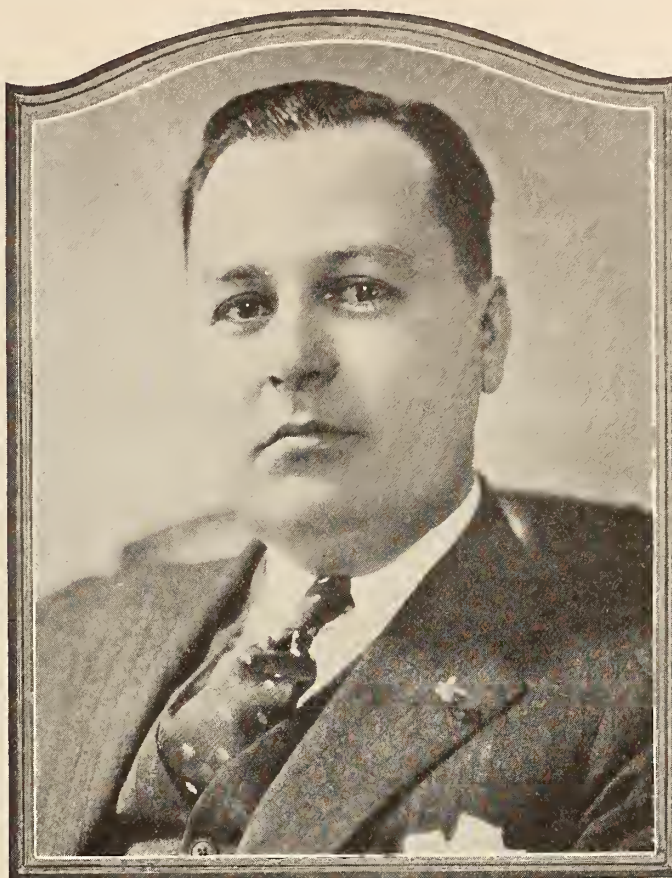
HE gained his temporary ambition, and remained on the Star for half a year. From there he went to San Francisco, securing work on the Examiner. The next journal in the course of his mounting newspaper experience was the Denver Herald.

Then in order came periods of employment in Seattle and Chicago and then to the Atlantic Coast, where in New York he worked on the Times.

Following a dip into the advertising world through the medium of the Allen Advertising Agency he went to the McCall Pattern Company as advertising manager. That was in 1914. Then he returned to The Times in the advertising department.

The lure of the motion picture seized him, and for two months he worked in the laboratory of the Vitagraph Company. From there he secured employment in the business department of Paramount Pictures Corporation, at that time a young if not exactly a struggling concern.

His work here was of an all-around nature, a more important part of it being in the advertising department, in which he inaugurated the campaign in national advertising. It was the initial



LEADERS ALL—CHARLES C. BURR

BECAUSE he has had educational advantages which were of material help in securing an early start in life; because in his newspaper career he met many men and secured a knowledge of the world and its ways; because through his advertising and selling he learned the art of merchandising and in his new field he quickly capitalized it.

essay of a motion picture company into that realm and there were no precedents.

He was assisted in the work by the Lesan Advertising Agency, but a little later he returned to the Famous Players offices as a sort of pinch hitter in several departments. Part of his many duties was assisting Ben Schulberg, who among other things supervised the advertising and scenario departments.

IN December, 1920, Mr. Burr resigned from Famous Players-Lasky Corporation, where he had been advanced to the office of assistant general manager, in order to become a producer on his own.

His first product for the examination and approval of exhibitors was the Torchy Comedy, featuring Johnny Hines, releasing through Educational. Twenty-six of these were made, and it will be recalled they were signally successful.

Among the players who were intro-

duced to the screen by means of this series are several who since have become well known in feature work. Among the number are Jacqueline Logan, Dorothy Mackaill, Billy Dove, Norma Shearer, Clara Bow and Jobyna Ralston.

Following the Torchy Comedies Mr. Burr began a series of feature subjects starring his comedian. These included "Burn 'Em Up Barnes," "Sure Fire Flint" and "Luck."

In 1922 in association with Edwin Carewe, Bennie Zeidman and Bernie Fineman he produced "I Am the Law," which in spite of the litigation which followed did a big business, one that mounted to unusual proportions for a state rights production.

Mr. Burr also produced a series of twelve Charley Murray comedies, which were released by the Hodkinson Company.

Through the state rights field Mr. Burr also has distributed his productions of "Three o'Clock in the Morning," "The New School Teacher," "Restless Wives," "Average Woman," "Lend Me Your Husband" and "Youth for Sale."

JUST now Mr. Burr is in the throes of completing "The Speed Spook," in which the old-time Burr star, Johnny Hines again is featured, and which will be distributed through the independent market.

The producer is preparing to make for the screen last year's Wilbur Daniel Steele prize story of the "The Shame Dance," as well as three other subjects, all for the state rights market.

Mr. Burr is a strong partisan of the value of the two-reel comedy as a school for actors, but more especially for directors. He believes this form of entertainment is an unusual vehicle for the development of talent.

He is strongly of the belief that it is the best production school in the world because of the necessity for putting over an idea quickly and surely.

Also he is convinced that the motion picture business every day is becoming more and more like the theatrical industry, one in which real estate interests will be the dominating factor of the production side.

EDITORIAL PAGE

Misplacing Matches

A REPORT comes from Gordon, Ga., that a match tossed to the floor of the projection room after lighting a cigarette ignited film and before the conflagration could be extinguished the Lyric Theatre was almost completely destroyed.

J. G. Grimes is the owner of what is left of the house and he will immediately rebuild.

Mr. Grimes is entitled to the sympathy of his fellow-theatre owners. Matches have their places, but one of them is not a projection room where there is film.

There must be an affinity between film and cigarettes. There seems to be an impression in the minds of far too many men that the only proper method of handling the former is under the glow of one of the latter.

Nine hundred and ninety-nine times it is done and nothing happens. In the case of the thousandth it is different.

The man who carries fire to the immediate vicinity of an inflammable film is less than a hundred per cent citizen. He is making insecure the lives as well as the property of others. His own skin does not count so heavily; the low estimate he himself places upon it will be conceded without argument by his neighbors.

* * *

A Strong Document

THAT was an unusually strong document President William Brandt presented in the form of his annual report to the Theatre Owners of New York State. It told of things achieved as well as suggested changes in the form of organization.

One of the highlights of the report was the summary of what has been accomplished by the arbitration boards, in the work of which New York exhibitors have been pioneers and Mr. Brandt one of the leaders of these.

The president tells of 2927 cases adjusted without a single one of them ever having been carried to the courts.

One in particular involved a twenty-thousand-dollar contract, which was decided in three hours. Competent authority is quoted as saying had it gone into the courts three years might have been required to reach a settlement.

The recommendation that the state organization as at present constituted be abolished will probably receive much consideration at the convention. Mr. Brandt submits as an alternative the forming of three zone bodies paralleling the exchange jurisdictions, formed along lines similar to those

under which the New York Chamber of Commerce now operates.

Organizations in New York, Buffalo and Albany could appoint two members from each body, the six to constitute a state commission, with a paid secretary in charge, the expense to be borne by pro rating the budget according to the percentages of the territory.

Behind the recommendation is the statement that the exhibitors are paying dues into local as well as state associations and that this is onerous to the majority.

What the state organization has done in the way of public service is worth while and distinctly to its credit.

Not the least of the interesting parts of the report is that telling of how a Sunday School in Brooklyn was offered the use of a theatre on Sunday afternoons and from a normal attendance of 100 built up a membership of over 2,000 children.

Work of this sort is out of the ordinary rule and deserves high commendation. We may be sure it received it in the neighborhood benefited.

It is a matter of regret that Mr. Brandt's growing business interests have impelled him to decline re-election. He has been a constructive force in exhibitor welfare.

* * *

As to Longer Runs

JAKE WELLS, he of Virginia and the South at large, has a habit of speaking out, in meeting or otherwise. Simultaneous with his emergence again into the fierce white light which beats upon the owner of a theatre chain he has addressed a letter to his exchange friends in the Richmond Territory.

In his message Mr. Wells declares the "Better pictures and longer runs" slogan employed by the producers is not working out to the advantage of the owners of the theatres in the smaller cities of the country.

He makes the point that Richmond, for example, is not a week stand for the average picture. He says productions in the category of the latter when played at his Colonial Theatre for a week bring results only 10 per cent in advance of the business that could be done in three days.

Mr. Wells makes the emphatic statement that the situation outlined is one of the most serious conditions confronting exhibitors and asks why they should be put to the expense of two days' operation to get an amount of business that could be secured in one day.

He gives point to his remarks by announcing that the new National in Richmond will institute a change in policy under which three-day runs will become the rule.

BOX OFFICE REVIEWS

LIVELY WESTERN STUFF

'Code of the Wilderness' Fast Moving Melodrama With Colorful Atmosphere

CODE OF THE WILDERNESS. Vitagraph Photoplay. Author, Charles Alden Seltzer. Director, David Smith. Length, 6,483 Feet.

CAST AND SYNOPSIS

Rex Randerson John Bowers
Ruth Harkness Alice Calhoun
Willard Masten Alan Hale
Uncle Jephon Otis Harlan
Hagar Charlotte Merriam
Aunt Martha Kitty Bradbury

Ruth Harkness goes West to take possession of a ranch she inherits in New Mexico. Her aunt and fiancé, Willard Masten, accompany her. Rex Randerson, ranch boss, falls in love with Ruth. Willard hires a gunman to kill Rex, but latter shoots would-be assassin. Masten betrays Hagar, daughter of Catherson, a neighboring squatter. Masten blames Rex. Ruth learns truth from Hagar and rides to save Rex from Catherson's wrath. Catherson, convinced of Rex's innocence, trails Masten. Rex wins Ruth.

By GEORGE T. PARDY

THIS picture should satisfy all admirers of the good old standby-brand of Western pictures and score well at the box office wherever vivid melodrama appeals to patrons. From a photographic viewpoint it registers A-1, the locations are well selected, better atmosphere could not be desired than is furnished by the fine long shots and closeups of cattle ranges, winding streams and mountain backgrounds which lend such realistic color to the story.

The plot is a bit conventional in tone, but Director Smith handles his material so cleverly and keeps the action moving at such a speedy clip, that the film never loses interest from its start up to a crashing climax.

The opening reel shows the heroine, with her uncle, aunt and fiancé, occupying a wagon which sticks fast in a riverbed. The ranch boss hero comes to their aid and a good rescue scene is staged, relieved by some neat comedy touches.

The principal characters are thus introduced in a bunch, so to speak, and right from the jump you begin to realize that the fiancé is a gent who will make oceans of trouble for everybody and ought to be eliminated.

Which he finally is, but not until he has driven heroine Ruth Harkness fairly distracted, ruined a trusting maiden and temporarily blackened the reputation of hero Rex Randerson. The latter's scrap with this intriguing rascal is as lively and bruising a combat with bare knuckles as the most ardent follower of fisticuffs could wish to see, there are spectacular riding stunts aplenty, and in this connection the work of a four-footed actor—Bower's great little pinto pony, certainly deserves honorable mention.

But, apart from the fighting and thrill stuff, "The Code of the Wilderness" is entitled to higher rank dramatically than most of its Western contemporaries, for the love interest is cleverly developed and emotional appeal not lacking.

Vitagraph has provided a number of colorful posters which can be utilized to good advantage in lobby displays for exploiting this film. A prologue showing cowpunchers around their camp fire might be arranged where possible. You can tell your patrons that this is an unusually fine example of fast-moving Western melodrama, and play up the names of Alice Calhoun, John Bowers, Alan Hale and Otis Harlan.

GOOD FOR AVERAGE HOUSE

'Daring Love' Has Misleading Title, But Offers Interesting Story

DARING LOVE. Truart Photoplay. Based on Albert Payson Terhune's Novel, "Driftwood." Director, H. G. Edwards. Length, 5,000 Feet.

CAST AND SYNOPSIS

Bobo Elaine Hammerstein
John Stedman Huntley Gordon
Red Bishop Walter Long
Mrs. Stedman Gertrude Astor
Music Johnny Arthur
Queenie Cissy Fitzgerald
Jerry Hayden Morgan Wallace

Story told by a senator deals with the fall through drink and regeneration through a dance hall girl of John Stedman, a lawyer. The latter's adventures with Bobo, the girl, and Red Bishop are described, also the unsuccessful attempt of Stedman's divorced wife to win him back. At the conclusion of the tale the governor of the state enters with his wife. They are the original John and Bobo, and the narrator, Red Bishop.

By GEORGE T. PARDY

THIS picture should do good business in the average house. It is well directed, adequately acted and skillfully photographed, presents a theme which usually possesses a strong appeal for audiences—that of a man who loses social prestige and ambition through drink, but, aided by a good woman's love, regains his former position in life. The title, however, is altogether misleading, conveying, as it does, a suggestion of sexual lure.

For there is nothing of the kind in the feature from first to last, in fact "Daring Love," instead of playing with immorality, may be said to point a pretty strong moral to the effect that it is ever possible for the worst of us to redeem a tarnished reputation, if the will to achieve be there.

As a general thing a feature's action and continuity is spoiled by having one of the characters relate a story, and the use of "cutbacks" to develop it. But this plan of direction works out O. K. in the present instance, thanks to the skill with which H. G. Edwards has handled his material and the really fine acting of the players.

There is no letup in the interest, nor is the finale easy to anticipate and the identification of the Senator with Red Bishop, and of the Governor with the reclaimed lawyer, comes as a decidedly pleasant surprise.

Movie patrons always have a warm spot in their hearts for the man who is "down but not out" and trying to make a comeback. So it follows that John Stedman and his dance hall angel win loads of sympathy right from the start.

Heroine Bobo is a loval lass with unswerving belief in the ability of the human derelict who has won her heart to retrieve himself. You can't help liking the pugnacious but well-meaning Red Bishop, or laughing at the comedy stunts executed by Johnny Arthur in the role of "Music." Best of all, the emotional phases aren't over-stressed, nor is the melodramatic atmosphere laid on too thick.

You can exploit this as a heart drama of intense interest, with some cleverly staged thrills, fast action all the way through and the sort of climax which will satisfy everybody. Play up Elaine Hammerstein and mention the names of Huntley Gordon, Walter Long, Gertrude Astor, Johnny Arthur and Cissy Fitzgerald, each of whom has a strong fan following.

GOOD ROLE FOR GILBERT

'Romance Ranch' Presents Fox Star in Pleasing Program Attraction

ROMANCE RANCH. Fox Photoplay. Author, Jessie M. Wybro. Director, Howard Mitchell. Length, 4,741 Feet.

CAST AND SYNOPSIS

Carlos Brent John Gilbert
Carmen Hendley Virginia Brown Faire
Clifton Venable John Miljan
Felipe Varillo Bernard Seigel
Tessa Evelyn Selbie

Carlos Brent's grandfather informs him that he is rightful heir to a ranch in possession of the Hendley family and makes him swear that he will recover a concealed will and eject the usurpers. Carlos falls in love with Carmen, daughter of Hendley, who rejects him. He finds the will and gives it to the girl. Later he weds Carmen and the will is burned.

By GEORGE T. PARDY

AN excellent vehicle for John Gilbert, "Romance Ranch," although constructed on rather familiar lines, affords pleasing entertainment and should do well in the average house as a program attraction.

There is a great deal of colorful atmosphere, the views of old Southern California possessing undeniable artistic charm. In fact the picture's photographic beauty counts as one of its best drawing assets. Thrills are not wanting and the love interest is well developed and maintained.

The plot pivots upon the finding of a letter posted half a century ago, and the opening reel gives a vivid description of a descent by Indians upon Uncle Sam's sacred mail bags, the privacy of which was not respected by the unregenerate Red Men. This letter tells where a will is hidden which makes hero Carlos Brent heir to a ranch in the possession of the Hendley family.

At his grandfather's demand Carlos swears to recover the will and eject the present occupants of the property, but matters are considerably complicated when he falls in love with Hendley's beautiful daughter, Carmen.

His grandfather's death releases Carlos from his oath, but the wooing of Carmen is clogged by many disagreeable obstacles, chief among which is the strong objection to the hero's suit entertained by her usurping papa. Among the big scenes, the expulsion of Carlos from the Hendley home, when the girl lashes him with a riding whip, and his wild drive with her in an auto, as well as Carlos' fall over a cliff, are the most thrilling.

All through the production melodramatic action is kept in full swing but Director Howard Mitchell, while paying due attention to the spectacular element, manages to keep the sentimental side of the story well to the front.

So that the climax, while conventional, is pleasing, for nobody would want to see the long-suffering hero lose a girl for whom he is willing to give up a fortune rightfully belonging to him.

John Gilbert is never seen to better advantage than when portraying romantic roles of this sort and that of Carlos Brent suits his personality in every detail. He gives a splendid performance as the impassioned lover and Virginia Brown Faire makes a distinct hit as the darkly beautiful heroine. The support is adequate.

Play up John Gilbert in exploiting this film. He has annexed a strong following among the fans, and you can praise the story as an exciting melodrama of quaint coloring and decided heart appeal.

BOX OFFICE REVIEWS (Continued)

'BABBITT' HAS BIG
BOX OFFICE VALUES

Film Version of Sinclair Lewis Novel Indicates Success from Commercial and Artistic Standpoints

BABBITT. Warner Brothers' Photoplay. Author, Sinclair Lewis. Director, Harry Beaumont. Length, 5,500 Feet.

CAST AND SYNOPSIS

George F. Babbitt	Willard Louis
Mrs. Myra Babbitt	Mary Alden
Tanis Judique	Carmel Mveis
Theodore Roosevelt Babbitt	Raymond Hicks
Edward Littlefield	Lucien Littlefield
Eunice Littlefield	Gertrude Olmstead
Mrs. Zilla Reisling	Cissy Fitzgerald
Paul Reisling	Robert Randall
Tina Babbitt	Virginia Loomis
Verona Babbitt	Maxine Elliott Hicks

George Babbitt, middle-aged, married, respected citizen of Zenith, Ohio, becomes infatuated with Tanis Judique, and weary of a hum-drum existence, decides to run away with her. At the eleventh hour he is halted by his son George, who is also on the verge of an elopement, with the news of his wife's dangerous illness. The elder Babbitt repents and returns to his wife, a reconciliation follows and all ends well.

By GEORGE T. PARDY

BOTH from the artistic and commercial standpoint this picture ranks high. It is an excellent adaptation of Sinclair Lewis' widely read novel, fairly palpitating with straight human interest, craftily relieved by timely comedy, handsomely photographed, well directed and presented by a talented cast. No exhibitor, whatever class of patrons he may cater to, will make any mistake in booking "Babbitt."

Too seldom does the screen hand you a colorful page clipped out of real life which lands home with a tremendous heart wallop, bits of near-tragedy mingled deftly with humorous appeal, lights and shadows alternating, domestic drama that nails the spectators' attention from the start and holds it unswerving to the finish. Yet this is just what "Babbitt" does and we venture to say that few moving picture fans will disagree with the statement.

The chap who turns Romeo in his late forties is no unusual film hero, but Babbitt stands head and shoulders over his contemporaries so far as realism is concerned, because he seems so unaffectedly natural, an everyday, ordinary man moving amidst everyday, ordinary surroundings. Much of this is, of course, due to good acting and direction, but major credit must go to the author who followed life faithfully in creating characters and environment.

The early stages of the picture deal with incidents transpiring in Babbitt's home and these are outlined with fine comedy effect. There follows the scenes in Babbitt's office, the appearance of the fair alluring Tanis and her snaring of the respectable citizen, who yields swiftly to infatuation and is ready to forsake spouse, children and home for the siren's sake.

The action never slackens in its tense, emotional sweep, interwoven with shots of crisp, ironical humor, up to the moment when son George persuades his father to leave the train and return to the ailing wife, throwing Tanis into the discard.

The Ohio town atmosphere is thoroughly in keeping with the story and the entire production distinguished by superb camera work, both exteriors and interiors being filmed with surpassing skill.

You can exploit this as one of the best domestic dramas of the season. A tie-up on the Sinclair Lewis novel with bookstores should be easily accomplished and aid materially in advertising the feature.

MASS APPEAL IN
'THOSE WHO DANCE'

Up-To-Date Story of Bootlegging Activities Should Pile Up Envyable Box Office Records

THOSE WHO DANCE. Thomas H. Ince Photoplay Released by First National. Author, George Kibbe Turner. Director, Lambert Hillyer. Length, 7,312 Feet.

CAST AND SYNOPSIS

Rose Carney	Blanche Sweet
Vida	Bessie Love
Bob Kane	Warner Baxter
Matt Carney	Robert Agnew
Monahan	John Sainnolis
Ruth Kane	Lucille Ricksen
Joe	Matthew Betz
Mrs. Carney	Lydla Knott
Blaney	Frank Campeau

Robert Kane's sister dies in an auto wreck caused by the blinding of the driver with illicit liquor. Robert devotes himself to breaking up the bootlegging crowd. He falls in love with Ruth Carney, whose brother is "framed" by the gang as guilty of killing a revenue officer. She and Bob work together to save the youth. They succeed and bring the criminals to justice.

By GEORGE T. PARDY

A PICTURE with tremendous audience appeal and great box office possibilities for any theatre! Strictly up-to-date in every particular, melodramatically effective, with genuine human interest touch and appealing romantic values, "Those Who Dance" offers an underworld story bound to satisfy the most ardent seeker after exciting entertainment.

We get crook plays by the barrel and the outlining of the effect of Prohibition on the country's morals is no new thing on the screen, but seldom does a film dealing with these conditions achieve such dramatic strength and technical excellence as in the present instance.

The opening scenes deal with the illicit manufacture of booze in bootlegger lairs, a jazz party, where the poison stuff flows "regardless," and the auto fatality, when the young driver is blinded by wood alcohol. Then starts the hero's campaign to avenge his sister, and the heroine's entry into the ranks of the liquor gang, for the purpose of obtaining evidence that will save her young brother from the electric chair.

There's some mighty good suspense in the situations where Rose Carney persuades Bob Kane to appear as her crook sweetheart in order to fool the criminals, and his recognition by the latter at a gang festival, resulting in an attempt to "put him away" for keeps, is as hefty and convincing a thrill as has ever been filmed.

No one will deny that the picture, in addition to its entertaining powers, conveys a significant lesson to the masses, but this is done without the slightest suggestion of preaching or interference with the story's interest throughout the entire eight reels.

Blanche Sweet's dramatic talent and personal charm have never been displayed to better advantage than in the part of Rose Carney, Warner Baxter gives a vivid, compelling portrayal of hero Robert Kane, Bessie Love scores heavily as the tough gangster's spouse and the work of Matthew Betz, John Sainnolis, Frank Campeau and Robert Agnew in their respective roles deserves hearty commendation.

You need have no hesitation in boosting this picture as a realistic, thrilling expose of bootlegging methods, with capital underworld atmosphere, sustained romantic interest and sympathetic appeal.

'CAPTAIN JANUARY'
A SURE FIRE HIT

Little Baby Peggy Scores in Picture Ripe With Pathos, Humor and General Audience Appeal

CAPTAIN JANUARY. Principal Picture Corporation Photoplay. Author, Laura E. Richards. Director, Edward F. Cline. Length, 6,194 Feet.

CAST AND SYNOPSIS

Captain January	Baby Peggy
Jeremiah Judkins	Hobart Bosworth
Isabelle Morton	Irene Rich
George Maxwell	Harry T. Morey
Bob Pete	Lincoln Steedman
Herbert Morton	John Merkl
John Elliott	Emmett King
Lucy Tripp	Barbara Tennant

Lighthouse-keeper Judkins adopts an infant girl washed ashore from a wreck, calls her Captain January and brings her up. Village folks attempt to have the child placed in an institution, but fail. She is finally identified by wealthy Isabelle Morton and her husband as their niece. Taken away, the child pines for Judkins and makes her way back to him. The Mortons arrive, resolve not to separate them, and they all go sailing across the seas on the Morton yacht.

By GEORGE T. PARDY

IF this picture doesn't appeal to the family circle, nothing will. It's a simple tale enough, with no frill adornments, just the plain unvarnished story of a sentimental attachment between an old chap and little girl whom he saves from the sea, but it's there with the emotional urge and some mighty good comedy as well. Any theatre, large or small, should find "Captain January" a sure-fire box office attraction.

Director Cline is a wizard when it comes to getting all the fun possible out of situations ringing in the services of animal actors, and there's many a laugh caused by the antics of Rags, the "mutt" dog; Ophelia, the pelican, and Imogene, the cow; who, with the baby girl and her elderly guardian, constitute the lighthouse family.

Also, Mr. Cline displays excellent judgment by never overdoing the tearful phases of the picture. Even the separation of the old keeper from his childish ward, the film's most touching moment, is worked out with a certain amount of reserve, quietly effective yet none the less pathetic because the emotional agony isn't piled up mountains high.

The narrative is built up cleverly, increasing in sympathetic interest as it progresses, mingling tenderness and humor, winding up in a deservedly happy climax, the kind of thing that pleases even hard-boiled cynics and sends every patron home in genial mood.

Not the least impressive of the many appealing scenes is that in which old Judkins sternly repulses the efforts of the village busybodies to have the kiddie placed in an orphanage and describes his system of education, which includes the free use of the Bible, Shakespeare and the dictionary, surely an admirable trio of teachers!

Baby Peggy is called upon to do some pretty strenuous emotional acting, and proves just as equal to the demand as she has heretofore been in straight comedy.

She is surrounded by a very competent cast, Hobart Bosworth playing the old lighthouse-keeper to the life, Irene Rich giving an excellent performance as Isabelle Morton and other members of the company rendering efficient support.

Play this up as one of Baby Peggy's best. The novel from which the plot is taken is widely known and tie-ups with book stores in this connection should help largely in exploitation.

The Big Little Feature

ADDITIONS TO MACK SENNETT STAFF

The production forces at the Mack Sennett Studios on the West Coast continue to be augmented with the increased demand for two-reel comedy releases being experienced by the Pathe exchanges. The summer season with its emphasis on the value of diversified programs in the theatres has served to amplify rather than diminish this call for short-subject comedy entertainment.

Among the recent additions to the Mack Sennett directorial staff are Reggie Morris and Edgar Kennedy. Both of these directors have been assigned for the present to the company headed by Ben Turpin which is engaged in making a burlesque version of Elinor Glyn's "Three Weeks." Madeline Hurlock, who has been appearing in the leading feminine role in the Mack Sennett Comedies distributed by Pathe, will be presented opposite Turpin in this subject.

The Harry Langdon company continues under the direction of Harry Edwards, while Del Lord handles the troupe in which Billy Bevan and Sid Smith are featured. Ralph Cedar is directing Ralph Graves in the second of the two-reel comedy series in which he is being featured.



For class, Natalie Kingston gets our vote. She is one of Sennett's beauties and makes comedies for Pathe distribution.

PREFERENCE GIVEN TO SHORT SUBJECT

The Liberty Theatre, Seattle, Jensen & Von Herberg's first run house, took advantage of the seasonal qualities of Educational's latest Special, "The Chase," and made it the featured attraction on a bill containing one of the best known features of the day.

traction on a bill containing one of the best known features of the day.

Newspaper advertising consisted of a three column by ten inch display "ad" on "The Chase," and a two column by one and one-half inch "ad" cut in an eight inch-two column ad on the feature.

The two reel special was exploited as an ideal summer picture and by stressing the number of thrills. The attendance was above average throughout the run.

* * *

NEW PATHESERIAL IS SHOWING PROGRESS

Rapid Progress is being made on the new Patheserial, "Ten Scars Make a Man," according to dispatches from the West Coast. The producing unit is at present on location at Chatsworth Park, one of the most picturesque settings in the California Rockies. The company reached this location early last week from the Crawford Ranch in Southern California where a number of exteriors were filmed.

The company engaged in the production of "Ten Scars Make a Man" presents Allene Ray as the star, Jack Mower in the leading male role. William Parke is directing the subject. The supporting cast includes Rose Burdick, Lillian Gale, Larry Steers, Leon Kent, and Harry Woods. This Patheserial production is being made under the auspices of C. W. Patton, under whose banner the current Patheseries release, "The Fortieth Door," was made as well as "The Way of a Man" and "Leatherstocking."

* * *

SCIENTIFIC SERIES IS PRAISED

"With short reel subjects becoming popular again in motion picture programs," states the May-June issue of "Exceptional Photoplays," issued by the National Board of Review, "the so-called educational films have more of an opportunity to become an everyday part of a program.

"We have spoken before of the remarkable series of scientific pictures made by Dr. Tolhurst and released by Educational Film Exchanges, Inc. "In a Drop of Water," their latest subject, reveals to the audience a world as strange as hidden Africa was years ago to the explorer, Stanley.

"Informative subjects made with the same wit and care as is used in making interesting dramatic motion pictures should produce educational films that will be in as much demand as any other short subject film."



"Our Gang," Hal Roach's funsters, are rather broken up at present. The leading lady, in the center of the picture, is suffering from scarlet fever, and Joe Cobb, on the extreme left is fighting the measles. The scene is from Pathe's production, "Jubilo, Jr."

WANDA WILEY IN SIX FOR CENTURY

WANDA WILEY, new star of Century Comedies will be seen in six productions under the Century banner this Fall. The first of the series, "Her Fortunate Face," was formerly called "Her Face Value." The other five are, "Sweet Dreams," "Snappy Eyes," "The Trouble Fixer," "The Cute Little Devil" and "Some Tomboy." The last named was formerly called "The Tomboy."

Less than two years ago Miss Wiley had no intention of even thinking of a moving picture career. She was studying at a dental college in Texas when a movie company came to the city for some scenes. The director was visiting the college and meeting the young student, saw in her just the type he needed and had been unable to find. He engaged her for the part and her work was so successful she was advised to go to California and enter the work seriously. This she did and played in several large productions. Julius Stern, president of Century Comedies noted her unusual ability as a comedienne and signed her up for a long term. She has made a decided hit in her first pictures which fact decided Mr. Stern to make a series of comedies starring her.

* * *

NEWCOMBE MARRIED

Warren A. Newcombe, artist-producer of the two Educational Pictures Specials, "Sea of Dreams" and "The Enchanted City" was married June 14 to Miss Hazel Lindsley of Whitehouse, N. J.

The wedding is the outcome of a romance which had its beginning during the production of "Sea of Dreams." Mr. Newcombe was searching New York for a girl of a romantic type to portray the leading role in his picture, but could not find a suitable type and had almost given up in despair when he saw Miss Lindsley's photograph on the wall of a fellow artist's studio.

* * *

'OUR CONGRESSMAN'

Pathe

2 Reels

This is the second of a series of Will Rogers satires on politics, produced by Hal Roach. The two reels are filled with the inimitable Rogers wit at the expense of the Washington politicians.

The first of the series found Rogers arriving in Washington and this one finds him in the midst of his official duties. He feels the weight of his own importance and admits that he conducts the destinies of the country.

He accepts an invitation to a weekend party and his antics to keep up with the "400" are very funny. His golf game is terrible and when a party of his constituents find him in knickers they disown him.



In Pathe's "His New Mamma" Harry Langdon is a poor pathetic farm boy but he learns much from the new mamma brought home by the doting father. Harry is shown out in the cold while his haughty mamma descends from her limousine.

'MAUD MULLER'

Pathe

2 Reels

This unusual short subject is taken from Whittier's famous poem and brings in a modern angle to the story. The picture is well done and worthy of a place on any program.

Marjory Daw is cast in the title role and her work is excellent. As the poor farm girl, who yearns for a lost love she excites pity and wins her audience.

Bruce Gordon, Lewis Dayton, Elinor Field and Truman Van Dyke complete the cast and each is well chosen for his work.

The story is well known to most readers and although there is no fast action, the quiet sweetness of the picture is its attraction. It is away from the usual run of short subjects.

You can safely book this picture and play up the star and the poem in advertising.

* * *

'A WOMAN'S HONOR'

Pathe

1 Reel

Paul Terry puts his characters through a strenuous session. Two mice lovers stage a rendezvous but the villain cat appears on the scene and abducts the fair lady. The mouse follows and finally arrives at the shack where the lady is held prisoner. He gains entrance and a battle starts. In the meantime a reinforcement of mounted mice appear and the villain is put out of the way in true melodramatic fashion.

'TEN MINUTE EGG'

Pathe

1 Reel

Charles Chase appears as Jauggernaut Jimmy Jump, bouncer of "The Barrel of Blood Cafe." His business cards bear his title and he gets by on his reputation. He finally runs out of cards and his bluff is called and the world takes on a different aspect.

This picture is amusing and contains some good situations. You can book it safely and your audience will enjoy it.



Eight well known players and a real star in one two reel picture; Direction and production equal to the finest grade features -

MAUD MULLER
WITH
MARJORIE DAW

A Madeline Brandeis Production
Direction by Renaud Hoffman

and a stellar cast

Pathépicture

SHOWMANSHIP

How to Start a House Organ

Small Theatres Can Publish at Little Cost a Paper That Pulls

THERE is no form of publicity that pulls more surely or steadily than a house organ. And there is a style of theatre publication for the smallest house as well as the largest.

When you get folks looking for your publication, and asking for it if they happen to miss a copy, right there you have started an audience-builder that is one of your biggest assets. The increased attendance, maybe slow at first, will grow perceptibly.

It will soon pay the nominal printer's bill. After that you can enlarge it. Your patrons will carry it home after the show, and read it at their leisure. They are bound to do so if you make it interesting. This article will show you how.

The smallest example of a house organ and one of the most attractive, is *The Rivoli Times*, published by the Rivoli Theatre, New York. Its size is 5½x7 inches. Each issue features a cut of a star on the front page, and a scene from the coming week's production on the last page.

Interesting bits of gossip and news about players and pictures fill the first, second and last pages, all connected with early showings. The third page is devoted to the current program, prices, time of performances, etc.

It is easy to get live copy for this publication every week. Just dig it out of your press books on your coming attractions. Select short, snappy bits. The stories concerning studio happenings are always a good bet. The public likes to read about the doings in a world that is so different from their own. Especially if it concerns some star who is one of their favorites. If you follow the lead of *The Rivoli Times*, or its companion, *The Rialto Times*, you can't go wrong.

Here are two miniature newspapers that pull far beyond their nominal cost. If they do the trick for big New York houses, they will pull proportionately for the smallest theatre.

Also we have before us the publication of another New York house which is a fine example of how *not* to run a house organ or program. That's all it is—a program. It just gives the an-

nouncement of coming attractions. It has no inducement to cause patrons to carry it home, so others in the family can be reached.

You can make your periodical a lively one just as easy as printing a dead sheet. People want something besides ads about your programs. Give it to 'em.

Down Pittsburgh way the Rowland & Clark syndicate publish a 16-page magazine that they claim is read by 40,000 motion picture fans. It covers the activities of their string of thirteen theatres. Of course such a periodical can serve only a large syndicate like this. It is mentioned here merely for the ideas it contains that can be adapted to the smallest theatre paper.

On the front page of the current issue of this paper, *The Film Forecast*, is featured "The Old Family Album Contest." Prizes are offered for the

oldest and most unique photographs. Names and addresses of those who submit photos from their family album are printed, along with lively comments. This stunt is a winner. Try it.

Regular columns are devoted to "doings" of the high schools and Y. W. C. A. This is a corker. A coupon is run for people to enter their name for the mailing list. Another department publish letters on "slips" or errors noted by patrons in the filming of photoplays.

Still another department, "What the Fans Think," urges patrons to write in about pictures they like and dislike, and why. These opinions help the management to book the audience pictures.

If you have no program, house organ, or other sheet to advertise your theatre, why not start one now? Write to EXHIBITORS TRADE REVIEW. We'll be glad to start you right.

Bobbed Hair Stunt Wins

Barring Elderly 'Bobs' from Theatre Starts Something

THE Virginia Theatre, of Fairmont, W. Va., started something with a bobbed hair discussion. They are featuring it with scare headlines on the front page of their house organ, *Movie News*.

Not only is the whole town talking about it, but it has spread to the neighboring communities. Men and women of all ages are writing to the theatre management, expressing their opinions pro and con. Here are some of the headlines that give an idea how the clever manager of this theatre is playing up his advantage:

"Effort Is Made to Bar from Theatres Older Women Adopting Latest Style."

"Bobbed Hair Women Score Big Victory!"

"Bobbed Hair Now Second in Subjects Most Widely Discussed in Fairmont."

The *Movie News* then goes on to state that The National Society for the

Perpetuation of Old Women requested the Virginia Theatre to refuse admission to women past a certain age who bob their hair. The theatre refused, on the ground that a woman can cook, keep house, raise children, and preserve her morals with bobbed hair, no matter how old she may be.

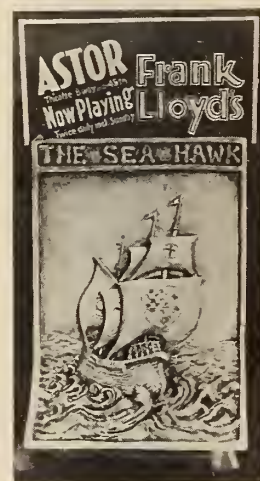
The paper goes on to state that the discussion has become so popular with everybody in that section, that it is now only second in interest to moving pictures.

Then to add interest, a special article from Colleen Moore, the bobbed hair flapper, who advised all women old or young, to go ahead and bob if it was becoming.

The result of this discussion was that thirty women visited the local barber in one day for bobbing purposes. Incidentally, Colleen Moore will soon be seen at the Virginia Theatre in "April Showers." A fine publicity stunt. It's a cinch there'll be a record attendance.



NO more artistic marquee, lobby or window displays were ever seen on Broadway than those which are helping to make First National's "The Sea Hawk" one of the year's best and most popular attractions. The Astor Theatre front shown above gives a good idea of marquee and shadow box which is enlarged in the second illustration. The window display in a famous department store window stopped sophisticated New Yorkers and sent them to the Astor box office.



THIS clay plaque shows an interesting combination of artistry and commercial utility. It is a thing of beauty, and at the same time has proven its right to existence as a ticket seller.

Why First National's 'The Sea Hawk' is Sold Out

Beside being a wonderfully fine picture, the First National attraction has been well exploited with a dignity befitting the production.

BIG IDEAS ON A
BIG LITTLE STAR



National

Tie-Up

Section
of the

BABY PEGGY

CAMPAIGN BOOK

THE BIGGEST LITTLE STAR



AFTER receiving reports on the Mark Strand Theatre, New York, world's premiere showing of Baby Peggy in "Captain January", I am free to express the belief that in this big little star Principal Pictures Corporation has a box office attraction that for consistent value to the exhibitor is without an equal in the industry today. This statement is made after serious thought. Our manner of handling Jackie Coogan, our method of selecting suitable productions for him demonstrated clearly that we were right in our judgment of that little star.

And now we come to Baby Peggy. Here is a child who is not a "prodigy." She is just an appealing little lady who is like your child or my child or any one's child. She goes straight to our hearts. And in her acting she depicts phases of life that are the biggest things in life. By that statement I mean the home, heart and love phases of our existence. We all love children. We will always love children. And the children on the screen, showing the joys, hopes and tragedies of child life, will always be as dominant a figure as the great emotional actress or the great comedian.

Baby Peggy's popularity is based on her own sweet personality. That she has a tremendous following goes without saying. If I were to quote statistics on the fan mail received by her such figures would sound unbelievably large, so I will only go back to the beginning of this statement and say with even greater emphasis, *Baby Peggy is a tremendous box office attraction.*

Our first production, "Captain January," is on the market. It has been tried and proved a big crowd getter. Our second production, "Helen's Babies" will be released in October. Here is another great picture. Therefore, it is with pride that we present to you herewith an outline of the tremendous publicity, advertising and exploitation angles connected with Baby Peggy in "Captain January" and with Baby Peggy in "Helen's Babies."

More than 30 Baby Peggy products are on the market. These are being manufactured by business firms of high standing. These firms are boosting their products to the limit and are only too eager to tie-up with theatres where Baby Peggy in "Captain January" is being shown, and to give the exhibitor every possible co-operation in the shape of window displays pamphlets and accessories of all kinds. This exploitation pamphlet presented to you herewith speaks for itself. No further comment is necessary.

Sol Lesser
President, Principal Pictures Corporation

NATIONAL AND LOCAL **Tie-Up** CO-OPERATIVE

Every Week a Different Feature. Every Issue a Section of Opportunities

Turn Window Shoppers Into Movie Patrons and You Fear no Competition

Copyrighted 1924 Exhibitors Trade Review **SECTION**

Constructive Incentives for **EXHIBITORS** and Local Merchants

Presenting

The Queen of Tie-ups



THE universal popularity of the tiny starlet is modestly attributed by Sol Lesser (center) to her own magnetic personality and genuine talent. She is beloved by the families of the nation, and exhibitors must rely upon the family for their theatre's support and steady patronage.

BABY PEGGY possesses one of the biggest box office names in picturedom today. In addition to this showmanship asset, consider the stupendous pulling power of her identification through National Tie-Ups with some of the mightiest merchandising propositions anywhere in existence.

July Premieres of Baby Peggy in "Captain January" will be held at the Strand, New York; Palace, Philadelphia; Grand Opera House, Pittsburgh; Strand, Milwaukee; Bijou, Atlantic City; and in West Coast Chain Houses. Elsewhere appears a list of Territorial Franchise Holders of Principal Pictures Master Productions-Sol Lesser Presentations. Lose no time in booking this winner.

BABY PEGGY

And Her Box Office Personality

SHOWMEN first, last and all the time are Sol and Irving Lesser. And this, perhaps, is the reason why they present to exhibitors productions which always total a satisfactory gross. The Lessers are exploiters par excellence. First they place Jackie Coogan securely in the hearts of America, then they add to the fame of Harold Bell Wright's novels, and now they have made Baby Peggy a national personage more widely known than half of the Presidential nominees.

With typical keenness of vision they estimated accurately the value of the National Tie-Up idea, and were pioneers in the art of procuring patronage through many windows. There are no fewer than fifty nationally advertised products definitely linked to Baby Peggy—and bearing her name.

So when you book a Principal Pictures Master Production which is a Sol Lesser Presentation, you secure for yourself the most alert publicity co-operation in the industry. Think it over. Every hour of the day, every day in the year

NATIONAL Tie-Up SECTION



Here is a Baby Peggy Doll tie-up window in Gimbel Brothers immense department store. The doll department benefited greatly during the life of the window as did also the gate at the theatre Baby Peggy played.

Tie-Up Town

And the fan mail which demonstrates the unequalled popularity enjoyed by the infant player may be turned to good account at your box-office in a wide variety of manners.

For instance offer prizes in a guessing contest as to the number of fan letters the babe will receive during the days which the picture is shown in your theatre. Give passes to those who come closest and add variety to the contest with side line guesses as to the furthest point from which a letter will be sent to her; from what state and city the largest number of letters will come.

Then place a pile of envelopes as shown in the illustration in one of your tie-up windows and offer prizes of passes to those who guess closest on the number.

You will be surprised the interest which this stunt will arouse.

Another idea might be to establish a Baby Peggy post-office in your lobby mailing free any letters addressed to the starlet and left in a receptacle placed for the purpose.

You could arrange with a department store or other shop, or have handed out in the street, envelopes purporting to come from Baby Peggy. Most of these would con-

some enthusiastic admirer takes pen in hand to write a song of praise to Baby Peggy, the small child with the big personality.

Not all of these 10,000 weekly letters emanate from the kids. There are many adults both here and in far off lands who adore the little bit of "star" just as deeply as they do their own children.

Her fan mail runs into big figures. Here indeed is a true index to popularity as every player knows. If the fan mail increases the player is sure of his place in the hearts of picture-goers; but if it falls off—! "Oh, what a fall is there!" It means the star of popularity is on the wane, and the next contract won't be quite so good.

NATIONAL Tie-Up SECTION



It takes Baby Peggy's half dozen secretaries eight hours a day to sort and care for the fan mail which comes from her many admirers all over the world to inundate the Hollywood post-office every twenty-four hours.

With Peggy

tain throw-aways regarding the show, but some would contain passes. A real showman takes advantage of every publicity opportunity. Here is an item of real interest. The Babe's fan mail is immense. Capitalize the fact! It won't be hard to get a first page break from the papers if you are just a little clever in working up interest in this idea.

Here is a picture of the Babe herself cuddling one of the patented dolls bearing her name. You can make these dolls the vogue in your town, and in doing so you can exploit your theatre and its attraction, "Captain January," to the Nth degree.

Dolls are such interesting little puppets. So life-like. There is the idea—life-like! Make your doll window alive with action and interest. It is not hard. Simply have the dolls posed in some life-like manner. Why not a lawn party window with the dolls grouped around characteristically? Or a shore window with the dolls in the sand? Or a tea party? Or a grouping of the dolls around a "little old red school house?"

Fill the window with life and color. People love both; many of them have neither. Pose the dolls in actionful



attitudes, and see that the color scheme, too, is alive. It is not necessary to use red and green decorations. Softer tones will do the trick. The main thought is to avoid a cut-and-dried window. And these cute little Baby Peggy mannikins offer a wonderful opportunity for you to accomplish this purpose.

It is unnecessary to confine yourself to dolls. A toy window will stop them and the stills of Baby Peggy in "Captain January" will send them to your theatre as straight as the proverbial crow flies.

There are stills galore of the fascinating little girl which will make any window the object of attention from all passersby. Dolls will make wonderful lobby decorations.

NATIONAL Tie-Up SECTION

'Trim Them'

Tie-Up With Barbers on Baby Peggy Bob

EVERYONE from duchesses to dishwashers wears bobbed hair these up-to-the-minute days. And the girls are not satisfied with anything but the very latest fashion in bobs.

Here, therefore, is a chance for you to set a style in the town—not only in coiffures but also in making it the fashion to attend your theatre—especially when you show Baby Peggy in "Captain January."

Tie-up with every shop in town that cuts hair for the flappers, the sub-flappers and the mammas. See that every "tonsorial artist" is supplied with the dope on the "Babby Peggy Bob"—the last word in hirsute style.

Install a barber in your lobby and



STILL PHOTO FOR BOBS
This Baby Peggy Bob is an ideal tie-up for any barber's window.

offer free bobs—Baby Peggy bobs to the kids that attend the show. The cost will be trifling, and the stunt will get you all sorts of free publicity.

Get up a beautiful hair contest for the kids of the town. Get into the papers with the idea of procuring from the big men of the city their ideas on bobbed hair. For instance: "Are bobbed haired girls better workers?" "Do bobbed haired girls make best wives?" "Is bobbed hair more beautiful?" "Why do girls crop their crowning glory?" "Are bobbed haired children brightest?" For some strange reason there is a lot of interest in bobbed hair. The cause may be obscure but the fact remains. Play it up and cash in.

This bobbed hair tie-up is rather unique. Give the idea a little thought and you will find yourself getting talked about as a clever showman. The box-office will reap the reward.

Makers of Baby Peggy Handkerchiefs Back Your Publicity Campaign



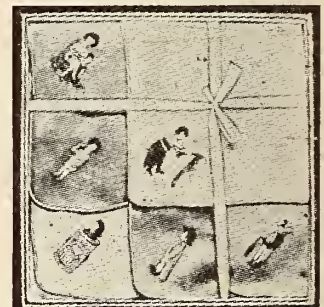
Appealing novelty 'hankyfits' afford fine chance to exploit child star and your theatre.

A WINDOW liberally arrayed with pictures of the little girl in her appealing role in "Captain January" and a display of the Adams-Bach product, will make friends among old and young for your tie-up partner and your theatre.

These little hankys would make ideal souvenirs for the kids who attend the show, and the cost of giving one to each child would be repaid a hundred fold by the publicity received where it counts most—in the homes.

**ADAMS-
BACH
HDKF.
Mfg. Co.**
INC.,

99 Franklin St.,
New York



Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have the Adams-Bach Hd kf.
Mfg. Co., get in touch with me as
soon as possible so I may co-operate
with their local dealer on a "Captain
January" "Hankyfits" window dis-
play in my exploitation campaign.

Name
Theatre
Town State
"Captain January"
Play Dates

NATIONAL Tie-Up SECTION



And Here Is The Famous Baby Peggy Millinery

*As securely on the heads of American children
As the Tiny Star is in American Hearts*

MILLINERY modes for tiny tots, is what Mrs. Paul Solomon calls her exclusive creations of "Baby Peggy" chapeaux. Their success was as instantaneous as that of the brilliant youngster whose name they bear. When you tie-up with childhood you entwine your enterprise in the very heart-strings of the universe. Here is a window capable of compelling eloquence. It will charm them into your lobby. Opportunity is calling you from this page. Meet it with open arms.

A Juvenile Fashion Revue

Do you object to seeing your name and that of your theatre on the front page of the newspapers as news? Good news! Here's how. A Juvenile Fashion Revue such as was recently staged at the Hotel Astor, New York, in exposition of Baby Peggy Millinery—the very product with which "Captain January" is tied-up.

Mrs. Paul Solomon's products got three column stories and pictures in the Metropolitan dailies. And what attracts attention in Manhattan will secure space anywhere. Stage the show right in your theatre, and, if possible have the merchandise shown by the children of local folks. The idea is a sure house-packer—and one which will also increase your popularity with your dealer tie-up partner.

Write Exhibitors Trade Review today for all necessary information on this millinery tie-up which will put your receipts at the "head" of the list. Or, if you choose, write direct to Mrs. Solomon, New York.

CREATED BY

*The Famous Modiste and Specialist
In Exclusive Hats for the Younger
Generation*

MRS. PAUL SOLOMON

29 West 38th Street,
NEW YORK



NATIONAL Tie-Up SECTION

SOUVENIRS FOR ALL LITTLE ONES

KIDS are the greatest advertising mediums in the world. Get in right with the children and you are on the way to fame and fortune. Ma may want something and Pa shrugs; or Pa may express a wish and receive a nasty dig from Ma. But let the "young hopeful" speak up, and they both break their necks to make the little darling

Baby Peggy Plays Santa Claus to Children

BABY PEGGY answers her fan mail promptly—especially the portion of her voluminous correspondence which emanates from the kids. And that isn't all. Every child

mailed to the clever juvenile at your expense.

When replies are received your theatre and yourself will be immediately called to mind. Here is good will build-

Every child who communicates with Baby Peggy at her address in Hollywood, California, will receive by early post a cut-out doll like this with the Babe's compliments direct from the little star herself to the recipient.



happy. Which after all is just as it should be.

When the kids come to your theatre to see "Captain January" and Baby Peggy give each child a souvenir—even though it be an ice cream cone or a lollypop. Doll cut-outs are procurable at small cost. A "Baby Peggy" handkerchief for each little girl, and something more essential for the boys, wouldn't break you. Mark this one down—play the kids and you will win.

who writes Baby Peggy receives by early mail a cut-out doll as depicted in the accompanying illustration, with the compliments of the Babe herself.

Here is an opportunity for you to publicize yourself first—and Peggy second. Pass out mailing cards to your audience for the express purpose of writing to Baby Peggy expressing opinions of her work in "Captain January." Let the folks deposit them in a receptacle in the lobby and see that they are

ing of a high order. It is simply done at small expense, and for every cent you expend for postage you will gather in at least one admission at the box-office. Not a bad investment.

There is not a kid in town who will not be tickled to death to have one of these Baby Peggy cut-outs for her very own. And when she receives it from Hollywood direct, all the neighbors are going to hear the story of how it happened. Naturally, you get publicity.

NATIONAL Tie-Up SECTION

The Tie-Up of Tie-Ups for 'BABY PEGGY'

The Universal Appeal of Childhood Will Bring
the Town to Your Theatre

HOW many times have you observed girls—small and grown-up—pause before a window sweetened with a display of infants' apparel? And how many times have you watched the faces of men—young and old—grow tender as they peer through the plate glass to view the tiny raiment of those fragments of humanity so near to Heaven?

Childhood, and its appeal to the whole wide world is going to help you sell Baby Peggy's show, "Captain January" to all the people within a magnificent radius of your theatre! And this window of Louis Baer's "Baby Peggy" children's underwear will secure the

undivided interest of passersby of every age and sex both for the product and for your attraction.

Each little item—slip, bloomers, combinations, pajamas or gowns bear the Baby Peggy label. They are fashioned in "economy silk" for modest purses, as well as in sheerest Crepe de Chine—so there is an appeal for all.

The close co-operation of the Louis Baer organization is yours for the asking. Take advantage of your opportunity and the box-office queue will look like the gate at the baseball park when the home team plays.



BABY PEGGY UNDERWEAR DISPLAYS WILL ATTRACT THE WHOLE TOWN

A Big Tie-Up on Little Things Worn by the Tiny Star

Baby
Peggy
Knows
Good
Under-
wear
She
Wears
Her Own
Brand.



YES, it's all free. Don't cost a dime. Don't take any time. Just a card or a brief letter to Exhibitors Trade Review, and full details of "How To Do It" will reach you by return of post. Pretty soft? You'll think so after you count the house which the "Baer Brand" Baby Peggy underwear window will bring to your box-office.

Do it now. Post-card or two cent stamp. Address Exhibitors Trade Review, then look over the catalog and select your new Rolls-Royce. Clip the coupon and Trade Review will do the rest in conjunction with

LOUIS BAER

Baby Peggy Children's Underwear

13 East 30th Street,
New York City.



Clip This Coupon

EXHIBITORS TRADE REVIEW,
45 West 45th St.,
New York City.

Please have the Louis Baer Baby Peggy Underwear Company get in touch with me as soon as possible so I can take advantage of this tie-up with Peggy's latest picture, "Captain January." I have listed below my play dates on this picture and would appreciate immediate action.

Name

Theatre

Town

State

Play
Dates

NATIONAL Tie-Up SECTION

They move fast!



AMBERG DOLLS
The World Standard

AND SO WILL THE LINE AT YOUR BOX-OFFICE

LOUIS AMBERG AND SON are the makers of "Baby Peggy Dolls" by exclusive arrangement enjoyed by their firm. The dolls have created a tremendous furore throughout the country, and displays of them have helped the exhibitors of Baby Peggy pictures to a very appreciable extent.

There are three classes of these dolls. They meet all requirements. The unbreakable type is 22" high, walks and talks and is dressed as Baby Peggy. These cost \$36 per dozen, or \$42 with real hair.

Then there is a jointed Baby Peggy doll smaller in size at \$16.50 per dozen, and last, but not least, come the very popular miniature Peggies 4" x 6" bisc dolls. They cost respectively \$2 and \$4 per dozen.

THESE miniature dolls will make ideal prizes for distribution to the kids on any contests which you may stage. They are wonderfully attractive toys, and will make you and your theatre talked of in the homes of the recipients. Feature these dolls in window displays all over town. There is not a better tie-up with Baby Peggy or "Captain January." Stills of Peggy, cut-outs of her as she appears in the picture, and also some of the thrilling and beautiful scenes from the production will attract attention anywhere. Elsewhere you will find details of how to capitalize on these dolls to the benefit of your show. It is easily possible to get right on the front pages of the newspapers through the medium of these attractive playthings.



DON'T MISS AN OPPORTUNITY

CAPTAIN JANUARY, this week's National Tie-Up picture, presents you with sufficient exploitation and window tie-up ideas to keep your town enthused for twice the length of time during which you will run the picture.

Make use of each and every one of them. Get behind the picture as the national manufacturers and Exhibitors Trade Review are behind you, and we'll all pull together to put this show across bigger and better than any picture you have ever booked.

No charge. No expense. Let us have the play dates and you will see quick action and big results.

LOUIS AMBERG & SON

869 Broadway—Near 18th St.,
NEW YORK CITY

'A Child Will Lead'

Them to Your Box-Office Thru This Baby Peggy Tie-Up

BABY PEGGY dresses are as sweet as the little girl herself—and of all the kids in the world she is the sweetest. Excepting your own, of course.

Get behind this window. Make it one in front of which folks will love to stop. You can get the kids, and the parents, and those who are thinking of being parents—and even those who are not, through the sheer appealing artistry to which this window lends itself.

And don't stop there. Get after this Childrens' Style Show idea. It is a sure winner, and it may be worked in a variety of ways. Of course, the resemblance contest is not new. Still, there are mothers in every town who believe their youngsters are ringers for the dainty juvenile star. That would be one way to select local kids to stage a Kid Show on your stage.

Or it might be that the little girls who wrote you the best letters regarding Baby Peggy, and why they want to see the show, would be the recipients of passes, and also some further favor for appearing in the style show.

There are dozens of different ways to secure kids to show the Baby Peggy merchandise. The main idea—the big thought—is to show it. When you do, the box office receipts are going to leap skyward. It's no gamble. The thing has been done time and again.



WAX FIGURES OR LIVE MODELS

Live models will always attract attention. But if you cannot get them, pose wax figures showing Baby Peggy Dresses, and pose the figures in actionful attitudes. Have the kids playing, reading, watching live chicks or rabbits. Make them look real.

NATIONAL Tie-Up SECTION

A Kiddies' Dress Tie-Up for 'Captain January'

Peggy is all dressed up for her party in this lovely little frock of very good quality GEORGETTE. The smocking and hand embroidery on the front, together with the velvet ribbon rosettes on each shoulder, provide just enough trimming. The ruffled sleeves and skirt complete the dainty effect nicely.



Betty carries the birthday cake because she is all dressed up in her lovely party frock of GEORGETTE. Made in two-tone effect, yoke and sleeves in contrasting color. Self-ruffles provide smart trimming for waist, sleeves and pointed skirt. Picot edge ribbon girle with large pretty rosette.

Fashion Revues in Shop Windows or on Your Stage Will Get Your Theatre Paying Publicity

YOU can arrange the prettiest display your town ever saw with the idea of having wax models of children adorned with Kummel dresses in the window liberally sprinkled with stills from "Captain January" showing Baby Peggy, the Queen of Kids, and the Queen of National Tie-Ups. A real juvenile window.

Moreover, the window will be ideal for sum-

mer—just as the show is an ideal summer show. As in all other cases, there is absolutely no expense attached to procuring this Kummel Manufacturing Company co-operation.

Advise as to your playdates and immediate steps will be taken to put you in a tie-up partnership with the Kummel dealer in your vicinity. You'll win patronage with this.

THE KUMMEL MANUFACTURING CO.

1270 Broadway, New York

Clip and Mail This Coupon

Exhibitors
Trade
Review,
45 W. 45th St.,
New York City

Please have the Kummel Manufacturing Company get in touch with me as soon as possible so that I may co-operate with their local dealer on a "Captain January" Juvenile Dress Window Display in my exploitation.

Name
Theatre
Town State
"Captain January"
Play Dates

NATIONAL Tie-Up SECTION



Baby Peggy Wears Them

ENOUGH said. Get this message across to the buying public of your town and there will not be a child who won't insist on Wayne Knit Sox, a mother who will not purchase them or a father who will not pay for them.

And the more they talk of Baby Peggy and the products named for her the greater will be the interest in you and your theatre and your show, "Captain January."

On the name of this small child with the million dollar personality, you can build publicity for yourself and your theatre which will live long after the picture has passed on to other showmen. You can add to your patrons by the score through Baby Peggy exploitation.

The Wayne Knitting Mills are ready to do their share in a campaign which will reap rich rewards for you—for them—and for your tie-up dealer representing them. Do your part, which consists merely of letting us know that you are a showman who overlooks no opportunity to gain success. Signify your wish for this tie-up—and we'll do the rest.

Wayne Knitting Mills

NEW YORK BRANCH
344 Fourth Avenue,
New York.

MANUFACTURERS OF
Wayne Knit Hosiery
FORT WAYNE, IND.

MAIN OFFICES
2551 Diversey Avenue,
Chicago, Ill.

CLIP AND SAVE
THIS ENTIRE
COLUMN



The Men Behind

*Franchise Holders Who
Handle Peggy Films*

PRICIPAL PICTURES CORPORATION has announced the names of the men chosen as Territorial Franchise Holders on Principal Pictures Master Productions. These Sol Lesser Presentations consist of Baby Peggy and Harold Bell Wright Specials:

Gene Marcus, president 20th Century Film Company, Philadelphia; Oscar S. Oldknow, president, Southern States Film Company, Atlanta, Ga.; C. Dickenson, manager, Southern States Film Company, New Orleans, La.; M. J. Sparks, manager, Southern States Film Company, Dallas, Tex.; William D. Shapiro, president, Franklin Film Company, Boston, Mass.; Harry Grelle, vice-president, Supreme Photoplay Company, Pittsburgh, Pa.; Colonel Fred Levy, president, Lee Goldburg, manager, Big Feature Rights Corporation, Louisville, Kentucky; Floyd Brown, manager, H. Lieber Company, 122 West New York Street, Indianapolis, Ind.; Roy C. Seery, manager, 2nd National Pictures, Inc., Chicago, Ill.; Thomas Saxe, president, Milwaukee Film Company, Milwaukee, Wis.; E. C. Rhoden, manager, A. H. Blank Enterprises, Kansas City, Mo.; Harry Weinberg, manager, A. H. Blank Enterprises, Des Moines, Ia.; James Winn, manager, A. H. Blank, ETAINSHRDLUETA Ben Friedman, president, Friedman Film Company, Minneapolis, Minn.; Jules Wolf, president, Inter-Mountain Educational Film Company, Denver, Colo.; Louis Hyman, manager, All Star Feature Distributors, San Francisco, Calif.; Elmer Benjamin, manager, All Star Feature Distributors, Los Angeles, Calif.; Alex Rosenberg, De Luxe Feature Film Company, Seattle, Wash.; Morris Kohn, president, Dependable Exchange, Inc., 729-7 Avenue, New York City.



NATIONAL Tie-Up SECTION

'Wrap' Up the Best Windows With Coat Displays

Have You A BABY PEGGY In Your Home?

Baum & Katz "Junior Coats and Suits"

Will Make Her As Charming As

BABY PEGGY In "CAPTAIN JANUARY"

Now Playing At (Your) Theatre

Co-operative Publicity
Campaign Will Boost
Big Business
For Both of Us

THAT is the way Baum & Katz feel about tying-up their nationally advertised raiment for little girls with Baby Peggy and "Captain January." They are right behind you in a campaign that will increase sales for their product and pyramid box-office receipts for your theatre.

These carefully constructed "Junior Coats and Suits" have instant appeal to the discriminating parent, and the kids, themselves, after seeing a Baum and Katz garment just "cry for it." Imagine the effect of a Main Street window tastefully decorated with these articles of juvenile adornment and lots of stills and cut-outs of Baby Peggy as she appears in your theatre's attraction.

As usual, it is all free. A Line to EXHIBITORS TRADE REVIEW giving play dates is all that is necessary to secure the best co-operation of

BAUM and KATZ
Coats and Suits
Girls' and Junior

305 7th Ave., New York



NATIONAL Tie-Up SECTION

**You Can Tie
Up All Your
Barbers And
Drug Stores
WITH
WESTPHAL'S
AND
BABY PEGGY
IN
'Captain January'**



WHEN you run this latest Baby Peggy classic, "Captain January," you can tie up every barber and drug store within a mile.

Westphal's Egg Shampoo Cream and Auxiliator are two products that thousands of mothers use on their children's hair. They are corking drug store window-winners.

And you can get the barber all the kids' trade in the neighborhood. Have him display bottles of our famous hair tonics along with prices for "boyish bobs."

Baby Peggy stills show her luxurious bob. You can't get better window tie-ups on anything.

**PAUL
WESTPHAL**

306 West 36th St.,
NEW YORK

Orphans' Doll Week Gets Big Publicity

Brand New Stunt Exploits 'Captain January'
in Every Home in Your City

CREATING interest in your showing of Baby Peggy in "Captain January" is not difficult, owing to the tremendous popularity of this juvenile star.

The picture offers innumerable stunts for interesting the kids. And when you get the children working with you and for you, it is a foregone conclusion that you can get their parents.

The week before you run "Captain January," endeavor to interest your newspaper editor in an Orphans' Doll Week. The purpose will be to provide all the little girls in the local orphanage with dolls contributed by the more fortunate children of your city.

Doll for Orphans

Tie this up with your local toy dealer or department store. The dealer selected will offer several prizes of large dolls to the girls who are successful in contributing the best dressed dolls. These are to be dressed similar to any of the various Baby Peggy stills which will be shown in the dealer's window. The cuts of Baby Peggy should also be printed in the newspaper.

Your lobby can also carry over the idea by displaying the stills and announcing the competition. A sample of a small doll dressed a la Baby Peggy will serve as a guide to the girls who compete.

The dolls to be dressed will be small,



SALES PUNCH IN THIS STILL

It will sell kids' shoes and stockings for the dealer. The window will sell "Captain January" to the community.

so that slight expense is incurred by the contestants. These dolls can be displayed in the dealer's window with names and addresses of the little girls submitting them.

Churches Will Help

You can readily interest the Ladies' Aid Societies of the various churches in this charitable cause. They can each donate a small sum for the purchase of the dolls to be dressed in the competition. These should of course be purchased from the dealer, who will make the price right. He will be selling a quantity, and besides, he is getting a big slice of real publicity.

Newspaper Tie-Up

The newspaper can make this Orphans' Doll Week mighty interesting. It is the kind of thing that appeals to everybody with a love for helpless children. And who does not want to aid the unfortunate inmates of the orphanage?

The editor can feature stories about Baby Peggy from the press book, and tell of the little star's well known efforts in behalf of unfortunate children everywhere.

Another interesting touch can be added by having the little girls who dress the tiny dolls for the contest write letters to the unknown orphans who are eventually to receive the gifts. These letters will be highly original, and full of child sentiment that will be widely read.

After the dolls are presented to the orphans, letters from them expressing thanks could also be published. These would be published in the paper the second week, which would be the week of your showing of "Captain January."

Another Plan

In the photoplay, Baby Peggy takes the part of *Captain January* a little shipwrecked orphan. So you see how logical the Orphans' Doll Week becomes.

Instead of having the dolls dressed a la Baby Peggy, have the newspaper feature them as "Captain January" dolls. The children competing can then be allowed to dress the dolls in any way they please.

NATIONAL Tie-Up SECTION

*Here is a tie-up of 'note' which
will pack in patrons*



BABY PEGGY STATIONERY IN ITS DISTINCTIVE PACKAGE WILL BRING THE 'WRITE PATRONS TO YOUR BOX-OFFICE

THE Charles E. Weyand Company believes in co-operative merchandising. They can help you sell your show, and you can help them sell the distinctively packaged "Baby Peggy Notes" which they manufacture.

Everyone is always buying something for a kid. And an attractively arranged window of this diminutive writing paper combined with stills of the small star, will sell stationery. It will do more than

this. The thought will be born in every mind: "Why not take the kid to the show?" And this too will be done.

There is no cost. It is only necessary for you to write direct to the manufacturers and you will immediately receive their whole-hearted co-operation through their dealers in your vicinity.

Don't miss this chance to make money for both your show and your dealer-partner.

CHARLES E. WEYAND & CO.,
INCORPORATED

PROGRESSIVE MAKERS OF

FINE STATIONERY

22-24-26 HOWARD STREET

NEW YORK



NEW YORK

NATIONAL Tie-Up SECTION

Getting It Over To the Public

Stunt Suggestions That Will Prove Themselves

EXHIBITORS TRADE REVIEW does not recommend a "Baby Peggy Resemblance Contest" as a means to the end of boosting interest in your theatre's attraction "Captain January." And yet this idea has proven an interest getter in a great majority of cases. It is rather simply worked out as every hamlet holds its own particular children who are supposed to be ringers for the Babe. It seems that to drag the little tots through the ordeal of judgment is rather tedious on them and on their escorts—especially during the warm weather. But it has been done—suc-

cessfully. So use your showmanship judgment.

Don't forget that Hobart Bosworth, Peggy's support, is cast in the role of a lighthouse keeper. The lighthouse plays an important part. Does this suggest anything for a lobby display or a prologue?

The picture deals with the sea and its vagaries. "Captain January" is a waif cast up by the restless, relentless, resistless waves. Therefore any ocean atmosphere will add to the effectiveness of your presentation. Lifeboats in the lobby. The lighthouse idea.

Ushers sea-clad. Suitable music. Yachting costumes and atmosphere. For there is a yacht too, and it brings good news.

That suggests one of the press-book ideas for a street ballyhoo. Fix up a motor-car to appear as a yacht. In the yacht a kid made up as is Baby Peggy in "Captain January." It will attract attention.

The kid has passed scientific intelligence tests with an exceptional average. Who is the brightest youngster in your town. Run a series of questions in the papers. Head them: "Baby Peggy Can Answer These. Can You?" Give passes to the kids with the best answers.

By the way, don't forget the thought of giving souvenirs to the children. It will pay. The exchange will provide balloons marked with Baby Peggy's name and picture at \$15 per thousand. You can't beat that. If you don't want to give 'em away, you can sell 'em in the lobby for a nickel a piece.

If the schools are open when you play the pictures; tie-up with every school teacher in town. Offer passes to the best and brightest kid in each class. Special prizes for essays on both Captain January, Baby Peggy, and kindred subjects. For instance: "What I Wish to be When I grow up—and why"; "Why I Live Baby Peggy"; and so on ad infinitum. If the schools are still closed, play the Sunday Schools with the same ideas.

Any kid stunt will help you with "Captain January" and Baby Peggy.



Why not give a party to the kids after the show right up on your stage. Give them ice cream and cakes and offer simple prizes for the winners of a few games such as depicted here: You and your theatre will be talked of all over town.



Baby Peggy tells the world about "Captain January" through the convenient medium of radio. Doubtless she is the littlest orator to thrill the largest audience in history.

NATIONAL Tie-Up SECTION

SECURITY BLANKET FASTENERS—the Logical tie-up for “BABY PEGGY”



This Is a Reproduction of Our New Color Window Display.

An instant appeal that means more patrons for you—

BABY PEGGY in “Captain January” has a powerful appeal to every Mother—that’s why Security Blanket Fasteners are a profitable tie-up for Merchant and Exhibitor alike.

Merchants will be glad to co-operate in this sure-fire box office magnet that has taken the country by storm and is in such general demand everywhere.

SECURITY BLANKET FASTENERS are easily adjustable. Once attached they stay put throughout the night and keep covers on Baby, no matter how restless.

How many Mothers are waiting for this article NOW?

Security Blanket Fasteners

*for the greater protection
and safety of every Baby in the Land.*

SECURITY BLANKET FASTENER CO., Inc.
30 East 23rd St., New York City.

Clip This Coupon

EXHIBITORS TRADE REVIEW

45 West 45th St., New York City.

Please have The Security Blanket Fastener Co., Inc., forward their special window display material so that I can take advantage of this national tie-up on “Baby Peggy” in “Captain January.” I have listed below my play dates on the picture and the number of display sets I can use in connection with my exploitation campaign.

Name

Theatre

Town State

“Baby Peggy”
Play Dates

No. of Display Sets Desired.....

TAKE advantage of the opportunity this Coupon offers you—MAIL IT TO-DAY!

NATIONAL Tie-Up SECTION



BABY
PEGGY'S
OWN
STORY
BOOK



BABY PEGGY'S OWN STORY BOOK

In this volume are collected the favorite stories of the lovely child film-actress who has smiled her way into the hearts of many thousand children and adults the world over. The stories are new and old favorites from every child's heritage of literature—from Cinderella and The Ugly Duckling to Little Black Sambo, Jack Remus and Mother Westwind. Baby Peggy's taste is wide but it is always good.

With 16 illustrations in color and a colored leaflet of Baby Peggy, actress.

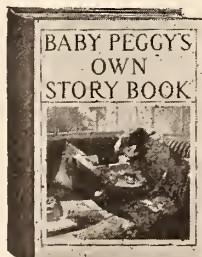
FREDERICK A. STOKES COMPANY

STOKES

The BOOK SHOP TIE-UP

THE affinity between books and motion pictures is becoming more and more evident. Books make picture patrons of readers, and the photodrama turns movie fans into book-lovers.

Here, then, is an ideal tie-up on Baby Peggy. One which will help you make "Captain January" as big a box office attraction as you have ever "booked."



It is only necessary to signify your desire to take advantage of this opportunity by dropping a line to Exhibitors Trade Review. There is no charge. It is of co-operative merchandising by which both dealer and theatre will profit.

The Frederick A. Stokes Company is behind you on this one—it's up to you to book the picture and get the book tie-up.

Publishers

FREDERICK A. STOKES COMPANY

New York

Irving Lesser

Exploitation Engineer and Master Showman

IRVING M. LESSER, vice-president and general manager of distribution, of Principal Pictures Corporation, is twenty-eight years old.

His education has been gained in the school of filmdom. For fourteen years—half his life—he has been identified with our industry. He has studied it in all its angles; his mind, his heart, his soul are permeated with its many ramifications. He knows the motion picture business by its first name.

His studies in this arduous academy have thus far brought him the right to two titles. They head this sketch. Irving Lesser is indeed a Master of Showmanship and an Exploitation Engineer.

And this is the man who is concentrating his fertile brain and wonderful vision on the box-office exploitation of Baby Peggy's latest picture "Captain January." This is the man who is working for your show the minute you book the film which is a Principal Pictures Master Production—a Sol Lesser Presentation.



He is as square a shooter as ever lived. He is one of our industry's leading exponents of the doctrine of the square deal. Not only is he well-intentioned, but his is the viewpoint of the exhibitor. He visualizes pictures with the keen mental sight of the born and practiced showman. And the exhibitor who follows where Irving Lesser leads will reap the reward of his faith in box office gold.

On page 52 of this issue, under the heading "Men Behind," find a list of the Territorial Franchise Holders on Principal Picture Master Productions.

Baby Peggy Accessories for 'Captain January'



LITHOGRAPHS

- 24-Sheets 1 style
- 6-Sheets 1 style
- 3-Sheets 2 styles
- 1-Sheets 2 styles

LOBBY CARDS

Hand Colored

- 22 x 28—2 subjects to a set
- 11 x 14—8 subjects to a set

SPECIAL NEWS SERVICE

Window Cards

These cards show Baby Peggy's tour of the United States, leading the demonstration for Al Smith at the Democratic National Convention, speeding the transcontinental mail airplane, and other worth while stunts that make fine window displays.

WINDOW CARDS AND

Handsomely Colored

OIL PAINTINGS

30 x 40 inch paintings, including frames, legs, and easels. One four fold screen, holding 6 paintings, and one two fold screen holding three paintings. All the above with traveling cases.

LIFE PRESERVERS

Cut-outs

These are handsomely colored and show a life preserver with Baby Peggy's face in the center.

Press Sheets.

Photographic Stills from Production.

Slides (3 subjects.)

Heralds (3½ x 5 inches, splendidly colored.)

Cuts and Mats.



A
RUMMAGING
PARTY



THE BACHELOR'S PRAYER



"WANT TO SHEE THE WHEELS GO
WOUND"

SCENES FROM
**BABY
PEGGY**
in
"HELEN'S BABIES"
BY JOHN HABBERTON
THE WORLD'S BEST SELLER

A SOL LESSER PRESENTATION

A PRINCIPAL PICTURES
MASTER PRODUCTION



"UNCLE, TELL BED-TIME STORY"



NATIONAL Tie-Up SECTION

Opportunity

Knocks Weekly at Your Door
Through National Tie-Ups

THE National Tie-Up idea born in EXHIBITORS TRADE REVIEW twelve issues back is here to stay. It has more than fulfilled every claim made for it. Everywhere it is heralded and welcomed as a giant stride in the right direction—a great step forward toward the goal of perfect exploitation for motion pictures.

Picture and Public

In selling it is necessary to advise the consumer of the merchandise you offer. He may be searching for just the commodity you have—but unless you tell him about it, both miss an opportunity. He to satisfy his desire to buy—you to merchandise your product.

Were you a vendor of produce, it is safe to say that you would attract many a housewife to your peripatetic market by telling the world in no uncertain tones that you had for sale "Strawberries" — "Watermelons" or whatever the particular venture might be.

You are selling motion picture entertainment. Tell the town about it. Toot your horn. In the National Tie-Up section you are provided with free publicity which sells your show in a manner which is at once dignified, artistic and effective.

Working With You

Scan the list of tie-ups on this page—eighty-two of them in addition to those provided in this issue by the "Queen of Tie-Ups"—Baby Peggy. Consider the wealth and prestige of the national advertisers who are working with you hand-in-glove to gain mutual advantage through this advertising under glass.

If the annual advertising appropriations of these concerns were totaled, the figures would look like Rockefeller's income expressed in German marks. And you profit directly not only from this gigantic publicity expenditure—but from its cumulative effect. These merchandising wizards have made the names of their products as familiar in the households of America as is the name of the first-born child.

Names Worth Millions

Your watch may have cost a hundred—but your friend will ask "What time is it by your Ingersoll?" "Ingersoll" means watch the nation over. "Stern" means canned heat. "Onyx"



Baby Peggy, the Tie-Up Queen, will help you "out of the barrel" with the National Tie-Ups offered in connection with Principal's "Captain January" in which she stars.

means hosiery to a million women. "Borden" means milk—here and abroad. "Fownes" means gloves—"Pebeco"—toothpaste. Each of the National Tie-Up names means something—even in homes where folks are not so well posted on the names of the Presidents of the nation and other similar incidentals.

Not for Sale

Do you think you could buy one of these names? They are not for sale. Do you think that one of these concerns would allow its name to be tied-up with any but a very worthy enterprise? Not by a—long shot.

Only through EXHIBITORS TRADE REVIEW are you enabled to tie-up the name of your theatre with these names.

The Auto Vacuum Ice Cream Freezer

Beats Alaska For
Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

Tie-Ups Available

'FAMOUS' TIE-UPS

- 76—Chex Drug Store
- 77—Coro Pearls Jeweler
- 78—Aubry Sisters Beauty Shop
- 79—Berklet Knit Ties Haberdashers
- 80—Kleanet Drug Stores
- 81—Triumph Hosiery Women's Wear
- 82—Garcia Grande Cigars Cigar Stores

"SHOOTING OF DAN MCGREW"

- 70—Fashionette Hair Nets Drug Stores
- 71—Amami Shampoo Drug Stores
- 72—Richelieu Pearls Jewelers
- 73—Victor Record (No. 55218) Music Stores
- 74—Djer-Kiss Compacts Drug Stores
- 75—Vanity Fair Underwear Women's Wear

"SHERLOCK, JR."

- 63—Pebeco Tooth Paste Drug Stores
- 64—El Producto Cigars Cigar Stores
- 65—Regent Pearls Jewelers
- 66—Gage Hats Milliners
- 67—Molto Reducing Cream Drug Stores
- 68—Djer-Kiss Compacts Drug Stores
- 69—Fownes Gloves Haberdashers

"MIAMI"

- 59—Cappi Perfume Drug Store
- 60—Vogue Hair Nets Drug Stores
- 61—Rigaud's Talcum Drug Stores
- 56—Jantzen Swimming Suits Women's Wear
- 57—Kleinert Bathing Caps Women's Wear
- 62—Gotham Gold Stripe Women's Wear
- 58—Chappel-Harms (Miami) Music Stores

"BOY OF FLANDERS"

- 54—Ingersoll Watches Jewelers
- 51—Jackie Coogan Hats Hat Shops
- 53—Jackie Coogan Chocolates Confectioners
- 55—Jackie Coogan Peanuts Confectioners
- 50—Grosset & Dunlap Book Dealers
- 52—Borden's Milk Grocers

"THE SEA HAWK"

- 42—Mystikum Perfume Drug Stores
- 43—Old English Lavender Drug Stores
- 44—Bonnie B Hair Nets Drug Stores
- 45—Conde Cosmetics Drug Stores
- 47—Van Raalte Apparel Women's Wear
- 48—Blue Bird Pearls Jewelers
- 49—Tudor Silverware Jewelers
- 46—Fownes Gloves Haberdashers
- 40—Grosset & Dunlap Book Dealers
- 41—Jack Mills Music Music Stores

"MISSING DAUGHTERS"

- 33—Wonderstoen Hair Eraser Drug Stores
- 36—Pebeco Tooth Paste Drug Stores
- 35—Criss-Cross Brassieres Women's Wear
- 38—Forest Mills Underwear Women's Wear
- 39—Gordon Hosiery Women's Wear
- 37—Omar Pearls Jewelers
- 34—Gage Hats Milliners

"PERFECT FLAPPER"

- 24—Djer-Kiss Products Drug Stores
- 25—Mineralava Drug Stores
- 26—Pert Rouge Drug Stores
- 28—Molto Reducing Cream Drug Stores
- 29—Hygienol Powder Puffs Drug Stores
- 30—Wonderstoen Hair Eraser Drug Stores
- 31—Winx Lash Nourishment Drug Stores
- 22—Frances Faire Frocks Drug Stores
- 27—Vanity Fair Frocks Women's Wear
- 23—Regent Pearls Women's Wear
- 32—El Producto Cigars Cigar Stores

"CHECHAHCOS"

- 18—Stern Canned Heat Drug Stores
- 16—Zenherized Knit Underwear Women's Wear
- 19—Thermo Sport Coats Men's Clothing
- 20—La Palina Cigars Cigar Stores
- 17—Borden's Condensed Milk Grocers
- 15—Auto Vacuum Freezer Housefurnishing

"RECOIL"

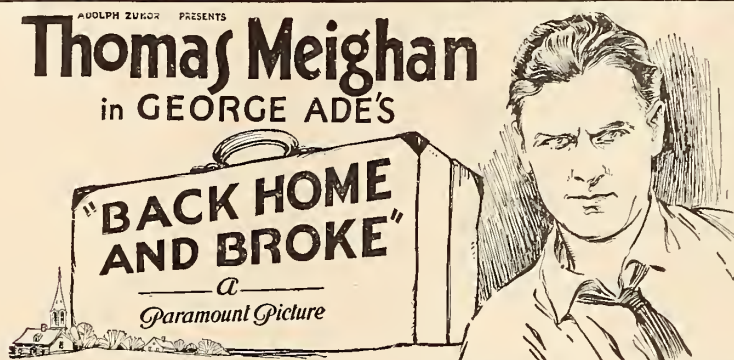
- 9—Inecto Hair Tint Drug Stores
- 11—Boncilla Beauty Clay Drug Stores
- 12—Venida Hair Nets Drug Stores
- 14—Chinwah Perfumes Drug Stores
- 8—Onyx Hosiery Women's Wear
- 13—Nemo Corset's Women's Wear
- 10—Deltah Pearls Jewelers

"BEAU BRUMMEL"

- 5—Mineralava Drug Stores
- 6—Vivaudou Drug Stores
- 1—Glove Industries Women's Wear
- 4—Sampson Dress Jewelry Jewelers
- 3—Personality Clothes Men's Clothing
- 2—Fashionknit Ties Haberdashers
- 7—Sta-shape Hats Hat Shops

Tried and Proved Stars

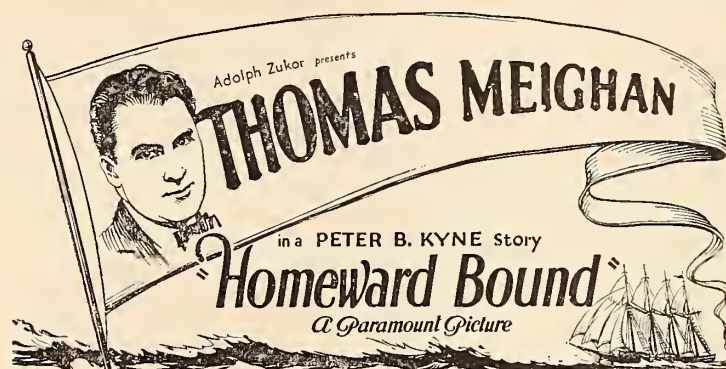
THOMAS MEIGHAN—*Paramount Pictures*



BACK HOME AND BROKE

with Thomas Meighan.—This is just about the best picture that I have run for some little time, and I will say that it is a repeater by drawing more each night it is run. True to life in every respect and every small town should run this and make some money. Will stand a raise and back it up. Eight reels.—Ray W. Musselman, Princess theatre, Lincoln, Kan.

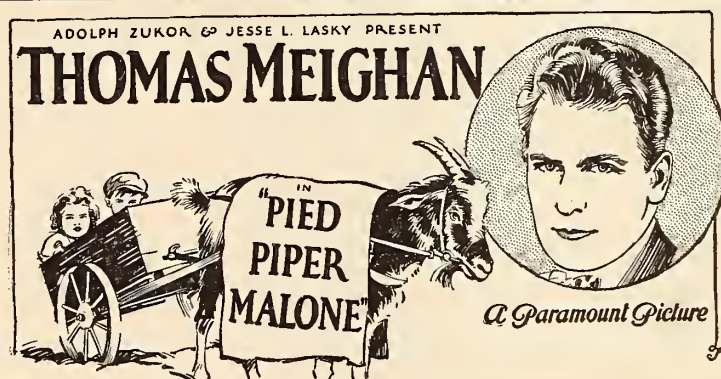
(From Exhibitors Herald)



HOMeward BOUND

(7,000 feet). Star cast. Fine picture. Pleased ninety per cent.; all thought very good. Liked "Back Home and Broke" best. Meighan's our best bet. Moral tone okay and it is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,200. Admission 10-25. Cecil R. Seff, New Radio Theatre (248 seats), Correctionville, Iowa.

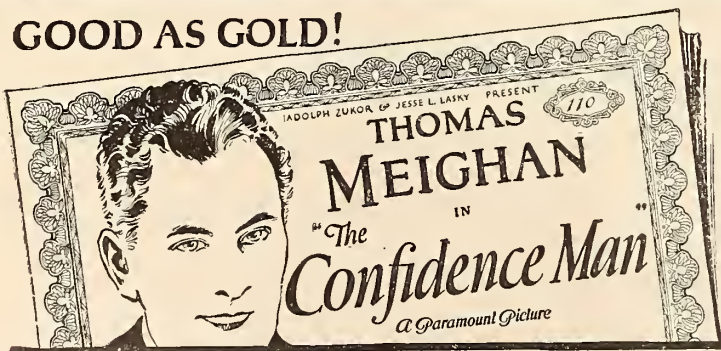
(From Moving Picture World)



PIED PIPER MALONE

with Thomas Meighan.—Another pleasing picture from Meighan. Tom seldom makes any million dollar productions, if any, but he can be counted on to give us an hour and a half of entertainment that will please all the family from granddaddy down to the baby. Some good scenes of the sea in this picture. Lois Wilson and George Fawcett in the cast. Eight reels.—J. H. Talbert, Legion theatre, Norwich, Kan.—Small town patronage.

(From Exhibitors Herald)



THE CONFIDENCE MAN

with Thomas Meighan.—A pretty good story and our people liked it very much. Drew extra good business at advanced admission prices.—Ben L. Morris, Temple theatre, Bellaire, Ohio.

(From Exhibitors Herald)

HERSCHEL STUART

Missouri Theatre, St. Louis, reports: "Excellent business with 'The Confidence Man.' Did nearly \$6,000 on Sunday alone."

Coming in
THE FAMOUS 40 : Thomas Meighan in James Oliver Curwood's
"The Alaskan" a Herbert Brenon Production

Tried and Proved Pictures

Picking Up the Pickings

How Every Exhibitor May Profit by
The Experiences of Other Showmen

By E. A. ESCHMANN
General Sales Manager, First National
Pictures.

ONE of the most frequent complaints one hears from producers and distributor is the fact that most pictures are so short lived. It is a regrettable fact that the average picture will garner about fifty percent of its gross within ninety days, or, at best, four months after its release. Usually a year, or, at the most, two years suffices to terminate a picture's life.

At the end of that time the trade usually forgets that the picture ever existed, and the impression created by this attitude is that the picture has shown in every community and that it has outlived its usefulness. The fallacy of this theory is all the more deplorable because there are some monumental pictures like "Tol'able David," "Smilin' Thru," "Robin Hood," "The River's End," "The Miracle Man," "The Four Horsemen," "The Birth of a Nation" and "The Hottentot," to mention only a few, that deserve to be perpetuated on the American screen.

There are very sound and substantial reasons why a picture should not be judged old or young according to its release date alone. When we arbitrarily say a picture is "old" we often imply that it has played its full maximum on the screens of the country. With about 20,000 theatres throughout the country this would mean playing in about 10,000 possible locations. There are very few pictures that attain such a number of showings.

The fault, very often, does not lie with either the picture or the exhibitor. Many good pictures have failed to get the number of play dates they deserve through no fault of their own. Very often, too, an exhibitor has been skeptical about booking a picture, has held off because he was uncertain regarding its box office value,

only to learn later that the picture was a proven success and merited a showing at his theatre.

What does the exhibitor do in such cases—go back and profit by others' experience and pick up such a choice attraction?

Sometimes, yes; but in the large majority of cases the picture has by this time passed into the *passe class*. Instead of being regarded as a "Tried and Proven Picture" because it *has* been a success elsewhere, it is usually condemned as antiquated.

It is needless to point out the logical harm of such an attitude. Pictures suffer; but worst of all exhibitors are often overlooking a profit to which they are entitled.

ANY picture that the box office records show has real entertainment value is worth showing at least once. The release date can be discounted provided the picture will entertain and draw them in.

I think one of the most valuable things that EXHIBITORS TRADE REVIEW has contributed to the industry has been to point out this wastage and

stimulate interest in keeping Tried and Proven Pictures alive.

Such a stand is valuable from more than merely a practical point of view. Of course it makes money for the exhibitors if judgment is used in specifying pictures that should be included in the list. It makes money for producers and distributors responsible for these pictures.

BUT it does more than that. It encourages producers to make worthwhile pictures of real box office value by arousing sentiment for a fair showing for such attractions and for their retention on a permanent program of screen entertainment in the motion picture theatres of America.

Volume distribution cuts all costs.

But the producer must look to the exhibitor to take the right attitude on this matter of refusing to judge a picture's value by its release date. It's all wrong, boys. If a picture has proved its pulling power at the present time, it will pack them in just as readily a year from now.

Word-of-mouth advertising spreads not only through a city, but from coast to coast. People hear about the good photoplays that you never give them a chance to see. They are all primed to pay their money as soon as you show it.

You cannot expect them to come to you always and tell you of their preference for pictures. It is a part of good showmanship to realize that these Tried and Proven Pictures are wanted by your patrons. It is up to you to show them. You can't lose where other exhibitors have already cleaned up on them.

And the prices are right on these tested films. The age of a picture is the "bunk." Patrons do not judge pictures by release dates. Only some showmen do this.



An effective and inexpensive lobby which brought big business for Manager W. O. Heckman when he played the First National Tried and Proven Picture "Flaming Youth" at the Hippodrome, York, Pa. The Posters sell this picture.

TRIED AND PROVED PICTURES



South Pole Circuit plays United Artists' "Robin Hood." His Majesty's Theatre, Hobart, Tasmania, put on a good front to attract the "farthest South" inhabitants. This theatre front could hold its own with many a more pretentious house in this part of the world. It suggests an international competition with its elaborate lobby display.



White goods and Metro's "The White Sister" make an excellent combination, one which will attract the eyes of femininity in any town. Loew's State, Los Angeles, tied up First National's "White Moth" with a gown display as shown below.



Twenty-one pictures of Richard Barthelmess told that "Twenty-One" was playing the Rivoli, Portland, Oregon. Here is an inexpensive lobby stunt that is guaranteed as a box office booster by those who have tried it. Get aboard this First National.



Awake to opportunity the management of the American Theatre, Evansville, Indiana, tied up with the Evansville Courier-Journal on the Metro picture and with the entire High School of the city. Pages of free publicity resulted. Never overlook a chance to get the enthusiastic co-operation of the youth of your city. Give them a play and they will laud you to the skies with enthusiasm.

REGINALD DENNY

Is a "Tried and Proved" Box-Office Star!

*"There'll be a Denny Vogue Before Long,"
declared the New York Daily News recently.
THAT VOGUE IS HERE NOW!*

*Play Any of These Denny "Tried and
Proved" Hits and Be Sure of Big Profits—*

The ABYSMAL BRUTE

From the Famous Story by Jack London. Directed by Hobart Henley. Supporting cast: Mabel Julianne Scott, Hayden Stevenson and Buddy Messinger.

"GRAB THIS ONE IF YOU HAVE NOT PLAYED IT YET."
—A. Mitchell, Dixie Theatre, Russellville, Ky.

"ONE PICTURE NO EXHIBITOR SHOULD MISS."—Ray L. Delap, Pastime Theatre, Kansas, Ill.

"DENNY'S POPULARITY IS COMING LIKE A WHIRLWIND."
—Silverman Bros., Strand Theatre, Altoona, Pa.

THE LEATHER PUSHERS

First, Second and Third Series of the Famous H. C. Witwer Stories, "BOOK THEM ALL, WE SAY."—W. Cruickshank, Lyceum Theatre, Wingham, Ont.

"ABSOLUTELY GREATEST 2-REEL SUBJECTS EVER SHOWN ON ANY SCREEN."—N. J. Blumberg, Palace Theatre, Racine, Wis.

SPORTING YOUTH

Byron Morgan's dazzling story of the younger set. Directed by Harry Pollard. Supporting cast headed by Laura La Plante.

"I WOULD ADVISE ALL EXHIBITORS TO PLAY THIS IF THEY WANT TO CASH IN."—Thomas B. Soriero, Century Theatre, Baltimore, Md.

"YOUR CASH BOX WILL BE HEALTHIER AFTER SHOWING THIS ONE."—William Meeks, Murray Theatre, Milwaukee, Wis.

"ESTABLISHES DENNY AS REAL BOX-OFFICE MATERIAL."—J. A. Partington, Granada Theatre, San Francisco, Calif.

Other "Tried and Proved"
Universal Jewels for strong
Summer programs:

MERRY-GO-ROUND

Universally proclaimed one of the two greatest pictures ever made. Featuring Mary Philbin, Norman Kerry and George Hackathorne. Directed by Rupert Julian.

WHITE TIGER

A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

DARLING OF NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

THE LAW FORBIDS

A gripping domestic drama of the lights of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

A CHAPTER IN HER LIFE

A Lois Weber production based upon the story of "Jewel" by Clara Louise Burnham. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Garson Production.

THE ACQUITTAL

This Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring beautiful Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

THE STORM DAUGHTER

Dynamic, tempestuous Priscilla Dean starring in this great sea story. The splendid supporting cast included Tom Santschi, Bert Roach, J. Farrell MacDonald and others. Directed by Geo. Archambaud.

DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

FOOLS HIGHWAY

Mary Philbin's second great starring vehicle and her greatest role. A story of the lights and loves of the great city—New York. The supporting cast includes Pat O'Malley, Kate Price, Charles Murray and others.

BLIND HUSBANDS

Written by, directed by and featuring Von Stroheim. A masterpiece in photo-dramatic entertainment power, more popular as a re-issue than it was when released originally.

THE FIGHTING AMERICAN

That laughing, gasping comedy thriller—now the big hit all over the country. Featuring Pat O'Malley, Mary Astor, Warner Oland, Raymond Hatton. Directed by Tom Forman.

Get your dates set now for these big Summer money-makers!

UNIVERSAL JEWELS

Presented by CARL LAEMMLE

Nationally Advertised in the
Saturday Evening Post

TRIED AND PROVED PICTURES

Milk Bottle Bally

WHEN "A Boy of Flanders" played the Grand Theatre at Terre Haute, Ind., the milk bottle tag stunt was used to good advantage.

This is a small tag showing a picture of Jackie Coogan. The following printed matter gets the story over briefly: "Good Morning! I am glad you like milk. So do I, and I drink lots of it. It's very good for everybody. I know you'll like my latest picture also, 'A Boy of Flanders.' It plays the Grand Theatre on ———."

Jackie's signature was attached to this. A small hole in the top of the cards permits an elastic band to be attached. The other end is snapped around the neck of the bottle.

* * *

Kids' Tie-Up

THE photoplay "Daddies" was put over strong with a fine window display by E. E. Collins of the Queen Theatre, Galveston.

The window of a specialty shop dealing in children's wear was secured. An attractive display of girls' and boys' clothing was featured, with cards announcing "Daddies." The special appeal was to the daddies of Galveston to remember the orphan children with some kind of featured offering.

* * *

30-Day Film Sale

A THIRTY-DAY bargain sale on photoplays was the method adopted by Frank H. Burns of the Beacham and Phillips Theatres, Orlando, Fla., to secure full houses on the worst month of the year in his territory.

Sufficient dodgers were printed to cover a house to house canvass of the city. Several thousand were mailed to a select list. Copies were also given out in the theatres. The dodgers were run as a full page newspaper ad also.

Inexpensive and effective exploitation did a lot for Manager M. B. Hustler when he determined to make a record house for the Capitol Theatre, Sacramento, California, showing of First National's "The Eternal City." Just a tie-up with the motor car dealer and an usherette who can drive—and you can attract the same attention to any picture.



The waves spoke loudly about First National's "Galloping Fish" when this sea-going bally paraded the streets of Portland, Oregon, for the Liberty Theatre. It's a "whale" of an idea and will do for you just what it did for the Liberty.

The "sale" covered "Flowing Gold," "When a Man's a Man," and "The Son of the Sahara."

The dodgers and ads featured a center box, which read: "Our First Annual Clearing Sale. Everything Must Be Sold. We Must Reduce Our Stock. We must raise money. A real bonafide sale. The greatest program ever offered for the money. Something to think about. All goods must go. Nothing exchanged at this sale. You buy what you get and get what you buy."

The novelty of the announcement, and the thorough way in which it was broadcast, resulted in a gratifying score at the box-office throughout the "sale."

* * *

Giant Portrait Display

PLAYING "Beau Brummel" for an indefinite engagement, the Aldine Theatre made respectable Philadelphia gasp with another oil scandal. But this time they were oil paintings, only of a scandalous size.

They are said to be the largest ever made. Mounted all over the outside of the house, these mammoth paintings made an impressive appearance. Three of these pictures are eight feet wide and twelve feet high. There are twenty-four others—eight, nine and ten feet high.

ty-four others—eight, nine and ten feet high.

Special photographic paper was required for these giant pictorials. Also special rigging had to be constructed to handle the big pictures during the several processes of their manufacture.

These stupendous portraits have been specially treated so that they are impervious to heat, cold or rain.

* * *

Still a Universal

That Tried and Proved picture "Fool's Highway" is still a Universal production, as it has been from the beginning, in spite of its being attributed last week in these columns to another company. Universal has not parted with it and will not.

* * *

Shopping Tour Tie-Up

A BIG tie-up for a two-reel subject was put over very effectively by the Los Angeles exchange of the Universal Pictures Corporation to exploit that company's series of two-reelers featuring the famous Sydney Smith cartoon strip "The Gumps."

A shopping tour was arranged and the cooperation of the Los Angeles *Daily Times* enlisted. All the large merchants of the city were approached and readily agreed to carry the message of the Gumps' shopping tour in their ads. A special time for visiting each store was set and published in the *Times*.

Joe Murphy, who plays the part of Andy in the two-reelers; Fay Tincher, who portrays Min; and Jackie Morgan, who essays the role of the mischievous Chester, created quite a furore in the film city as they went from store to store. Huge crowds followed them not only to the store but through each one. They ended up each day just about matinee time at the California Theatre where "What's the Use," the first of the new series was being shown.

In the Tried and Proved Hall of Fame

Here Is a Selected List of Pictures Chosen on Their Merits as the Kind of Theatre Attractions Which Answer the Public Demand. Not on the Say-So of Their Sponsors, but on the Unusual Box-Office Records They Have Established. This List Is Offered as the Most Reliable Criterion by Which to Select Dependable First Rate Attractions for Showing on Special Tried and Proved Nights

Universal

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

BAVU—Released May 7, 1923. Booked 3,928 times. Foreign Intrigue. Reviewed January 6. BECAUSE there is a vague for Russian entertainment in this country and the story is a fascinating one.

TRIFLING WITH HONOR—Released June 4, 1923. Booked 4,241 times. Baseball Romance. Reviewed January 26. BECAUSE baseball fans throughout the country will eat it up and it's a sure money-maker.

A CHAPTER IN HER LIFE—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

MERRY-GO-ROUND—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

Paramount

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted

THE LAW AND THE WOMAN—Reviewed March 8. Murder Mystery. BECAUSE the highly dramatic scenes, especially the court scene give Betty Compson a chance to appear to good advantage and to get across big with her audiences.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

MY AMERICAN WIFE—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

IS MATRIMONY A FAILURE—Released April 23, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

Selznick

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaneness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

A LADY'S NAME—Love Comedy. Reviewed March 15. BECAUSE this delightful comedy besides its own inherent merit has big exploitation possibilities, which exhibitors have used extensively and found real money makers.

THE HEART OF WETONA—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

REPORTED MISSING—Comedy Melodrama. Reviewed January 12. BECAUSE comedy melodramas can always attract audiences and this is a particularly good one starring Owen Moore.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

*Everybody will be
Interested in
Seeing*

**'FLAPPER
WIVES'**

*The
TRIED AND PROVED
Picture*

*That Laughs Off
Youth's Troubles*

SELZNICK
DISTRIBUTING
CORPORATION

*"The prints are in
FINE CONDITION"*

TRIED AND PROVED PICTURES

Real Racing Scene

AN unusual bit of exploitation right inside the theatre was engineered by C. B. Stiff at the Tivoli, Chattanooga, for the presentation of "Sporting Youth."

Two motorcycles were jacked up on each side of the stage. They were hidden by tormentors, but with a full view of the screen. As soon as the race in the picture started, the cycles were opened up. The engines raced and back-fired. The men at the motorcycles could see the screen clearly, and thus were able to regulate the speed of the engines.

C. B. S. says that the twenty-minute duration of the race scene is the tensest twenty minutes he ever witnessed in his house. In five minutes the exhaust fans cleared the house of the slight odor from the exhaust fumes.

The main point is that every one who witnessed the novel stunt talked all over town about it. And they flocked in.

* * *

Good Lobby Display

THE light and dark sides of "Why Men Leave Home" were shown in front of the Liberty Theatre, Portland, Ore., during the run of the First National attraction. The title was worked out in an artistic display of contrasting but harmonizing colors above the theatre entrance.

It had the added advantage of clear, concise lettering, free from any frills and painted so that an almost blind man could read it.

Hand colored close-ups of a close up embrace featured each side of the sign while the catch line at the top, "A Drama that Tells Wives How to Put the Chains on Skidding Husbands," clinched the argument for the theatre.



The Empire Theatre of Montgomery, Ala., sold ladies' hats. That is, their window display sold them for the dealer, but it also sold seats for Metro's "The White Sister." A 24-sheet cutout of the head of Lillian Gish did the trick. It was mounted and shellacked. No copyright on this idea. Try it.



Flowing gold for showman and shop resulted from this window tie-up on the First National attraction. It is evident that it is unnecessary to procure oil wells for window displays in connection with this picture; books and Mah-Jongg sets answered the purpose very well—and will do so for you too.

'Meanest Man' Ad.

ADVERTISING for "The Meanest Man in the World" took a new slant when the First National picture played the Orpheum Theatre, Harrisburg, Pa. The theatre ran a full page in conjunction with local merchants in the *Daily Register*. Every advertisement was headed: "Mean" or "Meaner" or "The Meanest Man."

The high light in the advertising was that contributed by the Orpheum Theatre which asked the paper's readers to unearth the meanest man in the world and let them know about him. Obviously the theatre didn't ask for his name. It simply wanted to know what he did that was the meanest thing and

let it go at that. Without the name it furnished the paper with a good feature series of articles that didn't arouse local bitterness or cause irate citizens to run into the editorial sanctum with threats of a libel suit.

* * *

'Barker' Bally

A REAL "low pitch—high pitch" man was employed by Charlie Creslein in the lobby of the Rialto, Augusta, Ga., for properly exploiting "Fair Week."

The lobby was dressed up as a side show. In addition to a wheel of fortune, on which no gambling was allowed, a fortune teller told the future fate of all comers. A platform was constructed for the barker, and he was given instructions to "lung it" as loud as he pleased. He did—and the crowds flocked in, just like they do at the regular barker performances.

* * *

Circus Stunt

A REAL circus stunt was used by Manager Paul Noble of the Liberty Theatre, Portland, Ore., to attract warm weather crowds swarming the streets to his showing of "The King of Wild Horses."

He mounted a full sized model of Rex, the four-footed star, on a street float. The latter was attractively draped, with signs below the platform announcing the presentation at the theatre. Nothing startling about it all, but it sold the house for the run of the film.

Some Tried and Proved From First National



What a wonderful array of box office money makers this list makes—what a gilt edged list of guaranteed ticket sellers for any exhibitor to select from—

Just think of these:—"Ponjola", "Fighting Blade", "Ashes of Vengeance", "Potash and Perlmutter", "The Bad Man", "Flaming Youth", "Anna Christie", "21", "Her Temporary Husband", "Boy of Mine", "The Meanest Man in the World", "Black Oxen", "The Eternal City", "Painted People", "When a Man's a Man", "Gallopig Fish", "Flowing Gold", "Lilies of the Field", "The Enchanted Cottage", "Woman on the Jury", "Cytheria", "The Love Master"

and these are but a few. In fact, a blind man could stick a pin in the FIRST NATIONAL list and always pierce a winner.

For Next Season

Your Greatest Investment Today is
A First National Contract

The Exhibitors Round Table

Ogdensburg Changes

During the past week, the City Opera House in Ogdensburg, N. Y., was leased to J. S. Burnham, of Cortland. The new owner will assume possession August 18. In the meantime, 200 more seats will be added to the house and it will be thoroughly renovated. Mr. Burnham already owns two theatres in Cortland.

The Strand Theatre, in Ogdensburg, closed Saturday for two months, during which time the building will be remodeled at an expenditure of \$20,000. The work has already started and it is expected when completed that the theatre will rank as one of the finest in all northern New York. The improvements will also include the removal of the posts in the interior.

* * *

Summer Theatres Active

The theatres in the summer resort towns in the Catskills are now running full blast and with every indication of an excellent two months' business in sight. The Community Theatre in the village of Catskill, is now changing its program daily.

B. I. Talmadge, who books for the theatre in Windham, is back from a two weeks' business trip to Denver. W. W. Mace, of Prattsville, encouraged by good business, is planning to make a number of improvements in his house.

Raymond Cronk, of Roxbury, is adding new seats and a new machine to his house.

Sinclair Snyder, of South Kortright, has opened his house for the first time in two years.

* * *

Round Table Briefs

The general offices of Nate Robbins, have been moved from the Avon Theatre in Utica to the Colonial Building in the same city. They occupy the entire second floor.

* * *

Oscar Perrin, manager of the Leland and Clinton Square theatres in Albany, accompanied by Mrs. Perrin and the children, motored to New Haven, Conn., the other day on a short vacation.



Patsy Ruth Miller is fast becoming one of the most popular screen favorites. She is now appearing in E. P. Schulberg's Preferred picture, "The Breath of Scandal."

L. L. Connors, of Cambridge, N. Y., has just acquired another theatre in the Star of Salem. The Hippodrome, in Gloversville, a Schine house, is scheduled to reopen on August 16.

* * *

William Berinstein, of New York city, head of a chain of theatres including houses in Albany, Schenectady, Troy and Elmira, is recovering from a recent illness, and was out for the first time last week.

* * *

Howard Morgan, manager of the Educational exchange in Albany is attending a branch managers' convention in Los Angeles.

New theatres are being erected in Tupper Lake and Roxbury, N. Y. In the first place, the foundations have been laid, while at Roxbury the house has progressed to the point which indicates an opening in the early fall.

* * *

Louis Buettner, of Cohoes, and L. L. Connors, of Cambridge, two well known exhibitors in Central New York are attending the Elks' convention in Boston.

* * *

Phyllis Woodill, formerly with the Kansas City M.P.T.O.A., now is with the Vitagraph force at Kansas City, while the Fox exchange has a new salesman in C. W. Vidor, formerly of the Chicago Fox office, who now is covering Missouri.

* * *

Phil Ryan, vice-president of the Capitol Enterprises of Kansas City, left last week for New York to look after business interests and will remain there two weeks.

* * *

It was with a sigh of relief that Kansas City exhibitors saw the final day of the national Shrine convention pass by. With streets jammed to capacity and parades night and day, the theatre attendance, especially in the down town district, failed to measure up to standard.

* * *

W. H. Rinkey of Omaha, who was representing the Hostetter theatre interests in Topeka, Kas., and St. Joseph, Mo., was in Kansas City last week transacting business.

* * *

Kansas exhibitors are congratulating I. E. Runyan, of the Iris theatre, Hutchinson, Kas., on his seventh anniversary as a Hutchinson exhibitor. It was seven years ago that Mr. Runyan, now well known for his slogan, "Meet me at the Iris," purchased the Iris and was given six months in which to pull a "financial flop." The "flop" never materialized.

* * *

Hot as the sun may get it apparently has no ill effects upon the daily throng of out-of-town exhibitors along Kansas City's film row. Among visiting theatre owners last week were: Ben Levy, Hippodrome theatre, Joplin, Mo.; Robert Holmes, Royal theatre, Emporia, Kas.; S. H. Harvey, Colonial theatre, Pittsburg, Kas.; G. L. Hooper, Orpheum and Isis theatres, Topeka, Kas.; Edward Perky, Penn theatre, St. Joseph, Mo.; J. C. Allison, Eureka theatre, Weston, Mo.; Charles and William Sears, Sears Circuit of Theatres; Managers Kraft and Blackwell, Playhouse, Henrietta, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; C. O. Hailman, Palace, Enterprise, Kas.; Oscar Reinart, Elite theatre, Humboldt, Kas.; C. E. Terry, Royal theatre, Breen Valley, Mo., and Mr. and Mrs. Mark Wilson, Peoples' theatre, Chanute, Kas.

* * *

Gus Bergstrom, whose American theatre, Molson, Wash., was wiped out in a disastrous fire several weeks ago, has work under way, to convert a store room into a picture theatre. Work is being rushed and the new house will probably open by July first.

* * *

A rumor states that the H. & S. circuit, with houses in three Washington towns and in Lewiston, Idaho, have sold the Theatorium in the latter place, retaining houses in La Crosse, St. John and Endicott. The purchaser's name was not given.

* * *

Manager Finkelstein of the Strand arranged a tie-up with a leading haberdasher for a novelty offering styled "A Modern Beau Brummel" in connection with showings of the picture in Seattle.



Adolphe Menjou is amused at the efforts of the Wainwright Sisters, stars of "Bombo" trying to vamp him. Adolphe is a past master in the wiles of women and is interested in the work of the trio. He is busily engaged in making a new picture for Metro.

Vacation Time

Exhibitors are now enjoying vacations. Mr. and Mrs. Walter Roberts of the Troy Theatre, are spending two weeks in New York City. Samuel Goldstein, of Springfield, Mass., is at Lake George. William Benton, of Saratoga Springs, is back from a motor trip through the Berkshires and to Canada. Ernie Wolf, of the Bijou, in Lowville, took his vacation in Montreal, where he attended a dog show. Sol Shaeffer, of Oswego, and Myer Schine, of Gloversville, are back from a trip to Chicago. Jerry La Rock, of the Fairyland in Warrensburg, has just returned from an automobile trip to Boston and the New England coast.

* * *

Business Expands

The former A. V. Cauger Manufacturing Company of Kansas City, incorporated the first of the year as the United Film Ad Service, began last week the erection of an addition to its plant, which will cost \$15,000. The plant is located at 2449-51 Charlotte Street. The new suite, 40x50 feet, two stories high, will be used for a studio for making films for advertising purposes. Mr. Cauger last week transferred the title to the company's plant, on 125 foot frontage on Charlotte Street, to the Film Ad Investment Company, a holding company for the corporation, which has branch offices in St. Paul, Minneapolis, Indianapolis and Milwaukee. The company makes films only in Kansas City.

* * *

Home From Convention

Al Kahn of Kansas City, president and general manager of Film Classics, Inc., who returned from Los Angeles last week, where he attended the Warner Brothers' convention announced that he had completed a deal for the Warner Classics for 1924-5. Mr. Kahn's company in the past has distributed Warner Brothers' product.

* * *

New Arrival

"Al" Robbins, assistant manager of the Robbins-Eckel Theatre in Syracuse, is all smiles these days as he passes around the cigars. The reason is an eight pound daughter who arrived a few days ago.

* * *

Just Can't Leave

There is a rumor to the effect that the Papayanakos Brothers, well known exhibitors in years past in Watertown, N. Y., who retired but recently re-entered the business, are expanding and will be associated in the construction of a 1,500 seat house in Herkimer. It is also said that Alec Papayanakos has leased the Opera House in Ogdensburg.

* * *

Walder Honored

Charles Walder, who recently resigned as manager of the Goldwyn exchange in Albany, was presented with a gold writing set by his staff last Saturday. The presentation speech was made by H. C. Bissell.

* * *

A New Orator

Dr. J. Victor Wilson, of Watertown, a well known exhibitor in the Garland City, N. Y., is branching out these days as a luncheon speaker. Last week Dr. Wilson scored a hit with members of the Rotary Club in Rome, when he recounted experiences as a member of the Canadian Northwest Mounted Police.

* * *

Exchange Notes

It was a busy office force left behind by L. B. Metzger, branch manager of the Kansas City Metro-Goldwyn office, who departed for Chicago last week to attend a conference of Metro-Goldwyn division men. The



This notorious gang in the prison scene from Warner Brothers' "Babbitt" are learning the well known lockstep. They are, left to right Harry Beaumont, Sid Gauman, Jack Warner and Willard Louis. Harry Beaumont seems to have the best stance.

Kansas City office now has settled down to a smooth running basis.

* * *

An unusually enthusiastic sales conference was held at the Kansas City Hodkinson office last Saturday. Having just passed their quota for the last two weeks, the salesmen's slogan was: "We're 'ace high.'"

* * *

The dull routine of office duties were left behind last week by W. J. Kubitzki, Fox cashier at Kansas City, who packed bag and baggage and hid himself to parts smacking of the beauties of nature.

* * *

Much preparation is being made at the Kansas City Fox branch for the celebration of Fox Week, September 7 to 13. Accord-

ing to local officials, exhibitors in the Kansas City territory have assured their support that week.

* * *

As an added precaution against bad prints, W. E. Truog, branch manager of the Selznick office at Kansas City, had the entire office force checking over films last week. All prints that were not satisfactory were disposed of.

* * *

Back only recently from a trade trip over the Kansas territory, Roy E. Churchill, F. B. O. branch manager at Kansas City, is planning an extensive trip over the entire Southwest territory.

* * *

Everything from the duster to floor polish has been brought forth at the F. B. O. branch of Kansas City since the return this week of Roy E. Churchill branch manager, from the F. B. O. sales convention in Chicago. It was a meeting of action and facts, he says.

* * *

Manager Fred T. Sliter, Seattle's First National chief, just back from New York, has hopped off again, this time to San Francisco to a sales convention.

* * *

L. K. Brin, who controls the distribution of Warner Brothers pictures for the Pacific Northwest, is back from the annual convention in Los Angeles. Mr. Brin closed contracts for the entire output for this territory, entailing an outlay of more than \$250,000.

* * *

For long service records the Kansas City F. B. O. branch office is unique in comparison to meet other exchanges. J. A. Masters, office manager and cashier, J. A. been on the job four years, as has C. G. Oliver, who is in charge of the booking department. Miss Kanatzar, in charge of billing, has four service stripes, while Miss Brooks, secretary to Roy Churchill, branch manager, has been at the same desk two years. Similar records can be found throughout all departments of the exchange.



In length only two reels
In cost, beauty and cast
a superb feature—

MAUD MULLER
WITH
MARJORIE DAW

A Madeline Brandeis Production
Direction by Renaud Hoffman

and a stellar cast

Pathépicture

Production Chart with Review Dates

Here Will Be Found the Essential Details of Productions That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Director and Length of Film.

JULY

Feature	Star	Distributor	Length	Reviewed
Behind the Cuprains	Ricksen-Harron	Universal	4,820	July 5
Changing Husbands	Leatrice Joy	Paramount	6,793	July 5
Dark Stairways	Dwyer-Rawlinson	Universal	5,030	July 5
Don't Doubt Your Husband	Viola Dana	Metro	5,510	July 5
Enemy Sex, The	Comp-Marmont	Paramount	7,861	July 5
For Sale	Windsor-Menjou	First Nat'l	7,480	July 5
Girl in Limousine	Larry Semon	Chadwick	5,600	July 5
Napoleon & Josephine	Evans-Dibley	F. B. O.	6,591	July 5
One Law for the Woman	Harris-Landis	Vitagraph	5,800	July 5
Perfect Flapper	Colleen Moore	First Nat'l	7,000	July 5
Revelation	Dana-Blue	Metro	7,762	July 5
Sixth Commandment	Wm. Faversham	Asso. Exhib.	5,214	July 5
There's Millions in It	Catherine Calvert	F. B. O.	6,100	July 5
Unguarded Women	Daniels-Dix	Paramount	6,051	July 5

JUNE

Feature	Star	Distributor	Length	Reviewed
Back Trail, The	Jack Hoxie	Universal	4,615	June 28
Bedroom Window, The	May McAvoy	Paramount	6,550	June 28
Broadway or Bust	Gibson	Universal	5,272	June 21
Code of the Sea, The	Logan	Paramount	5,800	June 14
Dangerous Crowd	Thompson-Keener	F. B. O.	4,757	June 14
Dangerous Line, The	Sessue Hayakawa	F. B. O.	5,406	June 7
Daughters of Pleasure	Prevost-Blue	Principal	6,000	June 14
Family Secret, The	Baby Peggy	Uni.-Jewel	5,676	June 28
Fighting Sap, The	Thompson-Keener	F. B. O.	5,138	June 28
Gaiety Girl, The	Mary Philbin	Uni.-Jewel	7,419	June 7
Good Bad Boy, The	Special	Principal	5,198	June 7
Guilty One, The	Agnes Ayres	Paramount	5,365	June 21
High Speed	Rawlinson	Universal	4,927	June 28
Hold Your Breath	Special	Hodkinson	6,000	June 7
How To Educate a Wife	Prevost-Blue	Warner	6,800	June 21
In Fast Company	Talmadge-Harris	Truett	5,411	June 7
Iron Man, The	Albertini	Uni.-Ser. 15	Epis.	June 28
Lightning Rider, The	Harry Carey	Hodkinson	5,800	June 28
Lily of the Valley	Hepworth	Principal	4,987	June 28
Lone Chance, The	Gilbert-Brent	Fox	4,385	June 21
Masked Dancer, The	Chadwick	Principal	4,987	June 14
Miami	Betty Compson	Hodkinson	5,989	June 14
Pal O' Mine	Irene Rich	C. B. C.	6,000	June 14
Paying the Limit	Special	Gerson	5,000	June 7
Reckless Age, The	Reg. Denny	Universal	6,954	June 7
Sea Hawk, The	Milton Sills	First Nat'l	12,045	June 14
Self Made Failure, The	Miller-Moore	First Nat'l	7,345	June 28
Spirit of the U. S. A.	Walker-Carr	F. B. O.	8,312	June 14
Spitfire, The	Blythe-Dexter	Asso. Ex.	6,109	June 14
Tiger Love	Taylor-Moreno	Paramount	5,325	June 28
Turmoil, The	Hackathorne	Jewel	6,741	June 21
Unseen Hands	Wallace Beery	Asso. Ex.	5,392	June 7
Western Luck	Chas. Jones	Fox	5,020	June 28
White Moth, The	LaMarr-Tearle	First Nat'l	6,571	June 28

MAY

Feature	Star	Distributor	Length	Reviewed
Beloved Vagabond, The	C. Blackwell	F. B. O.	6,217	May 3
Bluff	Ayers	Paramount	5,442	May 10
Borrowed Husbands	Flo. Vidor	Vitagraph	6,900	May 10
Broadway After Dark	Nilsson-Menjou	Warners	7,200	May 3
Chechacos, The	Eva Gordon	Asso. Ex.	7,600	May 17
Circus Cowboy, The	Chas. Jones	Fox	4,400	May 17
Come on Cowboys	Ar.-Wilson	Universal	4,700	May 31
Confidence Man, The	Thomas Meighan	Paramount	7,215	May 3
Crosses Trails	Franklyn Farnum	Independent	4,900	May 10
Cytherea	Rubens-Stone	First Nat'l	6,500	May 3
Dangerous, The	Laura LePlante	Universal	4,913	May 31
Dangerous Trails	Irene Rich	Ambassador	5,750	May 10
Daring Youth	Daniels-Kerry	Principal	5,300	May 17
Dorothy Vernon of Haddon Hall	Mary Pickford	United Art	9,500	May 17
Fighting American, The	O'Malley	Universal	5,351	May 31
Fire Patrol, The	Special	Chadwick	6,600	May 31
Fortieth Door, The	Pathe	Serial	May 17	
Forty Horse Hawkins	Hoot Gibson	Universal	5,419	May 3
Girl of the Limberlost	F. B. O.	5,947	May 31	
Goldfish, The	Const. Talmadge	First Nat'l	7,145	May 3
Hutch of the U. S. A.	Chas. Hutchinson	Steiner	4,890	May 31
Kentucky Days	Dustin Farnum	Fox	4,508	May 17
Lawless Men	Neal Hart	Steiner	4,816	May 17
Listen Lester	Fazenda-Myers	Principal	6,000	May 10
Lone Wolf, The	Holt-Dalton	Asso. Ex.	5,460	May 24
Marriage Cheat, The	L. Joy	Paramount	6,795	May 24
Men	Pola Negri	Paramount	6,487	May 17
Mill-A-Minute Morgan	Matty Mattison	Aywon	4,900	May 10
Missing Daughters	E. Novak	Selznick	6,676	May 17
Midnight	Mae Murray	Metro	6,778	May 17
Monmartre	Pola Negri	Paramount	6,715	May 3
Night Hawk, The	Harry Carey	Hodkinson	5,115	May 17
No Mother to Guide Her	Special	Fox	6,650	May 24
Unamed Youth	L. Hughes	F. B. O.	4,558	May 24
Recoil	Blythe-Hamilton	Gold.-Cos.	6,800	May 10
Rejected Woman	Rubens-Nagel	Gold.-Cos.	7,760	May 10
Riders Up	C. Hale	Universal	4,904	May 17
Ridgeway of Montana	J. Hoxie	Universal	4,843	May 24
Sherlock, Jr.	Buster Keaton	Metro-Gold	4,065	May 17
Signal Tower, The	Special	Super-Jewel	6,714	May 31

Son of Sahara, A	Windsor-Lytell	First Nat'l	7,603	May 10
Triumph	Leatrice Joy	Paramount	8,225	May 10
Trouble Shooter, The	Tom Mix	Fox	5,702	May 17
Wanderer of the Waste-land	Holt	Paramount	7,000	May 31
Wandering Husbands	Kirkwood-Lee	Hodkinson	6,300	May 17
What Shall I Do	D. Mackaill	Hodkinson	6,000	May 31
What 3 Men Wanted	Miss DuPont	Independent	5,000	May 24
When a Girl Loves	Ayers	Asso. Ex.	5,876	May 17
Why Men Leave Home	Chadwick-Stone	First Nat'l	8,002	May 3
Woman on the Jury, The	Special	First Nat'l	7,408	May 24

APRIL

Feature	Star	Distributor	Length	Reviewed
Around the World in 80 Days	Travelogue	Paramount	6,000	April 12
Beau Brummel	John Barrymore	Warners	9,900	April 12
Breaking Point, The	Naldi-Moore	Paramount	6,614	April 26
Between Friends	Nilsson-Tellegen	Vitagraph	6,930	April 26
Boy of Flanders, A	Coogan	Metro-Gold	7,018	April 5
Dancing Cheat, The	Rawlinson-Lake	Universal	4,727	April 26
Dawn of Tomorrow	Logan	Paramount	6,010	April 5
Days of '49, The	Neva Gerber	Ar.-Wilson	Serial	April 5
Enchanted Cottage	Barthelmess	First Nat'l	April 19	
Excitement	Laura LaPlante	Universal	4,913	April 19
Galloping Ace, The	J. Hoxie	Universal	4,560	April 12
Galloping Fish	Chaplin-Fazenda	First Nat'l	6,000	April 5
Galloping Gallagher	Thompson-Keener	F. B. O.	4,819	April 5
Girl Shy	Harold Lloyd	Pathe	7,600	April 12
His Darker Self	L. Hamilton	Hodkinson	5,000	April 5
His Forgotten Wife	Bellamy	F. B. O.	6,500	April 19
King of Wild Horses	Edna Murphy	Pathe	4,611	April 5
Man's Mate, A	Adoree-Gilbert	Fox	5,041	April 19
Moral Sinner, The	Dalton-Rennie	Paramount	5,437	April 19
Mrs. Dances Confession	Salm-Doraine	F. B. O.	4,800	April 12
Night Message, The	Hulette-Truesdell	Universal	4,590	April 5
Pagan Passions	Elvidge-Standing	Selznick	5,600	April 26
Plunderer, The	Mayo-Brent	Fox	5,812	April 5
Racing Luck	Monty Banks	Asso. Ex.	4,819	April 12
Right of the Strongest	Lincoln-Ferguson	Selznick	6,240	April 19
Rough Ridin'	Buddy Roosevelt	Approved	4,650	April 5
Second Youth	Palmeri-Lunt	Gold.-Cos.	6,169	April 19
Secrets	Norma Talmadge	First Nat'l	8,363	April 5
Shooting of Dan McGraw, The	LaMarr-Marmont	Metro-Gold	6,318	April 10
Silent Stranger, The	Thompson-Keener	F. B. O.	5,040	April 26
Surging Seas	Hutchison	Steiner	4,800	April 26
Storm Daughter, The	Priscilla Dean	Univ.-Jewel	5,303	April 10
Three Weeks	Pringle-Nagel	Gold.-Cos.	7,468	April 12
True As Steel	Pringle-Gordon	Gold.-Cos.	6,244	April 26
Try and Get It	Washburn	Hodkinson	5,770	April 19
Twenty Dollars A Week	Ariss	Selznick	5,990	April 26
Virtuous Liars	David Powell	Vitagraph	5,800	April 19
Which Shall It Be	Marks-Wales	Hodkinson	4,600	April 19
Why Get Married	Andee Lafayette	Asso. Ex.	5,091	April 17
Yankee Madness	Larkin-Dove	F. B. O.	4,680	April 12

MARCH

Feature	Star	Distributor	Length	Reviewed
America	Dempster-Ham.	United-Art	13,000	Mar. 8
Arizona Express	Starke-Goodwin	Fox	6,313	Mar. 29
Blizzard, The	Hansson-Johnson	Fox	5,890	Mar. 8
Cause for Divorce	O'Malley-Brun.	Selznick	4,973	Mar. 1
Daughters of Today	Miller-Graves	Selznick	7,280	Mar. 22
Discontented Husbands	Kirkwood-Madison	C. B. C.	5,421	Mar. 15
Drums of Jeopardy	Hammerstein	Truett	6,529	Mar. 22
Fair Week	Carr-Power	F. B. O.	6,154	Mar. 22
Fighting Coward, The	Torrence-Astor	Paramount	6,501	Mar. 29
Floodgates	Lowell-Russell	Lowell	6,435	Mar. 8
Flowing Gold	Nilsson-Sills	First Nat'l	8,005	Mar. 8
Fools Awakening, The	Ford-Bennett	Metro	7,431	Mar. 15
Fool's Highway	O'Malley-Philbin	Universal	5,763	Mar. 1
Gambling Wives	Daw-Earle	Arrow	6,438	Mar. 8
Happiness	Taylor-O'Malley	Metro-Gold	7,700	Mar. 8
Hill Billy, The	Jack Pickford	Allied Prod.	5,734	Mar. 8
Hoosier Schoolmaster	Henry Hull	Hodkinson	5,500	Mar. 29
Icebound	Wilson-Dix	Paramount	6,471	Mar. 15
Law Forbids, The	Baby Peggy	Universal	6,203	Mar. 15
Leave It To Gerry	Billie Rhodes	Grand-Ashe	5,748	Mar. 29
Lilies of the Field	Griffith	First Nat'l	8,510	Mar. 29
Love Letters	Mason-Edwards	Fox	4,749	Mar. 8
Love's Whirlpool	Kirkwood-Lee	Hodkinson	6,028	Mar. 22
Nellie the Beautiful	Windsor-Cody	Gold.-Cos.	6,098	Mar. 22
Cloak Model	Tom Mix	Fox	4,973	Mar. 1
North of Hudson Bay	Thompson-Keener	F. B. O.	4,929	Mar. 15
North of Nevada	Rich. Talmadge	Truett	6,030	Mar. 15
On Time	Hoxie	Universal	4,399	Mar. 29
Phantom Horseman, The	Harlan Bow	Preferred	6,800	Mar. 15
Poisoned Paradise	Kenyon-Rennie	Burr	6,317	Mar. 1
Restless Wives	Gibson	Universal	5,310	Mar. 8
Ride For Your Life	Roberts-Trevor	Selznick	4,850	Mar. 1
Roulette	Pola Negri	Paramount	6,440	Mar. 1
Shadows of Paris	Swanson	Paramount	6,433	Mar. 22
Society Scandal, A	Rawlinson	Universal	4,742	Mar. 29
Stolen Secrets	Fairbanks	United Art	12,000	Mar. 29
Thief of Bagdad, The	Binney-Breese	Burr	6,293	Mar. 1
3 O'Clock in the Morning	LaMarr-Navarro	Metro	9,087	Mar. 8
Thy Name Is Woman	Owen Moore	First Nat'l	5,422	Mar. 29
Torment				

Current Production Chart

Uninvited Guest, The...	Tolly-Flynn	Metro-Gold.	6,145	Mar. 13
Vagabond Trail	Cnas. Jones	Fox	4,300	Mar. 12
Way of a Man, The	Miller-Ray	Pathe	8,816	Mar. 1
Week End Husbands	Rubens-Herbert	Equity	6,450	Mar. 1
White Panther, The	Kex Baker	Goldstone	5,000	Mar. 1
White Sin, The	Billyam	F. B. O.	6,257	Mar. 8
Wolf Man, The	Gilbert-Shearer	Fox	4,636	Mar. 22
Woman's Secret, A	Mae Marsh	Allied Prod.	9,787	Mar. 19
Women Who Give	Keenan-Adoree	Metro-Gold.	7,500	Mar. 29
Woman Who Sinned, The	Irene Rich	Finis Fox	6,500	Mar. 15

FEBRUARY

Feature	Star	Distributor	Length	Reviewed
Abraham Lincoln	Geo. Billings	First Natl.	10,500	Feb. 2
Age of Desire, The	Collier, Jr.	First Natl.	5,174	Feb. 2
Alimony	Darmond-Baxter	F. B. O.	6,917	Feb. 9
Average Woman, The	Garon-Powell	Burr	6,000	Feb. 23
Breathless Moment, The	Desmond	Universal	5,556	Feb. 16
Chastity	MacDonald	First Natl.	6,008	Feb. 16
Conductor 1492	May-Hines	Warners	6,500	Feb. 2
Daddies	Mae Marsh	Warners	6,500	Feb. 23
Eyes of the Forrest	Mix	Fox	4,408	Feb. 23
Fast Express, The	Duncan-Johnson	Universal	Serial	Feb. 9
Flaming Barriers	Logan-Moreno	Paramount	5,770	Feb. 9
Heritage of the Desert	Daniels	Paramount	5,741	Feb. 2
Innocence	Nilsson	C. B. C.	5,920	Feb. 9
Jack O'Clubs	Rawlinson-Dwyer	Universal	4,717	Feb. 16
Just Off Broadway	Gilbert-Nixon	Fox	5,544	Feb. 2
Ladies To Board	Mix	Fox	6,112	Feb. 23
Lone Fighter, The	Warner	Aywon	5,000	Feb. 2
Love Master, The	Austin-Rich	First Natl.	6,779	Feb. 2
Man from Wyoming	Hoxe	Universal	4,717	Feb. 2
Marriage Circle, The	Vidor-Blue	Warners	8,000	Feb. 16
Marry In Haste	M. Fairbanks	Goldstone	5,000	Feb. 23

Coming Productions

Features	Star	Distributor
Abraham Lincoln	Geo. Billings	First National
A Desperate Adventure	Franklyn Farnum	Independent
Adorable Scofflaw, The	Bow-Harlan	Preferred
After a Million	Kenneth McDonald	Sunset Prod.
Against the Grain	Special Cast	First National
Age of Innocence, The	Special Cast	Warner Bros.
Alaskan, The	Thomas Meighan	Paramount
Alibi, The	Special Cast	Vitagraph
Along Came Ruth	Viola Dana	Metro
America	Special Cast	United Artists
An Old Man's Darling	Laura La Plante	Pathe
Another Scandal	Special Cast	Paramount
A Prince of India	A. K. Mozundar	Excelsior
Arab, The	Novarro-Terry	Metro-Gold.
A Woman Under Oath	Florence Reid	Independent
Back of the Beyond	Franklyn Farnum	Grand-Asher
Baffled	Special Cast	Independent Pic.
Bag and Baggage	Special Cast	Selznick
Bandolero	Special Cast	Goldwyn-Cos.
Barbara Freitchie	Special Cast	First National
Beast, The	Special Cast	Fox
Beggar of St. Sulpice, The	Special Cast	Vitagraph
Beggars on Horseback	Blue-Prevost	Warner Bros.
Ben Hur	Special Cast	Warner Bros.
Between Friends	Special Cast	Vitagraph
Beyond the Last Frontier	Special Cast	Paramount
Bird of Paradise, The	Special Cast	First National
Blackmail	Special Cast	Universal
Boden's Boy	Special Cast	Hepworth Dist.
Boomerang, The	Special Cast	Preferred Pic.
Border Intrigue	Franklyn Farnum	Indep. Pic.
Borrowed Husbands	Florence Vidor	Vitagraph
Bread	Special Cast	Metro
Breaking Point, The	Special Cast	Paramount
Breath of Scandal, The	Special Cast	Preferred Pic.
Broken Barriers	Special Cast	Metro
Buddies	Marion Davies	Cosmo
Butterfly	Virginia Valli	Universal
Captain January	Baby Peggy	Principal Pic.
Cause for Divorce	Special Cast	Selznick
Circe	Mae Murray	Metro
Circus Rider, The	Charles Jones	Fox
Claim No. 1	Special Cast	Universal
Clean Heart	John Gilbert	Vitagraph
Colorau	Dustin Farnum	Fox
Coriscan Brothers	Franklyn Farnum	Independent
Covered Trail, The	I. B. Warner	Sunset Prod.
Courage	Franklyn Farnum	Indep. Pic.
Crash, The	Special Cast	Vitagraph
Dante's Inferno	Special Cast	Fox
Desert Rose, The	Harry Carey	Hodkinson
Discontented Husbands	Special Cast	C. B. C. (S. R.)
Dollar Down	Ruth Roland	F. B. O.
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.
Double Dealing	Charles Jones	Fox
Driftwood	Elaine Hammerstein	Truett
Druella With a Million	Special Cast	F. B. O.
Dust in the Doorway	Special Cast	First National
Enemy Sex, The	Betty Compson	Paramount
Extra Man, The	Special Cast	Universal
Face to Face	Viola Dana	Metro
Faint Perfume	Special Cast	Preferred
Feet of Clay	L. Joy-R. La Rocque	Paramount
Fighting Tylers, The	Special Cast	Hal. Roach
Fine and Dandy	Tom Mix	Fox
Fires of Fate	Special Cast	Truett (S. R.)
First Violin, The	Special Cast	Grand-Asher
Flames of Romance	Special Cast	Special Cast
Flattery	Special Cast	C. B. C.
Fool, The	Special Cast	Fox
Fools in the Dark	M. Moore-P. R. Miller	F. B. O.
Forbidden Lover, The	Special Cast	Selznick
Forty-Horse Hawkins	Hoot Gibson	Universal
Furnace of Life, The	Special Cast	Grand-Asher

Getting Her Man	Special Cast	Gerson Pic.
Girl in the Limousine	Larry Semon	Chadwick
Gold Rush, The	Charlie Chaplin	United Artists
Good Men and Bad	Special Cast	F. W. Kraemer
Goof, The	Special Cast	First National
Greed	Special Cast	Gold-Cos.
Haunted Hours	Olive Hammerstein	Fred Welhl Prod.
Hearts of Oak	Special Cast	Fox
Her Code of Honor	Florence Reid	Independent
Her Game	Florence Reid	Independent
Her Own Free Will	Helene Chadwick	Hodkinson
House of Youth	Norma Talmadge	First Nat'l
Human Mill, The	Special Cast	Metro
Hunted Woman, The	Special Cast	Fox
I Am The Man	Barrymore-Owen	Chadwick
In the Shadow of the Moon	Dorothy Chappell	Lee-Brad.o.o
Inner Sight, The	Kirkwood-Lee	Hodkinson
Innocence	Anna O. Nilsson	C. B. C-S. R.
Innocent	Special Cast	Universal
It Is the Law	Special Cast	Fox
It's a Boy	Special Cast	Weber and North
Janice Meredith	Marion Davies	Goldwyn-Cos.
Justice Raffles	Gerald Ames	Hepworth
Last Frontier, The	Special Cast	First National
Lend Me Your Husband	Doris Kenyon	Grand-Asher
Let's Go	Special Cast	F. B. O.
Listen Lester	Special Cast	Phil Goldstone
Lone Fighter, The	J. B. Warner	Sunset Prod.
Lost	Special Cast	F. B. O.
Love Pirate, The	Carmel Myers	F. B. O.
Love's Lane	Special Cast	Warner Bros.
Love Trap, The	Special Cast	Grand-Asher
Loyalties	Special Cast	Fox
Man Who Came Back, The	Special Cast	Fox
Madame Satan	Theda Bara	Paramount
Manhandled	Gloria Swanson	Paramount
Mansion of Aching Hearts	Special Cast	Preferred Pic.
Mark of Cain	John Gilbert	Fox
Mary Anne	Special Cast	Pathe
Mary the Third	Eleanor Boardman	Goldwyn-Cos.
Meddling Women	Lionel Barrymore	Chadwick
Merton of the Movies	Glenn Hunter	Paramount
Miami	Betty Compton	Hodkinson
Missourian, The	Reginald Denny	Universal
Mist in the Valley	Alma Taylor	Hepworth
Misunderstood	Special Cast	First National
Monsieur Beaucaire	Rudolph Valentino	Paramount
Mountebank, The	Torrence-Nilsson	Preferred
My Ladies' Lips	Special Cast	Vitagraph
My Man	Special Cast	Asso. Exhib.
Never Say Die	Douglas McLean	Allied P. & D.
No More Women	M. Moore-Bellamy	Paramount
North of 25	Special Cast	Paramount
Offenders, The	Marjorie Wilson	Independent
One Law For the Woman	Harris-Landis	Vitagraph
One Night in Rome	Laurette Taylor	Metro
Open Places	John Lowell	John Lowell
Other Men's Daughters	Special Cast	Grand-Asher
Outline of History	Special Cast	J. R. Bray
Painted Flapper	Kirkwood-Garon	Chadwick
Painted Woman, The	Kirkwood-Lee	Hodkinson
Passionate Adventurer	Alice Joyce	Selznick
Plaster Saints	Betty Blythe	Asso. Exhib.
Plugger, The	Special Cast	Fox
Pony Express	Special Cast	Universal
Potash and Perlmutter in Hollywood	Bernard Carr	First National
Prairie Wife, The	Special Cast	Gold-Cos.
Relativity	Alma Rubens	Goldwyn-Cosmo.
Restless Wives	Doris Kenyon	Mastodon
Romola	Gish Sisters	Inspiration
Rose of the Ghetto	Marie Prevost	Warner Bros.
Sands of Time	Special Cast	First National
Sheriff of Tombstone	Fred Thompson	Monogram Pic.
Sinners in Heaven	Special Cast	Paramount
Skyline of Spruce, The	Special Cast	Universal
Slow as Lightning	Kenneth McDonald	Sunset Prod.
Southern Love	Betty Blythe	Truett
Steeping Lively	Richard Talmadge	Universal
Stolen Hearts	Herbert Rawlinson	Fox
Strange Woman, The	Shirley Mason	Fox
Strathmore	Special Cast	Fox
Superstition	De la Motte-Bowers	Creative Prod.
Taming of the Shrew	Bebe Daniels	Principal Pic.
Tarnish	May McAvoy	Paramount
Tarzan and the Golden Lion	Elmo Lincoln	Grand-Asher
Tenth Woman, The	Special Cast	Warner Bros.
Tess of the D'Urbervilles	Special Cast	Goldwyn-Cosmo.
Tiger Thompson	Harry Carey	Hodkinson
Throwback, The	Pat O'Malley	Universal
Treasure Canyon	I. B. Warner	Sunset Prod.
Tree in the Garden	Special Cast	Goldwyn-Cosmo.
Triflers, The	Special Cast	Preferred Pic.
Trouble Shooter, The	Tom Mix	Fox
Ultimate Good, The	Elaine Hammerstein	Truett
Virtuous Crooks	H. Rawlinson	Universal
Virtuous Laws	Special Cast	Universal
Visions	Special Cast	United P. & D.
Wanderer of the Wasteland	Special Cast	Paramount
Wandering Husbands	Kirkwood-Lee	Hodkinson
Wanted by the Law	J. B. Warner	Sunset Prod.
Warrens of Virginia	Special Cast	Fox
Way of All Flesh	Special Cast	Grand-Asher
Way of a Man	Special Cast	Pathe
Weavers, The	Special Cast	Goldwyn-Cosmo.
Week End Husbands	A. Rubens-M. Love	Equity
Welcome Stranger	Special Cast	Special Cast
Westbound	I. B. Warner	Sunset Prod.
Western Vengeance	Franklyn Farnum	Indep. Pic.
What Shall I Do?	Dorothy Mackail	Hodkinson
When Johnny Comes Marching	Special Cast	Universal
When a Woman Reaches Forty	Special Cast	Preferred
Whipping Boss, The	Special Cast	Monogram
Wise Son, The	Special Cast	Universal
Women Who Give	Frank Keenan	Metro
Woman Between Friends, A	Special Cast	Vitagraph
Yoke, The	Special Cast	Warner Bros.
You Can't Live on Love	Reginald Denny	Universal

Equipment Newsettes

NOW is the time to carefully go over all your equipment requirements. Don't wait till the Fall rush begins. You have plenty of time now to check up and see what are your most immediate requirements.

We know of one exhibitor who sets aside a definite amount for annual replacements. He allots this over the twelve month period. Then he prepares a chart or schedule of his most pressing additions, replacements, etc., and makes a strenuous effort to secure the new equipment each month as scheduled.

In any event, you will do well to follow this department closely. Many a timely tip will be presented that will help you materially in solving your equipment problem.

New innovations appear at frequent intervals. They will help materially in improving the appearance and service of your theatre. And many of these can be secured at a cost well within the reach of the average theatre owner.

* * *

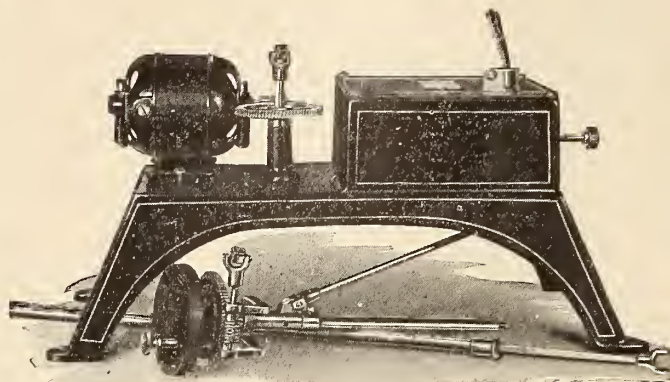
New Ticket Register

THE new Simplex Ticket Register has several features that will recommend it if you are in the market for this essential equipment.

The construction is especially proper for drop key models, where the booth counter must be cut through next to the cashier for the operation of the keys. With this design, practically all the weight of the machine is carried by the front wall of the booth on account of the mechanism and motor being all at the back of the machine and next to the front wall of the booth.

Each unit of the Simplex is complete in itself, and has its own operating mechanism. The construction also makes possible an evenly balanced machine when in operation. The construction also permits the operation of all the units at the same time and where a customer wants an adult and child ticket the cashier does not have to wait while one set of tickets issues before pressing the button for the others.

The magazines are open on one side with a retaining strip to keep the tickets from falling out. This construction leaves the tickets always free to issue without binding. This also leaves an unobstructed view of the tickets in the magazines. One of the chief advantages of the open design is that the magazine does not have to be removed from the machine to rethread, as the



Peerless Automatic Arc Control. Known as the "Watchdog of the Arc." Keeps screen clearly illuminated all the time.

movement of a few inches of the magazine will allow the end of the strip to be picked up and the machine rethreaded without even opening the retaining strip.

* * *

Lighting Effects

IT is hardly necessary to emphasize the added value given to your program by a pleasing presentation through adequate lighting effects.

Major Lighting System features the following advantages by way of improving your presentation:

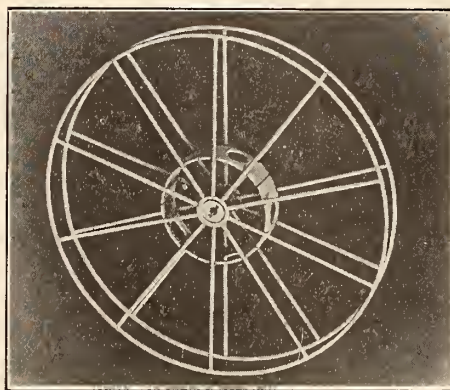
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They have prepared a very instructive book, "The Control of Lighting in Theatres," which can be had by writing to the Frank Adam Electric Company, St. Louis.

* * *

Motor Control

THE Ward Leonard Electric Company, Mount Vernon, N. Y., have published a new bulletin listing a com-



Welded Wire Reels. 1,000 foot reel, 10 inch. 2,000 foot reel, 14 and 15 inch.

plete line of direct-current motor control apparatus.

The bulletin gives this explanation of its purpose: "In the past, such an inconsistent complication of apparatus has been listed that a selection from a catalog has been extremely laborious. The problem of simplification was a difficult one. We have solved it. Our control line is consistent. Within the horsepower and voltage range listed, it is complete."

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* * *

Music Stands

IF you feature an orchestra in your theatre, you realize that next to your screen it commands more attention than any other adjunct.

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The stands are finished in a lustrous gold glaze, and carved in relief. Their deep, box-like construction and hooded lamps keep the reflected glare of music sheets off the screen and completely out of the eyes of the audience.

Any additional information desired can be obtained by dropping a line to Gallagher Orchestra Equipment Co., 3235 Southport, Ave., Chicago, Ill.

* * *

Sidewalk Machine

QUITE a few extra dollars can be picked up during the Summer season by installing a pop-corn machine just outside your lobby.

They require little attention and their is a clear profit of 65 per cent for the theatre owner. Here is a sure money-maker that brings in a little revenue outside your box-office, and at the same time fits in appropriately.

You can also make this sidewalk machine a direct tie-up with your box-office. Place a coupon in the pop-corn cartons, reading: "Ten of these coupons entitle you to a free ticket to the City Theatre on any Wednesday evening." This plan will keep the sidewalk machine busy and give you a good attendance on any off night you select.

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Interest
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THEATRE CHAIRS, veneer, \$1.50 up; theatre chairs, upholstered, \$4.00; Powers machines No. 6A, \$150; Powers machines No. 6B, \$200; Simplex Type B, \$175; Simplex Type S, \$250; Spot Light, \$35; Admission Brass Sign, \$3.00, with changeable price tags; Thumb Tacks per M, \$1.25. Our prices are always cheaper compare them and send us your orders. Crown Motion Picture Supplies, 138 West 46th Street, New York City.

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TRADE



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The Business Paper of the Motion Picture Industry

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of Big New Pictures
meaning—

Paramount Pictures
such as —

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"MEN"
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"CODE OF THE SEA"
"GUILTY ONE"
"TIGER LOVE"



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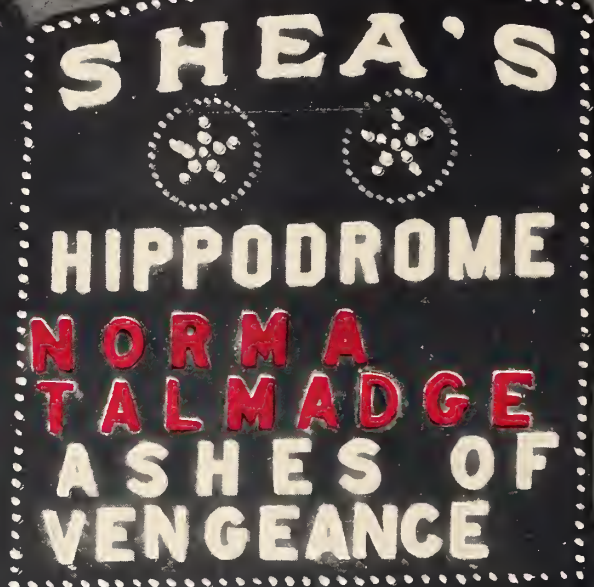
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at only \$5,500 f.o.b. factory,
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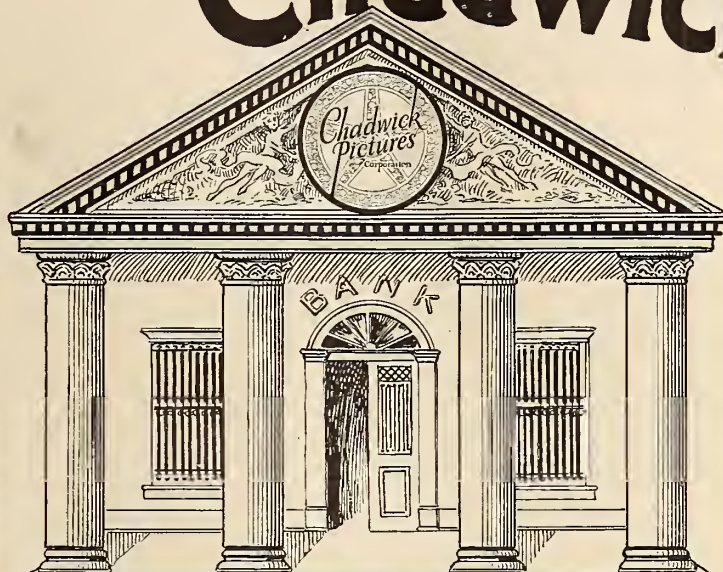
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MEDDLING WOMEN

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"Each Production An Achievement"

A Box Office Magnet!



June 14, 1924

MAGNETIC PULL IN 'THE SPITFIRE'

Cabanne Production Offers Sure-Fire Entertainment Registering as a Likely Box Office Asset

THE SPITFIRE Murray W. Garsson Photoplay Released by Associated Exhibitors. Based on Frederick Arnold Kummer's Novel, "Plaster Saints" Director, William Christy Cabanne Length, 6,109 Feet

CAST AND SYNOPSIS

Jean Bronson	Betty Blythe
Douglas Kenyon	Robert Warwick
Oliver Blair	Lowell Sherman
Horace Fleming	Pauline Garon
Marcia Walsh	Burr McIntosh
Joshua Carrington	Jack Donovan
Abel Carrington	Ray Allen
Mrs. Henry Hamill	

After a wild party Douglas Kenyon acts as escort to a showgirl, Marcia Walsh, whom he won in a poker game. Being somewhat fuddled, he takes her to his apartment, gives her his room and sleeps on a divan. He is discharged from the bank where he works when the story leaks out and temporarily separates from his sweetheart, Jean Bronson. Kenyon goes to work for Blair, who gave the party when she becomes an actress and breaks with Douglas. Jean becomes an actress and breaks with Douglas. When she learns that he means to prosecute her grandfather. But after many complications, including a rescue of Jean by Douglas from an unscrupulous theatrical producer, the lovers are united.

By GEORGE T. PARDY

A BOX-OFFICE magnet of undoubted value. It's a safe bet that **'The Spitfire'** will run up a good box-office score wherever it is shown, for the action is snappy, the plot original, just daring enough in theme to supply peppery seasoning, without offending particular patrons, and holds the interest from first to last. Director, William Christy Cabanne.

The Spitfire

(Murray W. Garsson-Associated Exhibitors—Seven Reels)

(Reviewed by Frank Elliott)

THE one thing that stands out prominently in this feature is that it is a good box office attraction. Yes, it has all the ingredients demanded of a picture that can line them up at the little window where they part with the hard-earned coin of the realm. It is a picture that is sure to draw an exceptionally fine cast. Such names as Betty Blythe, Elliott Dexter, Pauline Garon, Lowell Sherman, Robert Warwick and Burr McIntosh, all stars in their own right, gives you some idea of the high class personnel that interprets the various characters in this entertaining tale of society and theatrical life in New York.

The second box office ingredient is the story. It possesses the required pep to hold the interest, in fact it has a decidedly sophisticated theme with some naughty moments shot at a stag affair and in the dressing room of the chorines. The plot itself has to do with the dire results of the hero drawing the hand that gives him the "privilege" of escorting home "one of the chorus" without really knowing what he is doing (being under the influence, etc.) and then coming to in the A. M. and finding her asleep in an adjoining room of his apartment.

The third ingredient is the mounting which has been given the picture. It is decidedly high class in every particular, some of the interiors being especially lavish and the shots of the girl rehearsing on stage and the show itself will make any audience sit up and notice.

There is a fine climax to the picture in which Lowell Sherman and Elliott Dexter stage a battle atop the theatre building. Mr. Dexter emerges as the hero and Miss Blythe does some pleasing work as heroine. It is interesting to note that Robert Warwick, who appears on the screen in this one and acquits himself in a creditable manner. Miss Garon is charming in her role and Lowell Sherman is an ideal type for the heavy. "The Spitfire" can be safely booked by houses whose "customers" like a bit of tabasco in their film menu.

THEME. A drama of society and theatrical life in the metropolis showing how a wild party came close to splitting

stag party. The scene in the corner the telephone only

MURRAY W. GARSSON

PRESENTS

Encore
Pictures

The Spitfire

from Frederic Arnold Kummer's novel "Plaster Saints"

DIRECTED BY WILLIAM CHRISTY CABANNE

BETTY BLYTHE

ELLIOTT DEXTER

ROBERT WARWICK

PAULINE GARON

AND LOWELL SHERMAN

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SIDNEY GARRETT

"Hot Weather Failed to Stop Them!"

Jack Howard, Manager
Ritz Theatre



Capt. Austin E. Lathrop
presents

The Chechahcos

pronounced chee-chaw-koz

Encore
Pictures

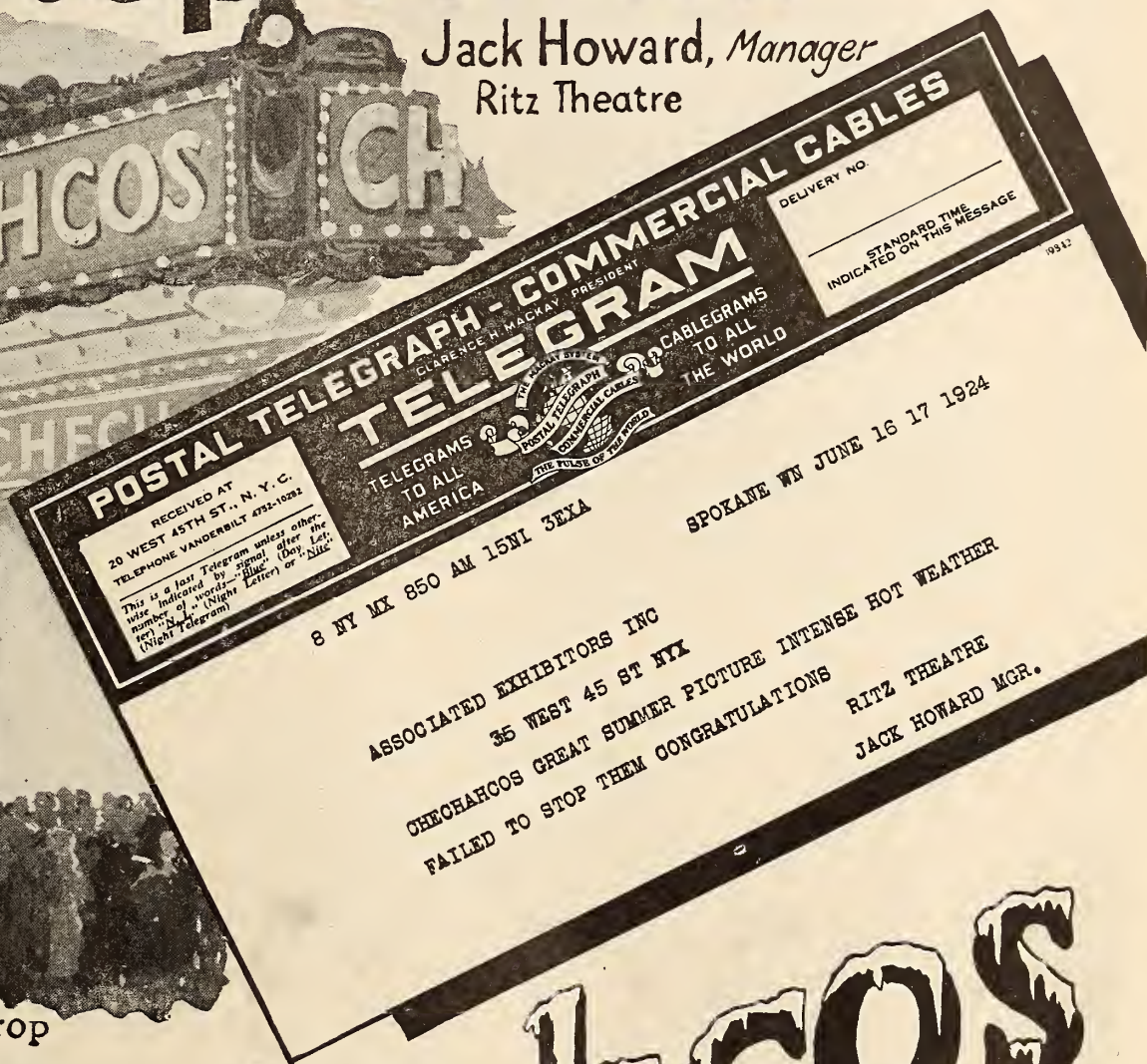
The Dollar-Getting
Summer Exploitation Picture

ASSOCIATED EXHIBITORS

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A Vital Message
For All Producers
And Distributors

*There Is Only One Correct Way—
The Exhibitors Trade Review Way!*

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(In 3 Chapters)

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The first step, of course, is—show them your pictures. They measure your productions in terms of box-office probabilities. Mere words mean little—ordinary publicity even less. They buy on their own judgment. They are most willing to back their own judgment when it is based on what they have seen. In the advertising pages you have projection-room facilities. Use them to show your pictures properly presented!

*All Film
Trade Papers
Carry This
Chapter*

Chapter II

Recent experience has proved that among available plans for assisting the Exhibitor in exploitation, the National Tie-Up section leads because it provides the first definite method of applying the selling power of Main Street to the box-office promotion of your productions. The National Tie-Up is giving thousands of retail merchants better windows that are selling both goods and pictures, with substantial profit to all participating. Everyone using it is happy—because it pays!

*Exclusive in
Exhibitors
Trade Review*

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Keep the good pictures going. There's no profit in putting them on the shelf while the public is still willing to pay for them. Through the Tried and Proved Pictures section you can put new life into past successes. Use it to keep before Exhibitors your productions that have demonstrated real box-office merit—the pictures that are no longer a gamble. This is the third and final step in progressive picture merchandising that will bring you the good will of Exhibitors plus maximum revenue from films.

*Exclusive in
Exhibitors
Trade Review*

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45 West 45th St.

New York

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from the great Broadway play

by

AARON HOFFMAN

Adapted for the Screen by

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Directed by James Young

with

Florence Vidor, Dore Davidson, Virginia Brown Faire, Noah Beery, Lloyd Hughes, Robert Edeson, William V. Mong and Otis Harlan.

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Season 1924-1925—Thirty First-Run Pictures



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WE just couldn't resist any longer. Although we knew all along that it just had to come. Meaning a healthy reprint of Exhibitors Trade Review's Special Showmanship Ledgers. We never dreamed that there were so many showmen who really knew the value of real bookkeeping at the box-office. The first thousand did go a little slow **at first**. Then one exhibitor must

have told another. And another. And so on. For they started going like hot cakes. Well, that's that, and the worry is over for now we quite assure you there is a time saving ledger system for every exhibitor who wants one. And because we re-ordered a healthy quantity, the price has been brought down \$2. Think of it. Then grab the pencil and send for one. Do it now. Today!

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Attached herewith find my (check) (money-order) for \$2, for which please send me the complete Time Saving System for Showmen, postage prepaid.
Please send me a complete Ledger System for Showmen C. O. D. \$2 plus postage charges collect.

☐
☐

Name

Theatre

Town

State

A FEW sample sheets from the showmanship ledger that keeps track of every deal you make and inventories everything you possess.

Trial Balance Sheet									
For the period ending									
Name of Account					Debits		Credits		

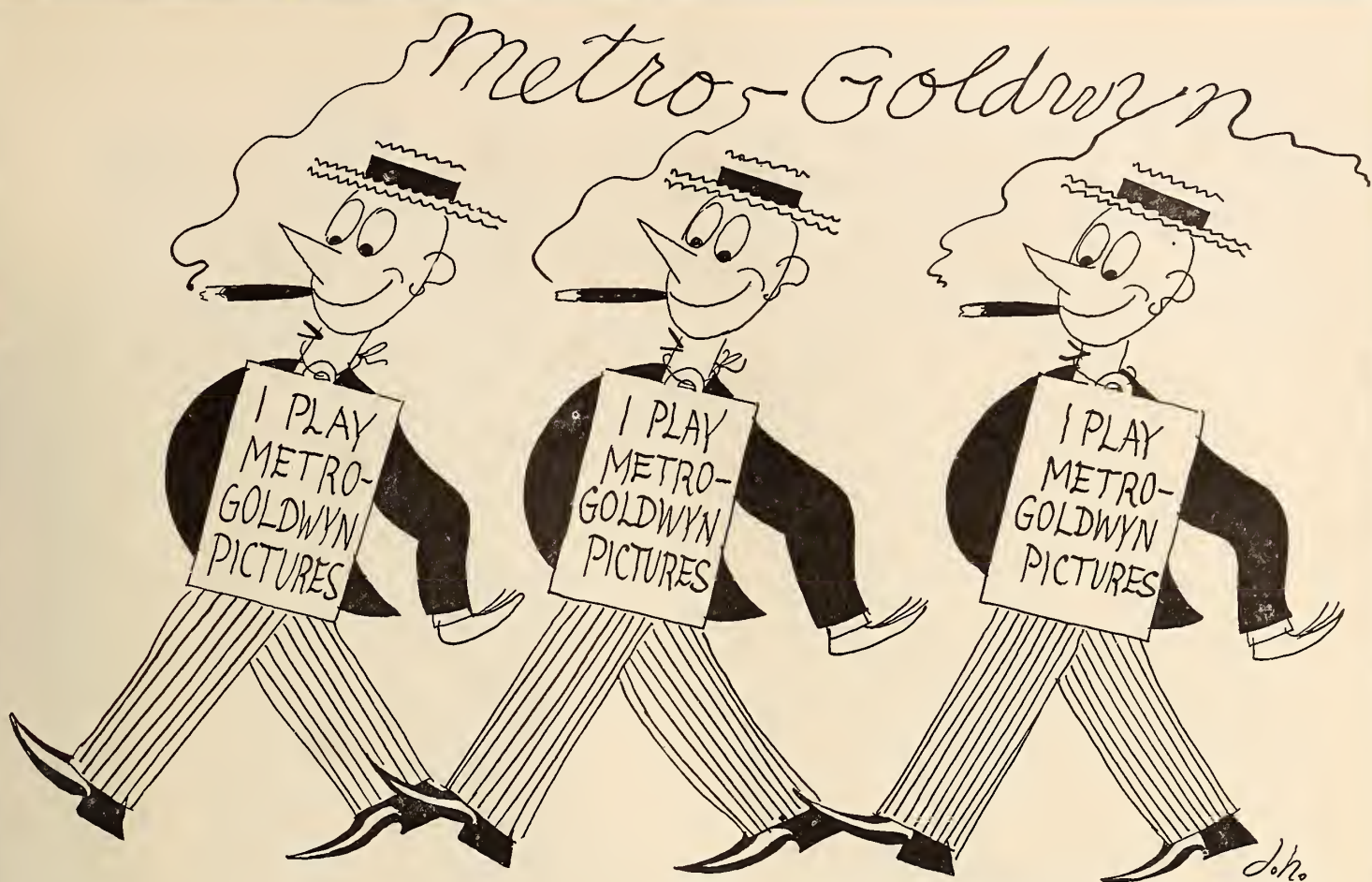
Form No. 2									
Name					Name				
Address					Address				
Date	✓	Debit	Credit	Balance	Date	✓	Debit	Credit	Balance

Form No. 3									
CREDITS					DEBITS				
Date	Cash Paid	All Other Accounts	Name of Account or Explanation	All Other Accounts	Fine Paid	Salary of Manager	Salary of Employees	Heat, Light and Power	Express Charges

Form No. 4									
Name									
Balance Sheet									
For period ending									
Assets					Liabilities and Capital				

Form No. 5									
Name									
Income Statement									
For period ending									
Income					Expenses				
Box Office Receipts					Film Rental				
Film Advancements					Salary of Manager				
Program Advancements					Salary of Employees				
Interest					Heat, Light and Power				
Other Income					Express Charges				
Total Income					Printing and Advertising				
					General Expenses				
					Insurance and Taxes				
					Total Expenses				
					Profit for the Period				

Now Available To All Showmen for \$2



Everybody's Steppin'

It's a tune they can't resist. Words and music by Metro-Goldwyn-Mayer, the greatest combination of picture creators in this industry's marvelous history. Greatest because three Big Time producers have united their players and directors, their story properties and their resources into one history-making organization. Are you in line for Happy Days?

Adjectives that Don't Exaggerate Our First Releases

GREAT!—Rex Ingram's "The Arab." Ramon Novarro and Alice Terry in a Love Epic of the East.

THROBBING!—"Revelation." The famous Parisian Romance with a cast of house-front names.

POWERFUL!—"Bread." Big-time players in Charles G. Norris' best selling novel.

TREMENDOUS!—Marshall Neilan's "Tess of the D'urbervilles." Thomas Hardy's soul drama with Blanche Sweet and Conrad Nagel.

GRIPPING!—Reginald Barker's "Broken Barriers." A many-starred box-office story of power and beauty.

DELIGHTFUL!—Jackie Coogan in "Little Robinson Crusoe." Jack-getting Jackie in a winning drama of youthful adventure.

DRAMATIC!—Fred Niblo's "The Red Lily." A thriller of Montmartre's Apache world with Ramon Novarro and Enid Bennett.

ABSORBING!—King Vidor's "Don't Deceive Your Children." Marquee-advised players in a searching drama of Today.

CHARMING!—Laurette Taylor in "One Night in Rome." A brilliant screen production of her famous stage success.

UPROARIOUS!—Buster Keaton in "The Navigator." The laugh masterpiece of his money-winning career.

FASCINATING!—Mae Murray in Ibanez's latest story "Circe" a drama of a society temptress.

Metro Goldwyn



Variety - July 9th

**'PERFECT FLAPPER' RAN UP \$20,000
WITH COLLEEN MOORE THE DRAW**

San Francisco, July 8.
The outstanding feature of the picture houses last week was the proof that Colleen Moore means money at the box office. The Warfield showed "The Perfect Flapper" and hit unusually. The picture was well liked and Miss Moore drew the fans into the house. The Warfield got an exceptionally satisfactory week. As a stage feature it presented "Ideas of the Merry Widow," a Fanchon and Marco musical revue.



First National Pictures Inc. presents

"The PERFECT FLAPPER" with COLLEEN MOORE

Adapted from the story by JESSIE HENDERSON

Directed by

JOHN FRANCIS DILLON

Supported by

SYDNEY CHAPLIN,

FRANK MAYO and PHYLLIS HAVER

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

**All of next season's product shows that
FIRST NATIONAL is making 'em bigger
and bigger! Have you signed your contract yet?**

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager
H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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SHOWMANSHIP

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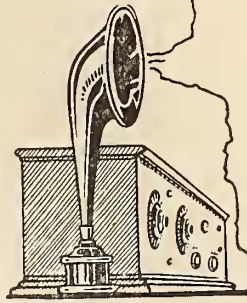
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th
Street, New York,
broadcasting bits of this
and that about things in
general and more par-
ticularly about the
world's most rapidly
growing industry —
Motion Pictures.

Our industry will progress steadily,
our business will outdistance all
rivals, if we all build on a foundation
of superior service. We must all give
the best at the least cost.

At present the life of a film is less than
two years. To decrease expense in every
direction help extend this time by play-
ing "Tried and Proved" pictures.

What does the future hold for the
motion pictures? A photograph has
been radioed 9,000 miles in an in-
stant. When will genius make it
possible to send motion pictures over
the air wave route.

One friend of tried and proved
value is worth a host of new ones.
And so it is with "Tried and
Proved" photo-plays.

*Pop: What has happened to the tin
locomotive I gave you?*

*Son: All smashed up. I was playing
government ownership.*

When a man is called a human
dynamo does it mean he's always
"charged up"?

*Just think of it! Every week—fifty-two
times a year—Exhibitors Trade Review pre-
sents you with new opportunities to improve
yourself, to increase your income and to
advance your position. For instance—the
National Tie-Up Section.*

Read "Leaders All" and you will find
that the heads of our industry have
spent their lives learning—and are still
doing so. You can learn something from
everybody—be he bootblack or banker.

*Plan your work—then work your plan.
Some self-made men have not done a very good job.
In watching out for a "Rainy day" some chaps
miss all the sunshine in life.*



**SAMUEL GOLD-
WYN**, independent producer, who sponsors "Tarnish" as his fourth big production through First National. He believes this film will prove a veritable masterpiece.

THE gifted star, May McAvoy, plays the feminine lead in "Tarnish," which was directed by George Fitzmaurice, who claims great appeal for the American love drama.



ABOVE Marie Prevost, who plays the vamping manicurist in "Tarnish." Left, Norman Kerry, who again glorifies the married flirt, and to the right Harry Meyers, who has won himself a fine role by virtue of his work in other big pictures.



'Tarnish'

Gilbert Emery's Stage Success, Which Will Be Released Through First National
This Fall as The Great American Love Drama

© 18821283

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Lewis J. Selznick is chosen president of a new \$10,000,000 company for the manufacture of radio and accessories.

The admission tax collected during the fiscal year ending June 30 in Southern California district, totaled \$3,190,718, compared with \$2,552,644 the previous year.

The Japanese boycott of American films has proved a dud and business as usual is the slogan.

It is reported that the K. K. K. in Southern districts is sponsoring rigid film censorship.

Douglas Fairbanks and Mary Pickford are due to arrive in America on the Leviathan, due in New York on July 21.

On charges made by the Lord's Day Alliance, two Kenmore, Ohio, exhibitors were fined \$50 each for violation of the Sunday closing law.

The Superior Court of California awarded three negroes \$200 each because of color discrimination by a theatre owned by the Gore Brothers.

Rudolph Valentino will start work on his first picture for the Ritz in September. "Cobra" will be the vehicle.

Joseph Henabery has been chosen to direct Thomas Meighan in "Tongues of Flame."

Jack Dempsey, heavyweight champion, will make a series of personal appearances in connection with his short features for Universal.

The New York Mark Strand theatre will broadcast its program each night, beginning at 7:30 and continuing to 11.

Motion Picture Theatre Owners of Montana will hold their annual meeting at Yellowstone Park on July 23-4-5.

New Jersey exhibitors will honor their retiring president, R. F. Woodhull, by tendering him a banquet in appreciation of his work.

R. H. Burnside, well known stage director, will make his debut as a screen director in "Manhattan," starring Jacqueline Logan.

Educational executives have returned to New York from the convention held in Los Angeles.

The Bureau of Internal Revenue has officially announced the admission tax cut and has issued a statement regarding the sale of old tickets.

Why the Capitol Pulls 'Em In

It's Just the Extra Touch, Declares the Director

By EDWARD BOWES

Managing Director of the Capitol, New York City, World's Largest Theatre

THE editor has asked me to write some observations on successful theatre management. It is not practical to attempt to lay down set rules because so much depends upon the particular theatre, its location, its type and clientele that one can only deal in generalities.

What is good for one city or town seldom suits the tastes and conditions of another, and each manager has his own problems to solve.

If he is a keen, tactful manager, he will quickly regulate his activities to conform to the requirements of his particular territory. His mission is to make the theatre pay and insure a consistent return to his employer or investors.

If he interests popular public tastes, he accomplishes this objective. The survival of the fittest is the law of nature—and there are many reasons why theatres and attractions fail to draw the public, but to go into detail about these discrepancies would take too long an article—nevertheless, I shall mention a few fundamentals of our policy at the Capitol Theatre.

Immeasurable credit for the success of this great institution is due S. L. Rothafel for the masterful way in which he has handled presentation and other productive showmanship ideas.

His innate artistic nature, his early military training, his deep sincerity and his indefatigable energy have all combined to place him as the undisputed master showman of the motion picture industry.

While the palatial new theatres of the past few years have raised the standards of picture exhibition, these same amusement palaces feel the pressure of competition just the same as the smaller theatres.

Over 250 Employees

The Capitol, with its magnificent architecture, its unmatched programs and established clientele, is forever seeking new ideas—something different to keep the public interest alive. In other words, we endeavor to improve and progress and if possible keep a step ahead of our competitors. It's the extra touch that brings the reward.

Very few people realize the magnitude of the Capitol Theatre. We have

a seating capacity of 5,300, plus about 1,500 standees. From 250 to 300 employees are necessary to function the various departments.

A symphony orchestra consisting of eighty pieces with four conductors and ballet master, chorus coach, arrangers,



Edward Bowes, who says every manager has his problems to solve and then tells how he approaches the Capitol's

librarians, etc. As many as fifty singers and dancers are engaged in our usual diversified entertainment.

Fourteen electricians and seven carpenters are necessary for the stage; seven operators to insure proper picture projection; four house managers; forty-five ushers supervised by seven chief ushers, fourteen page boys; six doormen and four carriage-men—all of them having one golden rule of life, namely: "the public is always right."

All front of the house employees are organized on military lines, with drill and inspections and fire drill daily. All managers and officers have been promoted from the ranks. We employ no ushers who have ever been employed in a theatre before in order that we may create our own individual Capitol "esprit de corps."

A general policy which has accomplished gratifying results may prove beneficial to other managers:

Each person entering the doors is treated, so far as possible, as though he was the special guest of the management. Uniforms must be immaculate, shoes polished, linen clean and there must be erect soldierly bearing. If a uniformed employee is fatigued he may go to the rest room, but while on duty he may not lounge or relax.

No patron may be asked if he wishes a program—one is handed him. When a patron is seated the usher must leave promptly—not linger waiting a gratuity.

Watch Ventilation

Managers, become thoroughly acquainted with your theatre, its surroundings, its deficiencies, its improvements, especially its ventilating, cooling and heating systems. Many theatres have good ventilating systems which are not operated properly. Look into this.

Know your competitor, his faults and capabilities, offerings and inducements, his methods. Respect his showmanship and endeavor to do better. Maintain amicable relations with your competitor. Quarrels are destructive and costly.

Know your house staff. Help them so they can help you. Treat them with courtesy so that they, in turn, will cultivate this same spirit toward your patrons. House department is a vital factor, and

remember the staff reflects the attitude of the management.

Watch your presentation closely. See that there is smoothness and coordination. Pay careful attention to the stage surrounding your screen.

Keep your house immaculate. The boiler room should be as clean relatively as the lobby. Soap and water are excellent instruments. A slovenly house means slovenly service and management.

Use common sense. The co-ordination of all the senses in perfect proportion means "common sense." Common sense is rare, but it spells success.

I am learning every day, and perhaps with unremitting attention for the next twenty years I may feel that I really know something about running a theatre.

Walsh an Executive of Demonstrated Capacity

Empire State Exhibitor President Has Record of Many High Places Creditably Filled

THE action of the Theatre Owners of New York State last week in electing Michael J. Walsh as the seventh president of the organization has direct importance for the exhibitors of the state and is of measurable significance for those of the country at large.

In the history of exhibitor organization there have been few men of his experience and affiliations who have been called to high office and have accepted it.

That he has not only accepted the position of chief executive of the state organization but has announced himself as intending to inaugurate a militant campaign to extend the influence of the association is a matter for hearty congratulation in exhibitor circles.

Is Former Mayor

Mr. Walsh for many years has been a member of many organizations—business, political, social and fraternal.

Among these is the Yonkers Chamber of Commerce.

In 1901 following a long service as alderman he was elected mayor of Yonkers for a two-year term. Although the city usually was considered safely Republican Mr. Walsh was elected on the Democratic ticket.

Later he served as postmaster of Yonkers.

Mr. Walsh was deputy state controller under William Sohmer. As Mr. Sohmer was ill a considerable part of the term the active charge of the office fell to the deputy.

During his first term in office Governor Smith appointed Mr. Walsh president of the Tax Commission.

The new exhibitor president has been a delegate to every Democratic National Convention for twenty years.

In point of service he is the oldest member of the Democratic State Committee, with a record of twenty-four years.

He is a member of the Elks, Knights of Columbus, Royal Arcanum, Foresters, Rotary Club, Modern Woodmen of America and many other associations.

He is a member of the Theatre Owners Chamber of Commerce and of the Motion Picture Theatre Owners of New York State.

On March 2, 1922, he opened the Strand Theatre in Yonkers. In August

of the following year the Strand, Hamilton, Orpheum and Broadway Theatres of Yonkers combined their managements as the Terrace City Amusement Company and Mr. Walsh was elected president.

In 1923 he joined in organizing the Westchester County Theatre Owners so many powerful connections, accumulated in an experience covering Chamber of Commerce and was elected president.



Michael J. Walsh of Yonkers, the newly elected president of the Motion Picture Theatre Owners of New York State.

Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce and a predecessor of Mr. Walsh in the executive chair of the Theatre Owners of the State, is a long-time friend of the new president.

When seen at his office this week Mr. O'Reilly declared the exhibitors of the state had made a most wise move in selecting Mr. Walsh as their chief. "He is by far our best bet," he said.

"There never has been a man selected by any theatre organization for its president who brings with him so much experience in high public office as does Mr. Walsh," continued Mr. O'Reilly. "And you may also say with so many powerful connections, accumulated in an experience covering

twenty-five years. It is well known to those familiar with the political life of the state that Mr. Walsh is as highly regarded by Republicans as he is by his own Democratic colleagues.

"Mr. Walsh also brings with him to the exhibitors a fund of newspaper good-will. He is a close friend of William Randolph Hearst and William J. Connors of Buffalo, both of them publishers of large newspapers. This alliance alone will be of invaluable help to the industry in general and to exhibitors in particular.

"In point of experience and public service Mr. Walsh brings to the exhibitors of the state every bit as much influence as Will H. Hays brought to the producers and distributors.

"Not alone in political life has Mr. Walsh attained a great hold on the affections of the people. Even more markedly has he done that through his social and fraternal connections, in all of which organizations he has been conspicuous as a leader.

"He is a former exalted ruler of the Elks, and is the holder of No. 1 card in the Yonkers association of that order.

"It will be no new experience for Mr. Walsh to handle a gavel when he presides over an exhibitor gathering.

A Man of Balance

"Pre-eminently the new president is a man of balance. As I have intimated he has held positions requiring the exercise of the keenest judgment, that as president of the State Tax Commission as an example. In that office he

came into contact with big men and big problems as well as those of lesser importance.

"He has been mayor of a thriving city, with its important manufacturing and other interests.

"And don't forget that Mr. Walsh is a harmonizer. He has no patience with squabbles. He will not be a motion picture politician. He will be a motion picture statesman.

"So I have no hesitation in reiterating that in the selection of Mr. Walsh the exhibitor of the state have acted wisely and for the good not only of themselves but of theatre owners and the industry at large. He will be a real asset to us all."

Old Lady Astor Says



WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, Inc., arrived in Hollywood, July 16, on his semi-annual visit to that center of production. He expects to be absent from his office about a month.

DICK BARTHELMESS and Director John Robertson spent a day recently at West Point, where they secured unusual material for "Classmates." Four hundred recruits for Cadet honors arrived at the Academy in the morning and Mr. Barthelmess with them went through the first day's training.

SAMUEL V. GRAND, president of Grand-Asher, after completing distribution details with the Motion Picture Directors Association, left New York for the coast. He stated that Paul Powell will direct the first release and that it would be ready for distribution about September 1. Wallace Worsley will direct the second and James Young the third. Sixteen features will be made during the year.

IRENE RICH has returned from Europe, where she played the lead in "What the Butler Saw," a screen adaptation from a London stage hit. After a visit in New York City of two days she started for Hollywood, where she will resume work under her contract with Warner Brothers.

REX INGRAM, visiting New York to attend the premiere of "The Arab," believes the next few years will see an influx into the United States of European screen actors. The director is surprised it has not occurred before. The entrance of these players, he says, may be due in a measure to the fact that many foreign players are being engaged by American directors in support of the United States stars. He is certain some of these will become popular.

EDWARD JOSE, the well known director, who has been traveling abroad for the past year, has returned from Europe bringing with him many stills from "Terror," a picture he directed for Pearl White while in France. He also brings stills from "The Life Hereafter," which was made in Rome.

EMANUEL COHEN, editor of Pathe Review, was toastmaster at a banquet given at the Waldorf Astoria, July 8, at which the Pathe Review was host. Present was a distinguished gathering of scientists who came to study the group of "White Indians" brought to the United States from the Darien Jungles by Richard O. Marsh. The showing of the motion picture record of the expedition, photographed by Charles Charlton for the Pathe Review, formed an important part of the evening's program.

MABEL CONDON is the proud mamma of a six pound son. Mrs. Russell Juarez Birdwell, as we probably shall have to refer to her now, will soon begin to collaborate with her husband on a series of short stories and scenarios as soon as the latter completes work with Jack Boyle on a magazine serial.

CHARLES J. GIEGERICH, publicity director for Producers' Distributing Corporation, won the Al Christie prize for the selection of a main title for the next Christie feature production. "Reckless Romance" is the version that will be given to the New York stage play "What's Your Wife Doing?" The prize was chosen from hundreds of submitted titles. The story is a farce comedy.

JACQUELINE LOGAN, star in "The House of Youth," was entertained at the Biltmore Hotel last week at luncheon by the Producers Distributing Corporation. Among those present to meet the player on her first visit east since leaving the Ziegfeld Follies were President F. C. Munroe, Treasurer Raymond Pawley, Colvin Brown, Charlie Giegerich, Lucila Mendez, formerly of the "Little Jesse James" company and more recently with Miss Logan in "The House of Youth," and editors of the motion picture business papers.

MIKE ROSENBERG, treasurer of Principal Pictures, has returned to the west coast studios after an absence of several weeks after visiting key centers for business meetings with exhibitors and Principal's franchise holders.

ADOLPH ZUKOR was host July 12 to the executives of Famous Players-Lasky and a few personal friends at his country home, Mountain View Farm, New City, N. Y. A qualifying round of golf was played in the morning and following luncheon eighteen holes were played in competition. Frank Newman, the Kansas City exhibitor, won first prize, while Aaron Jones, of Chicago, took second. Other prize winners were Robert T. Kane, Syd Falkenberg, Lacey Johnson, A. M. Botsford, Sir William Wiseman, Felix Kahn and Reuben Samuels.

HARRY ASHER, of Grand-Asher, following the working out of details in connection with the distribution of the Motion Picture Directors Association product, has returned to Boston from New York.

OSCAR MORGAN, for several months special feature representative of Pathe and a well known sales executive, has been promoted to the office of southern district manager. The appointment was necessary by reason of the large business expansion experienced by Pathe in the south recently. Mr. Morgan will establish temporary headquarters in Kansas City. He will have supervision over nine exchanges.

JOSEPH NADEL, studio manager for Distinctive Pictures Corporation and Eastern Productions, Inc., piloted the members of the company's studio staff, with their wives and children, to Locust Lodge, Peekskill, N. Y., on July 13 for their annual frolic.

SOL LESSER has received word from Director Sam Wood that the "Mine with the Iron Door" company has reached its location in Arizona, forty miles from a railroad. The company will be absent a month or more. The last member of the company to be signed, which was just a few hours before the departure of the train, was Mother Mary Carr. The player had been in doubt as to whether she would be at liberty to leave by reason of the work in which she had been engaged.

FRANK MAYO has been signed by C. B. C. to play opposite Alma Rubens in "The Price She Paid," adapted from a David Graham Phillips story.

LOIS WILSON sailed on July 9 as Paramount's representative at the British Exposition in England. Sailing on the same vessel were Mr. and Mrs. Ernest Torrence.

Michael Walsh Elected Head of New York M. P. T. O.

THE Motion Picture Theatre Owners of New York is now headed by Michael Walsh of Yonkers. A. C. Hayman of Niagara Falls continues as treasurer and Sam Berman is retained as executive secretary.

The state is to be reorganized on a zone plan, similar to those now used by the distributing companies. There will be seven directors in each zone. Five of these were elected at the Buffalo convention and the other two will be named at the first meetings in the respective zones. Although all business and problems of exhibitors will be taken up in the zones in which they are served with their product, the zones will work with each other and there is no splitting up in the true sense of the word of the state organization. In fact under this new zone plan it is hoped to make the organization a 100 per cent paid membership body, the strongest of its kind in the country.

The zone plan was explained to the convention and the following committees were appointed to map out policies for the ensuing year: Organization: J. H. Michael, James Roe, Louis Blumenthal, George Keating and Charles O'Reilly. Financial: Walter Hays, William Brandt, J. Meyer Schine, Dewey Michaels and Sam Suckno. Rules and Resolutions: A. C. Hayman, Ben Davis, Rudolph Saunders, B. Edelhurst and Mike Woods. At this meeting "The Sea Hawk" contract was discussed and notices served on First National that exhibitors expected delivery of the feature as per existing contracts.

The following policies were recommended to the convention:

(1)—That fifteen directors be elected, five representing each of the following shipping zones, New York, Buffalo and Albany and that the names of each director for each particular zone be mentioned on the floor and confirmation of each selection be approved.

(2)—The election of the directors at this convention shall be subject to ratification at the first authorized meeting called in each zone.

(3)—The five directors of each zone will elect a chairman who shall act as a vice-president of the organization.

(4)—The foregoing board of directors when elected shall act as a nomination committee for president, secretary and treasurer.

(5)—No one member of the organization shall hold more than one office.

(6)—The board of directors shall consist of the five directors elected from each zone. The president, secretary and treasurer shall act as ex-officio

members of the board of directors of this organization without vote. The president shall act as chairman of the board of directors.

(7)—The board shall meet at least once a year in each respective zone at the call of the president or upon a call of the majority of the board of directors.

(8)—The five members representing each zone will be autonomous in the conduct of their business affecting their respective territories. Each zone shall be responsible for a fixed quota of the budget as designated by the convention and any other assessments in proportion to this fixed quota as voted by the board of directors.

(9)—It is further recommended that the president shall designate one member in assembly districts to act as a member of the state committee of this organization.

The following directors were nomi-

nated and later elected for each zone:

NEW YORK—Charles L. O'Reilly, New York City; William Brandt, Brooklyn; Manheimer, Brooklyn; Rudolph C. Saunders, Brooklyn, and Michael Walsh, Yonkers.

BUFFALO—J. H. Michael, Buffalo; James Roe, Syracuse; Howard J. Smith, Buffalo; William Dillon, Ithaca and A. C. Hayman, Niagara Falls.

ALBANY—Sam Suckno, Albany; W. W. Farley, Schenectady; J. Meyer Schine, Gloversville; Vic Warren, Messina and Louis Buettner, Cohoes.

This report was amended to have seven directors in each zone. The other two men will be elected at the first meeting in each zone.

Much of the credit for the success of the entertainment program must go to J. H. Michael, chairman of the Buffalo arrangements committee; A. C. Hayman, assistant chairman and the members of the various sub-committees, all of whom worked untiringly for the many events on the program.

As a result of the Buffalo convention it is expected and confidently predicted that New York State will soon have the strongest exhibitor body in the country.

Film Production to Remain in West, Says Louis Mayer

IN its rapid growth to the monumental proportions it now retains in world industry, the motion picture business has been so engrossed with meeting problems of the present that it has not had time to 'look ahead,' says Mr. Louis Mayer. "But 'looking ahead' into film production of the future fails to reveal any more formidable problems, except in the degree they will be intensified, than the problems the industry faces today. As any observer knows, those problems relate to economy and efficiency in production. It is because of these conditions that I am willing to state my absolute conviction that motion picture production will never move East, that New York will never supersede California as the producing center of the film industry.

"Pictures can be made cheaper in the West. The Metro-Goldwyn-Mayer organization is satisfied of that, for it has made pictures in the West and in the East. It would seem the reasons for this should be obvious.

"No business can attain the maximum efficiency unless it is concentrated in Hollywood and Culver City. Here is every facility for the production of motion pictures. The Metro-Goldwyn-Mayer studio at Culver City, covering 52 acres, ten of them given over to permanent buildings, is the

largest and best equipped in the world. Such investments as this represent millions of dollars.

"In the East, as a matter of fact, there is no single studio large enough to accommodate productions of the size of the twenty-two Metro-Goldwyn-Mayer pictures that are at present being made at our Culver City studios.

"Obviously, film production in New York is but 'a drop in the bucket.' New York studios are scattered as effectively as if they were a hundred instead of a few miles apart, from Yonkers to the center of Manhattan, and Fort Lee to Astoria. Transportation, in many instances is inconvenient. The thousand distractions that a metropolitan center affords are bound in some measure to affect the studio morale, particularly of the players. They may have other interests, they may be alternating their time between the stage and the studio.

"In the West, on the other hand, picture production is the bone and sinew of the several communities that have grown out of it. It is natural that where a whole community is heart and soul given over to making motion pictures, results are going to be obtained that could not under other conditions elsewhere."

To Speed Work

I. E. Chadwick Leaves for Coast to Start Two New Units

I. E. CHADWICK, President of I. Chadwick Pictures Corporation is leaving for the coast this week to start two of his producing units on productions which he is releasing on the State Right Market under the Chadwick Franchise Plan. This series will consist of nine special pictures to be known as "The Chadwick 9" and a number of them have already been completed and are now ready for distribution through the franchise holders.

Before leaving Mr. Chadwick issued a statement in which he detailed the progress of his company and plans for the future. He said that four specials have already been completed and that he is very much pleased with his product and the reception it has received not only from his franchise holders but from the trade press as well. The pictures now ready are "I Am the Man," "The Painted Flapper," "The Fire Patrol" and "Meddling Women."

As soon as Mr. Chadwick arrives on the coast he will start production on "The Tom Boy" and "The Street Singer" and he states that each of these productions will be in every sense of the word all-star and fully up to the high standard set by the pictures already made.

* * *

PAPINI MASTERPIECE FOR FIRST NATIONAL

Richard A. Rowland, Manager of Production for First National Pictures announces the purchase of the rights to Giovanni Papini's sensationally successful book, the "Life of Christ," which

will be a First National Picture, produced by one of the Earl Hudson units. This announcement follows weeks of negotiations with representatives of the famous Italian author, whose world famous work has been eagerly sought by many of the most important producers both here and abroad.

First National will transfer this wonderfully human story of the Nazarene to the screen in a manner without precedent in earlier treatments of the same theme

* * *

FEATURE VERSION OF 'FORTIETH DOOR'

Early this year Pathe released for the first time in the history of the industry a serial and feature version of the same story. This innovation was launched in connection with the picturization of Emerson Hough's celebrated story of the early West, "The Way of a Man." So overwhelming was the box-office success and so conclusive the evidence that exhibitors universally approved of such a releasing arrangement that plans were laid for a two-fold version of "The Fortieth Door."

Through the entire period of production, George B. Seitz, who had charge of the direction, kept the feature and serial versions in work as distinct enterprises.

* * *

WILL SELL STUDIOS

The Griffith Studios at Mamaroneck will be placed on the market, according to a report. It is estimated that the land alone is worth approximately \$1,000,000.

The sale of the property will be a step toward the termination of D. W. Griffith, Inc.

Inventor Departs

Spectrum Company Closes Some Big Contracts

CLAUDE FRIESE-GREENE, inventor of the color process bearing his name, entertained New York's news and trade paper editors at the Hotel Astor last Friday.

The popular Briton will be in England for several weeks arranging to produce several features in color. In September he will return here to establish a branch.

Stuart Johnston, the inventor's associate acted as toastmaster, and announced the closing of contracts for eight million feet of Friese-Greene color-processed film to be used in shorts.

George Blaisdell, editor of EXHIBITORS TRADE REVIEW, was the first speaker. He was followed by F. Mordaunt Hall, New York Times; Don Allen, Evening World; Louella Parsons, New York American and Dorothy Day, Morning Telegraph. Each speaker spoke highly of "Spectrum Films," and it was apparent that their inventor has the well wishes of all those familiar with his invention.

* * *

GOTHAM COMPLETES FIRST OF SERIES

Samuel Sax, president and general manager of the Gotham productions, which are producing a series of six special features for release on the independent market, announces that the first picture of the series "Unmarried Wives" with Mildred Harris, Gladys Brockwell, Lloyd Whitlock, Bernard Randall and Mabel Coleman.



Members of the Motion Picture Theatre Owners of New York in front of the Wurlitzer Manufacturing Co., at North Tonawanda, N. Y., during their convention in Buffalo, which was one of the best gatherings of the New York organization since its inception. Buffalo outdid itself in hospitality toward the delegates which will help make the convention a memorable one.

Pathé

Season 1924-1925

With 104 Two Reel Comedies, an unprecedented number; with 10 features or more; with 52 One Reel Comedies; 104 News issues; 52 Review issues; 26 Spotlights; 52 Aesop's Film Fables; 52 Topics of the Day; 13 Chronicles of America; and 5 or more Pathéserials by well known authors, Pathé is proud to announce product for 1924-1925 which exceeds in number, quality and diversity anything ever offered in the past.

In Short Subjects never has any distributor ever made so notable a presentation.

Four other Sections of this announcement will follow consecutively in succeeding issues of this magazine. Your attention is invited to them.

Features

Two Harold Lloyd
Four Hal Roach
Four Charles Ray

Two Reel Comedies

12 Our Gang (Hal Roach)
12 Spats (Hal Roach)
12 Star Comedies (Hal Roach)
12 Arthur Stone (Hal Roach)
6 Harry Langdon (Mack Sennett)
12 Mack Sennett
12 Star Comedies (Mack Sennett)
8 Ben Turpin (Mack Sennett)
And 18 to be announced

One Reel Comedies

Hal Roach

Summary

Specialties

Pathé News, twice each week
Pathé Review, once a week
Grantland Rice's Spotlights, one every other week
Aesop's Film Fables, one a week
Topics of the Day, one a week

Pathéserials (Ten Chapters Each)

"The 40th Door" with Allene Ray; from the book by Mary Hastings Bradley
A Police Serial, not yet titled; with Edna Murphy and Jack Mulhall; by Richard E. Enright, ... Commissioner of Police, New York City; novelized by Sinclair Gluck
"Black Caesar's Clan" from the book by Albert Payson Terhune
"Ten Scars Make a Man" by Philip Barry, the playwright
And at least two others, to be announced

15 Chronicles of America

1st Section Features

Section No 2
will follow in
this magazine
next week

Pathé Exchange, Inc. 35 w. 45th St., New York

Announcing Charles Ray

in 4 Features

Presented by Thos. H. Ince

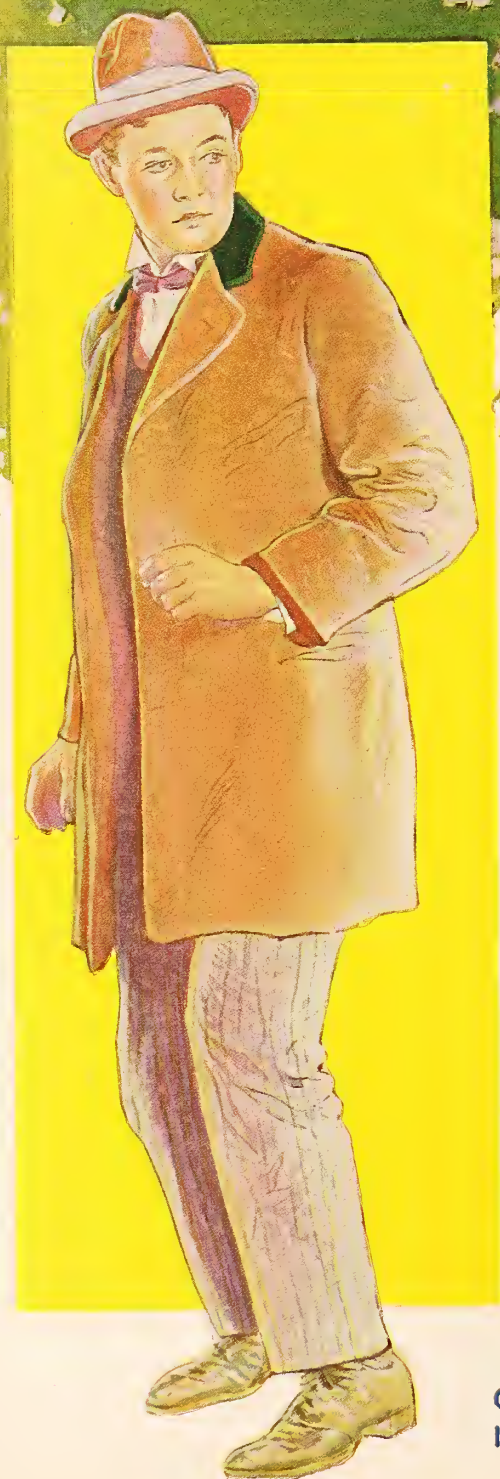
Back to the roles in which
he made himself famous

Charles Ray, as a small town youth, put himself in the electric signs of the nation.

Pictures like "The Clodhopper" and "The Eggcrate Wallop" proved that he is inimitable in such roles by playing to big business everywhere.

Now Mr. Ray is to be presented in a series of four features, in each of which he will be seen in the kind of role which he made famous.

The first of these will be by
C. Gardner Sullivan, directed by Ralph Ince



CHARLES RAY AS HE APPEARS
IN HIS FIRST PATHÉ PICTURE



Pathépicture

TRADE



MARK

MICHELSON



4 Features *from* HAL ROACH

EDSMITH

For years Hal Roach has been one of the best known producers in the business. Mr. Roach has only recently begun to produce features. The result is history. "The Call of the Wild" is one of the most widely distributed features of the day. The more recent "The King of Wild Horses" has been highly praised by all reviewers, and successfully shown in many theatres of the class of New York's Rialto and Brooklyn's Strand. Pathe will receive at least four features during 1924-5 from the Hal Roach Studios. Three will be straight comedy and the fourth will again star Rex, the handsome untamable horse hero of "The King of Wild Horses."

THE NAME OF HAL ROACH INSURES THE QUALITY OF THE PRODUCT

Pathépicture



P. D. C. Schedule

Producers Distributing Corp. Announces 1924-5 Program

DEFINITE release dates have now been set by Producers Distributing Corporation for the twenty-first run pictures announced on its 1924-5 program. The season will be started with four releases in August, four in September, and three each in October, November, December and January.

The August releases consist of "The Legend of Hollywood," "The Wise Virgin," "The Siren of Seville" and "Barbara Frietchie."

The releases for September include "Welcome Stranger," "Ramshackle House," "Chalk Marks" and "The House of Youth."

The October schedule calls for the release of "Roaring Rails," "Another Man's Wife" and "Trouping With Ellen."

November will see the release of the big Al Christie feature "Reckless Romance," "The Girl on the Stairs" and "The Folly Girl."

The December releases are "A Cafe in Cairo," "The Man From Texas" and "The Mirage."

The January group consists of "On the Shelf," "Soft Shoes" and "Off the Highway."

It is quite likely that the twenty subjects now listed will be supplemented by the addition of one or more exceptionally big specials during the season.

* * *

OCHS SIGNS VINCENT LOPEZ TO DIRECT

Lee A. Ochs has signed a contract with Vincent Lopez, well known orchestra conductor, to act as supervising director of the new Piccadilly Theatre, which will open at Broadway and 52nd Street in a few weeks.

It is understood the figure necessary to secure Lopez's services is high but Mr. Ochs feels that he has a sure fire drawing card.

Lopez will conduct at every performance and his famous Pennsylvania Orchestra will play.

* * *

EXHIBITOR FALLS HEIR TO MILLIONS

Pity the poor average struggling exhibitor during these recent years that try men's souls and pocketbooks and then for a change cast your optics on H. W. Rosenthal, of the Rosenthal Motion Picture Service Bureau, Miami, Florida, and then kick yourself for the mean things you've said about this industry of the flickering sliver sheet.

Here's a moving picture man who has struggled along with the rest of

you fellows, with a small business in Miami. Last week comes word that he is co-star with a small circle of relatives to an estate of \$80,000,000 left by a rich uncle who recently passed away in Australia.

Rosenthal's share of the coin will run around eight million, but he was quick to make a definite announcement that he will not retire from his business, but will take a small slice of his new wealth to develop it further and greatly enlarge his holdings.

* * *

'SEVEN CHANCES' FOR BUSTER KEATON

The Roi Cooper Megrue stage success, "Seven Chances," has been purchased by Buster Keaton. Production of this notable laughing show for Metro-Goldwyn release will presumably follow Keaton's next production of "The Navigator," which is at present being filmed by the comedian.

* * *

TITLE CHANGE

The title of the second Regal Pictures production starring Jacqueline Logan originally announced as "Limehouse Polly" has been changed to "Off the Highway."

"Off the Highway" will be released by Producers Distributing Corporation.

* * *

MAYOR MAY CENSOR

The city council of Sacramento has adopted an ordinance placing in the hands of the mayor and police the power to censor obscene, lewd or vulgar stage of picture productions.

Briskin Optimistic

Reports Conditions Favorable For Independents

SAMUEL BRISKIN of Banner Productions, Inc., has just returned to New York from a flying sales trip to the middle west and reports conditions in the independent market very satisfactory.

Mr. Briskin closed a contract with Si Greiver of the Greiver Productions of Chicago for the series of four special Banner Productions for the Northern Illinois and State of Indiana territory and Jack Grauman of Celebrated Players Film Company of Milwaukee for the State of Wisconsin for the entire series the first of which is "The Truth About Women" with Hope Hampton, Lowell Sherman, David Powell and Mary Thurman in the cast which is now completed, and the second "The Man Without a Heart," which is now in production at the Whitman Bennett studio under the direction of Burton King with Kenneth Harlan, Jane Novak, David Powell and Faire Binney in the cast.

"The Man Without a Heart" is from Ruby M. Ayres famous international novel which has been one of the best sellers for the past year.

"Empty Hearts" the first of the second series of Banner Productions being produced on the coast under the supervision of Ben Velschleiser, with John Bowers, Clara Bow, Lillian Rich and Charlie Murray in the cast has been completed and prints will be in the New York offices within the next few days.



This crowd is watching the birds on the Metro lot. Each seems extremely interested in the camera and they were no doubt delighted when the shooting was over. They are, left to right, Harry Rapf, Eddie Saunders, Jimmy Grainger and Irving Thalberg.

First National's Answer to 'Sea Hawk' Controversy

By E. A. ESCHMANN

*First National General Manager
of Distribution*

THERE has been a sporadic outburst on the part of exhibitors in several sections of the country against First National for its sales policy in regard to Frank Lloyd's great and spectacular production, "The Sea Hawk." Because they bought, in a group of First National pictures, a "Frank Lloyd Special," of "The Sea Hawk," they attack the company for asking a bigger rental value for that picture than the rental called for in the contract. I take this opportunity of stating our case to them.

First National is an exhibitor organization and appeals to its own kind through equity of reasoning. It is not seeking to 'put something over' on exhibitors, as some of them are asserting. The exhibitor who says to us, after he has heard our side of the story, "Give me the picture at the contracted price," will receive it.

Stand by Obligation

In other words, we do not care to hide behind the strict legal interpretation of our obligation as referred to by such group contract sales as are alluded to by "The Sea Hawk" or as a "Frank Lloyd Special." We stand ready to deliver "The Sea Hawk" to any exhibitor holding a contract for a "Frank Lloyd Special" or "The Sea Hawk," upon his demand.

We feel that we are entitled to special consideration in regard to "The Sea Hawk" rentals, not because the picture cost what it did, but because it has developed into such a tremendously big box office attraction and will bring such unusually big takings into the strong box of every theatre showing it.

We feel that this situation entitles us to special recognition from the exhibitors who bought the picture as one of a group. There are good, sound, equitable and fair arguments that may be submitted to exhibitors for what is due First National in this situation. But to the exhibitor who demands "The Sea Hawk" on the group contract rental, who does not recognize the fairness of our requests, the picture will be delivered. Such exhibitors should remember that there very probably will arise situations in which the shoe is on the other foot.

Matter of Equity

The motion picture business, as I see it, is rapidly becoming one of fundamental equity—a trading proposition between men who wish to deal fairly with one another. It is in that spirit, and in recognition of that relationship between producer, distributor and exhibitor, that we appeal for equitable consideration from the exhibitor in regard to "The Sea Hawk" rentals.

The rider which was sent out by the Distribution Department to exhibitors who had booked "The Sea Hawk" or a "Frank Lloyd Special" as one of a group of releases is not an attempt to "put something over" on the exhibitor, but solely a means to meet legal requirements by having in writing a modification of the group booking agreement. As General Manager of Distribution for First National Pictures I can assure exhibitors that anyone holding a contract for a "Frank Lloyd Special," or "The Sea Hawk" specifically named, will have that picture delivered to them, if they insist, regardless of what price is indicated on the face of their contract. But each case will be dealt with individually and on its in-

dividual merits, not by a Company policy or action. We have provided the exhibitor with one of the biggest money-making propositions in the history of films in "The Sea Hawk" and First National demands, and wants, only an equitable share in the profits which will be derived from it.

* * *

No Shakeup

Metro Vice President Denies Report in Newspaper

THE report published in a New York newspaper that Arthur Abeles' resignation as manager of the New York Exchange of Metro-Goldwyn is the result of a "shakeup" of the sales organization, was emphatically denied by William E. Atkinson, vice-president and general manager of Metro-Goldwyn Distributing Corporation.

Mr. Abeles, according to Mr. Atkinson's statement, resigned of his own violation from the Metro organization previous to the Metro-Goldwyn merger. At the request of Mr. Atkinson, Mr. Abeles consented to continue in his office of manager of the New York exchange for two months longer.

That E. M. Saunders of the Metro-Goldwyn sales force contemplates withdrawing from the organization, as intimated in the same newspaper story, or that there may be any changes of a similar nature in the organization, was also strongly denied by Mr. Atkinson.

This report, stated Mr. Atkinson, like that resulting from Mr. Abeles' resignation, is entirely without any foundation in fact.

E. M. Saunders and James Grainger will be in charge of the entire Metro-Goldwyn sales organization of the United States. Mr. Saunders will have charge of sales in the western territory, and Mr. Grainger's duties will occupy him with the territory east.



The entire managerial force of the Producers Distributing Corporation assembled in Chicago. The group includes managers of all the company's exchanges in United States and Canada.

John B. Rock Warns Against Trashy Sex Pictures

THE war on trashy sex pictures which has aroused the parents and teachers in the Middle West has the emphatic endorsement of Vitagraph. This company, the oldest in the industry, has remained singularly free from the contamination of the so-called passion stories. Albert E. Smith, the president, was a showman and a good one before he went into pictures. He enjoyed personal contact with audiences throughout America. He knows the people of this country and he knows that they are clean, wholesome thinking men and women. For this reason he has produced only wholesome stories.

"It seems to me," said John B. Rock, general manager, at the executive offices last week, "that the lesson which was taught ten years ago when irresponsible producers exploited salacious stories has failed in its effect. The industry should know that it was these freelance, wildcatting productions which brought upon pictures the lash of censorship. I am no moral prude, but I have seen billing of so suggestive

a nature that I wondered that the police did not of their own volition have it removed. Hopscotching these sort of pictures in the old days was what put our business in bad repute. Certainly the industry now can not afford to return to those mistakes of yesterday.

"I am convinced that the real leaders of the motion picture business realize that a continuance of such pictures is going to bring further state government restrictions and make it more difficult than ever for producers to film dramatic situations without incurring condemnation of censors. Many a picture has been edited by censors which did not deserve eliminations but when censors see twenty-four sheets plastered over their own towns with suggestive matter on them certainly they are going to look with more critical eyes at the film as it is reviewed. Fundamentally, censorship is all wrong. It has no place in a republican form of government but the way to rid motion pictures of censorship is to cure the evils which brought it about."

* * *

SAMUEL GOLDWYN REGAINS NAME

Samuel Goldwyn is now able to answer the question, "What's in a name?" particularly in regard to the name of Samuel Goldwyn.

In an amicable agreement drawn up outside of court, it is now decreed that Samuel Goldwyn is again privileged to use his name in pictures without tacking on the now famous slogan, "Now now connected, etc."

Papers, relegating this right to Samuel Goldwyn, were signed by officials acting for the Metro-Goldwyn Company and Samuel Goldwyn personally, in which it is stated that on all pictures produced by him, the inscription borne on the film and posters can hereafter read, "Samuel Goldwyn Present."

* * *

NED MARIN ON TRIP

Ned Marin, assistant general manager of Universal Exchanges, started this week on a six-week's trip which will embrace all of the exchanges as far west as Omaha and as far south as Charleston, West Virginia. The first exchange visited will be the Pittsburgh exchange.

The itinerary after Pittsburg is as follows: Cleveland, Detroit, Indianapolis, Cincinnati, Charleston, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis, Milwaukee and Chicago.

C. B. C'S NEXT

Word from the West Coast Studios of C. B. C., is to the effect that "The Midnight Express" will be the feature next on the list of productions after the conclusion of "The Price She Paid," in which Alma Rubens and Frank Mayo are now being featured.

"One Glorious Night," fourth of the company's Columbia series, will follow.



Carmel Myers left for Rome recently to play the role of Iris in the spectacular picturization of "Ben Hur" for Metro.

Signs Griffith

Noted Director Will Produce Series of 3 Specials

D. W. GRIFFITH has signed a Famous Players contract to direct a series of three pictures for that company according to a report.

Mr. Griffith and company has left for Germany where they will make "Dawn" the last of the Griffith series for United Artists.

For some weeks it has been known that so far as money matters were concerned, all was not well with the Griffith organization. It is understood that as part of the deal with Famous, Griffith was advanced enough money to complete his "Dawn."

The Griffith pictures will be released as Paramount specials. It is understood Griffith's salary will run into five figures.

* * *

FIRST NATIONAL SIGNS DORIS KENYON

Doris Kenyon, equally well known on stage and screen, has been placed under contract by First National to play featured roles in its own productions for a term of years. Before starting work under the new contract, Miss Kenyon will appear in two productions from outside sources to be distributed by First National. These are "Born Rich," the first production from Garrick Pictures Corporation, and "Doctor Nye," Thomas H. Ince's picturization of Joseph C. Lincoln's novel.

Her first picture for First National will be "If I Marry Again."

* * *

BURNSIDE'S FIRST

Jacqueline Logan, who recently arrived in New York from the West Coast, has been signed to play the leading feminine role opposite Richard Dix in "Manhattan," a forthcoming Paramount picture. The picture will be put into production soon at the company's Long Island studio under the direction of R. H. Burnside. It will be Mr. Dix's first starring picture for Famous Players Lasky Corporation.

* * *

MISS FRIED ON COAST

Eleanor Fried, one of the first film editors that Universal City ever boasted, has returned to her duties in California after an absence of six months in the east.

* * *

HAYS ON COAST

Will H. Hays left for the Coast on July 11 and will be gone about four weeks.



Scenes from Banner Production's first picture, "The Truth About Women" featuring Hope Hampton and Lowell Sherman. Many of the scenes and settings are elaborate.

'SANDRA' STARTS

The first scenes for "Sandra," Barbara La Marr's initial starring vehicle for First National, were shot this week at the Biograph studios, New York. The production, which is from the Sawyer-Lubin unit, is being directed by George Melford under the supervision of Arthur H. Sawyer.

* * *

CORINNE RETURNS

Corinne Griffith has returned to Los Angeles after a brief visit to New York and will soon start work on her new picture, "Wilderness."

FIRST IMPERIAL

The first production to be produced by Imperial Pictures will be a version of "The Desert Healer," by E. M. Hull, author of "The Sheik." George H. Melford will direct.

* * *

GERAGHTY INJURED

Thomas J. Geraghty tripped over a tool chest in the driveway of an oil station near his Los Angeles home, and suffered a fracture of his left hip. He will be laid up about six weeks.

The enforced rest will be a blow to Mr. Geraghty as he is known as a go-getter.

LARGEST THEATRE IN CANADA FOR KEITH

Considerable interest has been aroused in Toronto theatre circles through the announcement that an important new theatre project has been drawn up for the Ontario Capital with plans arranged for immediate construction of the new house. The information has been issued by Jerry Shea, owner of the Shea and Hippodrome Theatres, that a feature of the development of the new B. F. Keith Company of Canada, Limited, a concern with \$5,000,000 capital, is the early erection of a large new house to cost \$1,250,000. This theatre will have accommodation for 4,000 which will make it the largest theatre of any kind in the Dominion, the next largest being the Pantages of Toronto which has 3,700 seats.

Mr. Shea has announced that the new Keith house will be built on a site just north of the downtown district. It had been intended to purchase property in the central area but this was impossible because of the smallness of the city blocks. All specifications have been provided for and it is expected that the theatre will be opened next spring.

* * *

LAEMMLE ANNOUNCES JEWELS FOR SPRING

Carl Laemmle, president of the Universal Pictures Corporation, sailed last Saturday aboard the Leviathan for a three month's stay in Europe. On the eve of his departure he announced Universal's schedule of big pictures for next Spring and Summer. The list includes twelve Jewels, one super-production of the caliber of "The Hunchback" and a series of high class western features, in addition to an intensified short subjects output.

* * *

'DIXIE' FOR NEILAN

Marshall Neilan will turn to the sporting world for inspiration in making "Dixie," that will be his third production of the season for Metro-Goldwyn-Mayer.

"Dixie" is to be a fast and furious picture of sporting life in the Southern States, and will depend for one of its thrills on what Neilan plans to make the most ambitious and completely pictured horse-race ever shown on the screen.

* * *

MAYOR REFUSES PERMIT

Mayor George Hoffman, of Loraine, O., has refused to issue permits to the three theatres of Loraine, permitting them to open, declaring that people of Loraine do not want to go to the movies at this time because of the recent disaster.

KEATON WILL MAKE COMEDY IN COLOR

Buster Keaton's next comedy after "The Navigator" may be entirely done in color, according to information received from the Metro-Goldwyn-Mayer offices. It was said that for some time the comedian has been considering the advisability of introducing color into his pictures, and will in all likelihood try the experiment after he completes the production he is now at work on.

"The comedy field seems to me the logical place to use the color process in its present stage of development," Buster is quoted as saying. "In straight drama color is too distracting, and detracts from the story interest, to make its regular use advisable. In comedy, on the other hand, it can bring out comedy values that black and white pictures can only suggest."

* * *

VOGEL CLOSES FOREIGN DEAL FOR P.D.C.

William Vogel head of the exporting film corporation bearing his name returned to the United States this week after closing one of the biggest foreign contracts for American made pictures ever recorded.

Mr. Vogel closed a contract with Film Booking Offices, Ltd., of London, for the entire output of the Producers Distributing Corporation. The deal embraces all of the company's pictures released under the Hodkinson trade name and the entire list of releases just announced for the 1924-5 season.

* * *

STARTS 'RAGGED ROBIN'

The Sanford Productions of Hollywood have started work on "Ragged Robin," the seventh release in their series of eight Thrillspeeddramas featuring Matty Mattison, and which are being sold through Independent Exchanges.

The cast will include Vivian Rich, Gene Crosby, Billy Franey, Jack Herrick, Leon Gill and many others.

According to Frank M. Sanford, the President of the Company, this picture is the biggest undertaking of the series, and he expects it to surpass all previous efforts put forth by his company. Frank S. Mattison will direct the picture.

* * *

LEEVE SIGNS THREE

M. C. Levee last week signed three popular players to appear in the cast with Virginia Valli in his next First National picture which was temporarily titled, "Barriers of Love."

They are Marc MacDermott, George Fawcett and Lloyd Hughes, popular juvenile.

The title of the new production has been definitely set as "In Every Woman's Life," the foreword inferring that in every woman's life there are three men, the man she might have married, the man she did marry and the man she should have married.

* * *

WILLAT NAMES CAST

Jack Holt, Lois Wilson and Noah Beery will head the featured cast of "North of 36," which will go into production as a Paramount picture late this month or early in August. The picture will be produced by Irvin Willat, who recently completed the filming of the Photoplay Magazine title-contest screen play, "The Story Without a Name."

"North of 36" will be filmed in the actual locale of the author's story, following the precedent set by "The Covered Wagon" and the Zane Grey stories.

WEBB ON VACATION

Millard Webb, director, has completed his first Warner Brothers offering, "Her Marriage Vow," and after a few days spent in the cutting room, will board a train for Chicago and spend his short vacation with his family.

Webb, who has been associated with various directors in the capacity of assistant, recently graduated from the ranks and is now a full fledged director.

* * *

THEATRE DESTROYED

A match, carelessly tossed to the operating booth floor after lighting a cigarette, ignited film in the Lyric Theatre, Gordon, Ga., and almost completely destroyed the theatre necessitating its immediate closing.

The house is owned and operated by J. G. Grimes who will immediately rebuild.



Constance Bennett in a scene from the new Patheserial "Into the Net" which was written by New York Police Commissioner Richard Enright and is a thriller.



DIRECTED by William Christy Cabanne, "The Spitfire" boasts a cast which includes such players as Betty Blythe, Lowell Sherman, Elliott Dexter, Robert Warwick, Pauline Garon and Burr McIntosh in its cast.



'The Spitfire,' a Lively Play with Dash and Speed

Scenes from Murray Garsson's adaptation of Frederick Arnold Kummer's novel 'Plaster Saints,' released by Associated Exhibitors.

LEADERS ALL

Earl Hudson, Author Producer

THE remarkable rise of Earl Hudson, supervisor of productions for First National, has been one of the outstanding events in the motion picture industry during the past half year. As one of his old-time associates remarked the other day, "He is going so fast you can't see him for dust."

Nevertheless among those who have most intimately known Mr. Hudson and the quality of his work during the past ten years the success attained by the First National supervisor has been no occasion for surprise.

Rather it was a confirmation of a long held conviction that he was a "comer," of the feeling that when he should be permitted to step out from behind a superior his worth quickly would become patent to the industry as a whole.

A decade ago an observing associate remarked that "Earl Hudson's head is overflowing with ideas—most of them sound. When he gets a few more years over those shoulders of his and he himself is able to select the good and reject the others there'll be no stopping him."

Plainly the added years have passed, and Mr. Hudson is coming into his own. The road he has traveled has not been all "cakes and ale." He has had his rough rows to hoe. He has faced what to many would have been deep discouragement, but it never interfered with his aim at a difficult target.

EARL HUDSON was born in Elgin, Ill., thirty-two years ago. Upon finishing his public school education he entered the Elgin National Watch factory, and for a year he worked at a bench setting jewel pins.

Recurring visions of the life of a cowboy became too strong. The lad ran away from home to the Panhandle district of Texas. For eighteen months he lived on various ranches.

News of the illness of his grandmother turned him homeward. Lack of carfare did not keep him in Texas. By means of freight trains and blind baggage he made his way back to Elgin, and once there he again took up his old job at the watch factory.

Not for long did he remain at the bench. The Elgin Daily News beckoned to him, with a salary of \$6 weekly, and he became a reporter.



LEADERS ALL—EARL HUDSON

BECAUSE he has been gifted with remarkable imagination and an unusual degree of inventiveness; because fortifying these is a genuine ability to execute the tasks he undertakes; because he has a bent for aiming high and attaining his mark; because he has the capacity for taking infinite pains and of simultaneously following through with a multitude of details; and because he is a stickler.

From Elgin the young man quickly graduated to Chicago, where he was employed as a news gatherer for the Chicago City News Association. Then in turn he worked for several of the dailies, mostly on police and court news—seeing life in the raw.

During that period a motion picture convention came to Chicago as conventions for many years have had a habit of doing. Mr. Hudson was assigned to cover it. It was his first contact with the industry, and it appealed to that active imagination of his.

IN the course of the convention Joe Brandt, the advertising manager for Universal, engaged the reporter to do "convention publicity" for his company.

As a result of the material turned in the newspaper man was offered a place in the Universal's home publicity office. Following there were several other connections—in one of which first-hand experience was gained of laboratory work and another of distribution. Also

there had been a connection as staff and business writer on Motion Picture News.

Then came the opportunity to capitalize the experience which had been so rich in variety: as a member of the publicity department of First National, as assistant to C. L. Yearsley.

Here the "active imagination" to which reference has been made was given full play. Mr. Hudson's fertility in resource was responsible for one attention compelling manoeuvre after another. Exhibitors were constantly reminded in an unusual and yet always dignified way that First National was actively in business.

After several years in the publicity department Mr. Hudson was made assistant to General Manager J. D. Williams. In a room adjoining that occupied by J. D. the new-comer was brought into active contact with problems of production. The solution of many of these were turned over to him.

When Mr. Williams resigned and Richard A. Rowland took his place Mr. Hudson continued in the same capacity.

FIRST NATIONAL reached the decision to install a production unit of its own. Mr. Rowland selected Mr. Hudson as the man to undertake the experiment, for such in a measure it was. The experimental stage, however, was quickly passed.

At first there was one unit under the Hudson supervision. Later another was added. At the present time four distinct units are working under the one head.

From the beginning of his motion picture career Mr. Hudson in his spare time has done much writing for the screen. He sold a number of stories, all of which were filmed anonymously.

During the fifteen months he has been supervising production at the west coast studios of First National he has made these pictures:

"Her Temporary Husband," "The Perfect Flapper," "Painted People," "Lilies of the Field," "The Woman on the Jury," "Flaming Youth," "Single Wives," "The Love Flirt," "Sundown" and "For Sale."

(Continued on page 67)

EDITORIAL PAGE

Mergers and the Law

UNDER a resolution passed at its recent convention in Buffalo the Theatre Owners of New York has appointed a committee to investigate the whole subject of the merging of interests on the part of those producers and distributors who own or control theatres.

The committee has been instructed to do three things:

To ascertain if such mergers in any way infringe upon existing law;

To determine in what way the theatre owner may protect himself, even when there be no violation; and

That if injustices are found the committee shall present the case to the next session of the Legislature and also lay the facts before the Interstate Commerce Commission.

It is well that these steps be taken, so that there may be a clarifying of the atmosphere while the merging day is yet young. If any steps have been taken that will not bear scrutiny by the legal officers of the state and nation it is well to have the question thrashed out for the benefit of the industry as a whole and incidentally for those who may be considering similar steps.

The examination by the exhibitors will bring out both sides of the question, that of the distributors and that of the exhibitors.

One man from Los Angeles this week declared that mergers contained genuine elements of benefit for exhibitors. The speaker is one of wide acquaintance with motion picture problems, although his experience has been chiefly on the side of production. At present he is unaffiliated.

He declared his belief that inside of two years four large organizations will control or at least do the bulk of the distributing.

He went on to point out that if this became a fact the cost of distribution would be reduced from an average of close to 40 per cent to a point approaching 25 per cent and that the exhibitors would reap the benefit of a part of the reduction in the form of lessened rental prices.

This is the viewpoint of a man who is neither distributor nor exhibitor, but who nevertheless is honestly concerned in the welfare of the industry.

The examination which will be instituted by the Theatre Owners of New York will uncover many matters of information, facts illuminating a controversy about which at present strong and opposing opinions are held.

If distribution mergers are for the benefit of the industry it is well that we know it. And if they are not it is well that we know that, too.

Friendship in Business

HEREAFTER without the accompaniment of lumbering qualifying words the world may be informed that "Samuel Goldwyn presents." No longer will it be necessary in the identical breath to say "Not now connected," etc.

The parties in interest have agreed to undo that which was done by the courts—in other words, they have got together in a friendly spirit and removed the unusual phraseology from the business announcements of Samuel Goldwyn.

The situation was brought about in this fashion:

Goldfish and Selwyn form the Goldwyn company; Goldfish changes his name to Goldwyn; Goldwyn retires from the company and later starts an organization under his own name; the older company successfully enters suit to prevent the retiring official from using a name similar to that of his old company; the court orders that where the name Samuel Goldwyn be used there shall be attached the phrase "Not now connected with Goldwyn Pictures Corporation"; the Goldwyn company is merged with Metro, owned by Marcus Loew, which becomes Metro-Goldwyn; by agreement the controversial phrase is abolished.

What is not set forth in the statement issued by Mr. Goldwyn is that the first suggestion of changing the name of Goldfish to Goldwyn came from the present head of Metro-Goldwyn, who strongly urged upon the founder of the Goldwyn company that he make his name conform to that of the company with which he was so closely associated. Marcus Loew's arguments finally prevailed. The name was changed.

So it is the perfectly logical thing that Mr. Loew following the merger should take steps to restore to his friend Mr. Goldwyn the full privileges of the name which the former was first to suggest.

Yet there are those who insist there is no sentiment or friendship in business.

* * *

A Splendid Selection

IN the election to the presidency of Michael J. Walsh the New York State Theatre Owners have made a wise move. They have selected as a successor to William Brandt, who declined re-election, a man who is experienced in organization work, both in fraternal and political bodies; one of large motion picture interests, and one of high standing and wide influence in his community and state.

It is a splendid selection.

BOX OFFICE REVIEWS

'FOOLS IN THE DARK' IS SURE FIRE HIT

Snappy Farce-Comedy and Melodramatic Thrills Combine to Make This Film a Reliable Money-Maker

FOOLS IN THE DARK. F. B. O. Photoplay. Author, Bertram Millhausen. Director, Al Santell. Length, 7,702 Feet.

CAST AND SYNOPSIS

Ruth Rand Patsy Ruth Miller
Percy Schwartz Matt Moore
Ketah Bert Grasby
Dr. Rand Charles Belcher
Diploma Tom Wilson

Percy, writer of blood-curdling screen melodramas, is an effeminate sort of chap personally. His uncle and Ruth Rand, Percy's sweetheart, decide to test the author and see if his courage measures up to that of the heroes of his imagination. Accordingly the uncle "frames" Percy, the latter gets word that Ruth has been abducted and he is plunged into a series of wild adventures, in company with Diploma, his faithful darky valet. In the finale the frameup becomes serious, but Percy proves equal to the occasion and convinces uncle and sweetheart that he is a genuine hero.

By GEORGE T. PARDY

THIS picture furnishes bully entertainment and should prove a money-getter for big and little showmen alike. It is a delightful mixture of farce-comedy and melodramatic thrills, the latter put over in great style, a cunningly devised mystery angle, and—what you seldom see in films where the humor element predominates—loads of suspense.

As a hot weather attraction "Fools in the Dark" certainly fills the bill and something over. You learn in the beginning that screen-author-hero Percy's father made a fortune by manufacturing garbage cans, and the lad, having an aesthetic dislike for such a business, devotes himself to the construction of film scenarios. His plots revel in blood-and-thunder stuff, but Percy himself is very much on the milk-and-water order. So a sardonic uncle resolves to put his courage to the acid test, Percy's sweetheart, Ruth Rand, is duly abducted and her lover goes on the trail.

The action from the start moves rapidly, but at this juncture it goes full steam ahead and the fun waxes fast and furious, as Percy plunges into a swirling vortex of comedy complications. His faithful old darky valet, Diploma, is right on his master's heels, and the scene where the skeleton sneaks after the negro in the house of mystery is warranted to throw any audience into spasms of laughter.

Toward the last the uncle's joke assumes grave proportions and here we get some real melodrama, with a fight for good measure in an underworld haunt that is snappily realistic.

But the big punch comes when the aeroplane hunt after a ship is on, and the resourceful Percy leaps from the machine to the vessel and engages in combat with the ruffianly crew. Old Diploma is on hand in a boat and his comedy gags keep the humor-pot boiling briskly. Even those who refuse to accept the melodramatic sequences seriously cannot fail to find genuine amusement in the picture, but there are plenty of fans who will be thrilled by the dangers surrounding the hero, so that the feature can be confidently listed as possessing general audience appeal.

Both of the principals score heavily in their respective roles. Matt Moore is immense as the shrinking violet type of hero who unexpectedly develops into a cuss who can whip

his weight in wildcats, an undeniably clever characterization. Patsy Ruth Miller makes a decided hit as Ruth Rand, and Tom Wilson's blackface comedy in the part of the old darky places him in the front rank of the screen's funmakers.

Charles Belcher, as the scheming uncle, with Bert Grasby for his co-plotter; is excellent, in fact the support could not be better. The camera work throughout is of fine quality, some nifty trick photography helps matters along amazingly, and the lighting is faultless.

You can exploit this as a combination comedy and melodrama which can't possibly miss fire. Play up the picture's humorous side, but don't forget the great thrill stuff, nor Al Santell's superb direction. Feature Patsy Ruth Miller and Matt Moore. Tom Wilson isn't so well known, but his work in this film ought to "make him" and attention should be called to it.

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GERMAN FILM TELLS WEIRD TALE

Example of Foreign Film Art Will Arouse Much Comment

BETWEEN WORLDS. Weiss Brothers' Artclass Picture. Written and Directed by Fritz Lang. Length, 6,400 Feet.

CAST AND SYNOPSIS

The Lovers Lil Dagover
The Stranger Walter Janssen
The Moor Bernard Goetzke
Meser Girolamo Rudolf Klein-Rogge
The Moor Lewis Brody
The Viceroy Karl Hunzlar
The Magician Paul Biensfeld
The Caliph Edward von Winterstern
The Apothecary Karl Platen

The girl's lover is lured away by a mysterious Stranger. She seeks him and encounters a high wall symbolic of death. The Stranger appears and explains that through all the ages she has lost her sweetheart because of the selfishness of her love. Through his magic she glimpses visions of other incarnations. The Stranger informs her that if she can offer him another life her lover may be restored. She rescues a child for the sole purpose of this sacrifice, but at the crucial moment cannot deliver it to the Stranger. Through this unselfish action she redeems the soul of her sweetheart, and dying herself is reunited to him on another plane.

By HERBERT K. CRUIKSHANK

An unconventional picture somewhat reminiscent of "Caligari" in its impressive sets, and Continental artistry of characterization, "Between Worlds" may not meet with the general favor of American audiences. Despite the excellence of the presentation, the theme is depressing and the trend of the tale difficult to follow.

Where an audience composed of artistic "intelligentsia" may well enthuse over the film's peculiarities, the every day picture patron leans more to lighter and more cheerful entertainment.

By exploiting the picture as an example of foreign film art, people may be interested in viewing it if only for purposes of comparison. And the fact that there will be considerable controversy regarding its merits may help its box-office drawing power.

This fanciful romance of a spiritual realm will make its strongest appeal to high class houses and high class audiences. The Italian, Turkish and Chinese sequences are effective, and as in "The Thief of Bagdad," a flying carpet, a winged horse and the creation of an army by magic are featured.

'WINE OF YOUTH' WILL STIMULATE RECEIPTS

Peppy Picture of Riotous Youth Riding Through Life on High Speed

WINE OF YOUTH. A Metro-Goldwyn Picture. From Rachel Crothers' Play "Mary the Third." Adapted by Carey Wilson. Director, King Vidor. Length, 6,600 Feet.

CAST AND SYNOPSIS

Mary Eleanor Boardman
Lynn Ben Lyon
Hal William Haynes
Max William Collier, Jr.
Tish Pauline Garon
Mother Eulalie Jensen
Father E. J. Ratcliffe
Granny Gertrude Claire

Episodes of 1870 and 1897 depict the wooing and winning of Mary's grandmother and mother. Mary realizes the importance of marriage and is unable to decide between two suitors. Mary, Tish and three of the boys determine on a trial honeymoon—which, of course, is to be perfectly platonic. They "elope" to a camp. Things don't work out quite as anticipated, and by a ruse Mary gets them all back to town. Her parents are greatly wrought up, and, unseen by them, she and her brother overhear their bitter quarrel. A reconciliation between the parents is effected in an almost tragic manner, and Mary gives up her new ideas to follow the conventional footsteps of her mother and grandmother.

By HERBERT K. CRUIKSHANK

IT'S Metro's treat. Step right up and get "Wine of Youth." It's a box-office jubilee. Just brimful of gaiety and color—teeming with the joy of life—vibrant with pulsing romance, "Wine of Youth" will fairly fill the exhibitor's box-office cup.

The comedy element is well defined, yet there is just enough "deep stuff" to insert a "problem" angle which has been encountered by every married couple. Romance? Nothing else but. Jazz? Plenty. Even more than plenty if such a thing be possible in this saxophone age.

We don't remember having seen such quantities of good looking youths and fascinating flappers for a long time. And parties! Cocktail shakers and what goes in them; speeding roadsters; syncopated music; dancing till dawn; convention tossed about like paper confetti in a Kansas cyclone. And through the haze of cigarette smoke and the feverish fog of jazz atmosphere one at all times sees the idealism of youth groping for the pearls of truth in a muck of modernism.

The story contains elements of interest for all ages and classes. Parents as well as their bobbed-haired daughters and their sons with bell-bottomed trousers will be both entertained and edified. That portion of the population which has not outgrown mid-Victorian hypocrisy will doubtless disapprove, although in the end "old-fashioned" ideas prevail.

The "party" scenes are not too greatly exaggerated, and there is true pathos in the shots showing the disillusionment of the children upon discovering that their parents are not the ideally happy pair they had imagined.

Feature the names of Eleanor Boardman, James Morrison, Johnnie Walker, Zaza Pitts, Ben Lyon, William Collier, Jr., Pauline Garon and William Haines. They all appear, and they all have many admirers. "Wine of Youth" offers exceptional opportunities for exploitation along the line of comparison of this age with its predecessors, the problem of the rising generation, and whether, after all, the kids are any "wilder" than were their parents.

GIBSON MAKES HIT IN 'SAWDUST TRAIL'

Popular Comedian Star of Fast-Moving, Breezy Comedy With Original Wild West Show Backgrounds

THE SAWDUST TRAIL. Universal Photoplay. Author, William Dudley Pelley. Director, Edward Sedgwick. Length, 5,509 Feet.

CAST AND SYNOPSIS

Clarence Elwood Butts	Hoot Gibson
Calamity June Webster	Josie Sedgwick
Jonathan Butts	David Torrence
Square Deal McKenzie	Charles K. French
Quid Jackson	Harry Todd
Gorilla Jackson	G. Raymond Nye
Red McLaren	W. T. McCulley
Ranch Foreman	Pat Harmon
Lafe Webster	Taylor Carroll

Clarence Elwood Butts fakes ill-health in order to escape a job in his father's factory. The latter, on physician's advice, puts Clarence to work in a Wild West Show. He falls in love with June, show-lady, gun-toter and man-hater. Generally viewed as a weakling, Clarence plays his part satisfactorily, until he whips a man twice his size. He deludes June into thinking she has killed a man, she rides to escape, Clarence follows in an auto and jerks her from the saddle. Having convinced Calamity he is her master, matters are smoothed out and he wins her.

By GEORGE T. PARDY

HOOT GIBSON puts across another laughing success in "The Sawdust Trail." This comedy with a supposedly "jay" hero, who in reality is a daredevil of the most rabid kind, strikes out along an entirely new plot line, is replete with the richest sort of farcical situations, breezes from start to finish at lightning gait and should prove a box office winner in any house where light, amusing entertainment is in demand.

Interest in the artfully meek hero is stimulated early in the game, when he deludes his impatient dad into believing that his son is a horribly effeminate individual, badly in need of a "touch of hard life" to make a man out of him. Acting on the advice of a wily physician, who is under no illusion as to Clarence's real character and privately sizes the lad up as "the best liar he has ever known," dad puts him to work in a Wild West Show.

Then the fireworks begin, when Clarence becomes infatuated with a wild lady employed in the show, bearing the sobriquet of "Calamity" June, noted for her aversion to the male sex in general and ability to use a gun with disastrous effects for the gunned party. Naturally, Clarence, marked down as a "sissy," has to live up to the part, a fact which doesn't earn him any amount of fervent admiration from the energetic June.

Clarence's scrap with a big bully, in which he comes out on top, is a good bit of fistic hokum, but the big scene is that in which June believing she has fatally shot a man, "planted" by Clarence for that purpose, mounts her horse and rides madly away. Clarence pursues in an auto, and that chase registers as a sure-enough whirlwind, ending with a clever thrill stunt, showing our hero grabbing June out of the saddle and transferring her to his car while swinging around curves at a mile-a-minute clip.

Hoot Gibson has never appeared to better advantage than in the role of Clarence Butts. He works throughout with unflinching dash and spirit, gets all the fun out of the farce episodes and mingles considerable good straight comedy with the slapstick. Josie Sedgwick shares honors with the star by giving an excellent portrayal of the erstwhile untameable Calamity June, who finally finds her master. The support is smooth and well balanced and the photography excellent.

Exploit this as one of Hoot Gibson's best. You can tell your patrons about the great Wild West Show atmosphere, the taming of the wild women by the hero; make a play for the juvenile trade and don't be afraid to praise the humorous qualities of the story to the limit. There'll be no comeback.

LACKS DRAMATIC APPEAL

'The Arab' Beautifully Photographed But Weak in Story Values

THE ARAB. Metro-Goldwyn Photoplay. Adapted from Edgar Selwyn's Stage Play. Director, Rex Ingraham. Length, 6,710 Feet.

CAST AND SYNOPSIS

Jamil Abdullah Azam	Ramon Novarro
Mary Hilbert	Alice Terry
Governor	Maxudian
Hossein	Count Jean de Limur
Dr. Hilbert	Gerald Robertshaw
Abdullah	Adelqui Millar
Iphraim	Paul Vermoyal
Myrza	Justa Uribe
Selim	Guiseppe de Campo
Marmont	Paul Francesci

Dr. Hilbert and his daughter Mary, Americans, establish a Christian mission school in El Kirouan, a city under Turkish rule. Jamil, son of a Bedouin sheik, falls in love with her. The Turkish Government executives plan a massacre of the Christians. A native uprising takes place, Jamil sends for assistance to his tribe. They arrive in time to save the intended victims. Jamil confesses his love. Mary tells him she will come back from America some day.

By GEORGE T. PARDY

CONSIDERED from an artistic standpoint "The Arab" registers 100 per cent. It possesses wonderful Oriental atmosphere and unlimited color, as might be expected when one learns that the desert scenery is the real thing, the company having journeyed to the African deserts for the purpose of obtaining genuine backgrounds. Consequently, the pictorial appeal is faultless.

But so far as straight dramatic interest goes, the story misses fire. It takes a painfully long time getting under way, the action drags heavily in the early stages of the film and nothing particularly exciting occurs until the clash of arms which results when the friendly Arabs ride to the rescue of the threatened Christians.

Movie patrons long accustomed to the melodramatic thrills and passionate love interest of the general run of pictures of the sheik variety are likely to be slightly disappointed by finding so little of either in this elaborately filmed desert tale.

Not that "The Arab" must be listed as a "flop," to speak in trade slang. It is a pretty good feature on the whole and will probably do fair business in any theatre, especially with the magic of Director Rex Ingraham's name to draw them in.

But when all is said and done, it isn't an Ingraham record-breaker. The love affair between Jamil, son of the Arab chieftain, and the pretty American girl, is really a side issue, the main interest concentrating on the struggles of Dr. Hilbert and his daughter to keep a Christian Mission going despite the secret, but none the less efficient opposition of the Turkish authorities. This leads up to the big rescue scene, when Jamil's tribesmen save the school children from being massacred.

It is then that Mary Hilbert responds favorably to her lover's advances, but the mere suggestion that she will come back to him some day falls rather flat. It may be good stage art, but screen fans, for the greater part, want a more decisive love climax.

Ramon Novarro gives a dignified, perhaps too dignified performance as Jamil Azam. One would rather expect that son of the desert to put a larger amount of what is vulgarly known as "pep," into his lovemaking and rush matters a little, instead of taking things so calmly.

You can exploit this as a colorful desert drama, artistically produced and presented by a capable cast. The names of Ramon Novarro and Alice Terry should be featured, the other players are unknown to American fans. Rex Ingraham can be given a prominent place in your advertising, but don't lead your patrons to believe that this equals his best productions, or the aftermath may be unpleasant.

WILL PLEASE THE SCOTCH

'Stranger of the North' Appeals Especially to Clan Descendants

THE STRANGER OF THE NORTH. Selznick Photoplay. Author and Director, John W. Noble. Length, 5,000 Feet.

CAST AND SYNOPSIS

Laddie Ferguson	Richard Travers
Mary MacGregor	Ruth Dwyer
Donald MacGregor	Charles Graham
Ed Spencer	Pat Hartigan
Elsie	Deacie Mooers
Doctor McTavish	James McDuff
Tom Connors	Louis Dean

Laddie Ferguson comes from Scotland and works in the Nova Scotia lumber camp operated by Donald MacGregor. Laddie and Spencer, the foreman, are rivals for the hand of Mary, daughter of MacGregor. Spencer is refused. In revenge he calls a strike. The Cape Breton Highlanders, with whom Laddie saw service in the World War, are camped nearby. They respond to Laddie's appeal for help go to work in the lumber camp and break the strike. Laddie wins Mary.

By GEORGE T. PARDY

THIS picture should serve as a good average program attraction. In localities where the Scotch muster strong it should make a decided hit, as practically all the characters hail from the land of the heather and the action takes place in a Scotch community.

Mostly these lumber camp melodramas shape along the same trail, but "The Stranger from the North" can justly lay claim to a plot with a good many original twists and turns. The continuity is a bit ragged and jumpy at times, but despite this handicap the story isn't so difficult to follow, hero Laddie Ferguson and his lassie get your sympathy at once and the sentimental angle is nicely stressed, without being overdone.

The picture picks up speed right from the beginning and travels at a fast gait to a conventional, yet pleasing climax. Judged from a photographic standpoint it registers A-1. There are very attractive exteriors in evidence, skillfully handled, artistic long shots in which light and shading effects are beautifully blended, and some excellent close-ups.

Patrons who like the "red-blooded" stuff will particularly enjoy the scraps in which the hero participates. Laddie Ferguson not only trims the lumber camp's fistic champion, but whales his rival, the scheming foreman, in bare-knuckle bouts which are the very acme of fighting realism. Another big thrill is furnished by the burning of the shack in which the bootleggers play their illicit trade and a satisfactory "punch" is embodied in the scene where the canny Highlanders, the chaps with whom Laddie fought shoulder-to-shoulder in the big war, come to their old comrade's assistance.

Scotch dialect predominates in the subtitles to an extent which may occasionally puzzle other nationalities, but their meaning is so well carried out by the action that the film's interest doesn't suffer much in consequence.

Richard Travers gives an excellent performance in the hero role into which he throws a lot of energy and his character sketch of Laddie is remarkably true to life, so far as nationality is concerned. Ruth Dwyer makes a favorable impression as old MacGregor's daughter and the support, as a whole, is adequate.

If there are many Scotch folks among your patrons you can play this up as a picture with the homeland atmosphere developed capably, although the action takes place on this side of the Atlantic. Lacking Scotch patronage, the feature can be exploited as a straightaway melodrama, with strong romantic interest and a photographic treat, for its scenic beauty is undeniable. Richard Travers and Ruth Dwyer should be featured in your advertising.

SNAPPY MOONSHINE DRAMA

'Valley of Hate' Excellent Offering for State Rights Market

THE VALLEY OF HATE. Russell Productions, Inc. Photoplay. Author, Harry F. MacPherson. Director, Russell Allen. Length, 5,000 Feet.

CAST AND SYNOPSIS

Old Jim Darley Wilfred Lucas
Bob Darley Ralph Yearsley
Lem Darley Earle Metcalfe
Milly Hendricks Helen Ferguson
Maurene Foster Helen Lynch
Harvey Swope Raymond McKee

Harvey Swope comes to the mountain region of South Carolina to look over some land he possesses. He falls in love with Milly Hendricks, adopted daughter of old man Darley, who, with his two sons, is engaged in making illicit liquor. Revenue officers raid the still. Harvey arrives, overcomes Lem Darley in a fight, rescues Milly from a blazing barn and takes her away.

By GEORGE T. PARDY

A GOOD old-fashioned melodrama, uncommonly well directed, prettily photographed and presented by a capable cast of players, "The Valley of Hate" ought to hold its own on the box office firing line where ever patrons prefer pictures ripe with romantic sentiment and speed action to those offering plots of a more subtle and complicated nature.

It's no small feat for a director to inject originality into a story constructed out of such familiar screen materials as a mountain maid, city chap, moonshine-makers and revenue sharps, but Russell Allen has turned the trick, and very neatly too.

He has wasted no footage on unnecessary details, there isn't a suspicion of padding in the entire five reels, the situations buckle together compactly and events develop with unusual logical smoothness for this type of film.

Not the least of the picture's good qualities is its exceedingly fine atmospheric effects, as outlined by the mountain backgrounds, quaint customs and habitations of the South Carolina natives. You get a suggestion of realism from it all that helps a whole lot in the creation of sympathy for the unsophisticated heroine and the lover who wanders from out the unknown into her life.

Most of these "moonshine" dramas pile up the thrill agony in such reckless fashion right from the start that before the finish is reached their audiences lose the power to respond, being steeped to the eyes in a sort of melodramatic monotony.

"The Valley of Hate" wins, because its suspense is gradually built up, increasing by degrees, until a swirl of action swings loose, culminating in the big fight stuff and hero's rescue of the girl from a blazing barn.

There a real snappy fight between Harvey Swope and his mountain rival, which is all the more realistic because Harvey is forced to give the best that is in him in order to subdue the tough Carolinian. His unexpected return to the moonshine district is brought about in a logical way.

Little Helen Ferguson plays the role of heroine Milly with a simple directness and emotional power which will appeal favorably to her many admirers, Raymond McKee is very effective in the male lead and the work of the supporting cast highly commendable, the local characterizations being especially good. Long shots and closeups are alike filmed with great care and gratifying results and clear lighting prevails.

This picture looks like an excellent state rights proposition and you will find the title, with its hint of force and mystery, of considerable value for exploitation purposes. Stress the story's romantic side, dwell upon the making of moonshine whiskey, always an intriguing subject for the fans, play up the attack of the revenue officers, the hero's successful combat with his mountain rival and the color atmosphere. Feature Raymond McKee and Helen Ferguson, each of whom has a strong following.

FAIRLY AMUSING FARCE

'Young Ideas' Should Serve as Adequate Attraction for Average House

YOUNG IDEAS. Universal Photoplay. Director, Robert F. Hill. Author, Sophie Kerr. Length, 4,095 Feet.

CAST AND SYNOPSIS

Octavia Lowden Laura La Plante
Pritchett Spence T. Roy Barnes
Eloise Lowden Lucille Rickson
Uncle Eph James O. Barrows
Aunt Minnie Lydia Yeamans Titus
Grandma Jennie Lee
Bertie Loomis Rolfe Sedan
Bob Lowden Buddy Messinger

Octavia Lowden supports a family, some of the members of which assume invalid roles and others refuse to work on general principles. Her sweet-heart, Pritchett Spence, decoys Octavia out of town and has a doctor friend quarantine the house where she stays. The lazy ones have to go to work. Her grandmother's illness brings Octavia back and she finds a wonderful change, with the supposed invalids all hustling. Pritchett is forgiven for his trick and Octavia agrees to marry him.

By GEORGE T. PARDY

A FAIRLY amusing picture which might have classed as first-grade entertainment had the director adhered to the straight comedy vein instead of turning so many situations into sheer farce! As it stands, however, "Young Ideas" holds its interest pretty well, speeds along at a lively gait and should make a respectable box office score at the average house.

The film's chief fault lies in the fact that the human appeal is lacking. Much more could have been made of the heroine's cheerful disregard of her own comfort and her willingness to sacrifice herself for unworthy people, but in constant attempts to "breeze up" the action and slapstick an audience into laughing, the main theme is almost smothered out of existence. Or, to put it tersely—there's an overload of hokum.

The basic idea is good, introducing a bunch of characters who compose Octavia Lowden's restless family, an uncle who is a Civil War veteran and chatters incessantly about the siege of Vicksburg, a sophisticated younger sister, impish kid brother, aunt who imagines she is marked for death, and good old granny, the last-mentioned being the only true sport of the aggregation.

Excepting the grandmother, none of these folks show the slightest hesitation in making a drudge out of the uncomplaining Octavia, and it comes as a distinct relief when the latter's lover, Pritchett Spence, aided by the family doctor, lures her away from home, sweet home, and quarantines her.

Octavia worries about the forsaken ones, but quite unnecessarily, as it turns out, for deprived of her loyal services they are compelled to hustle for their grub, and, after the entry of a skunk breaks the quarantine, she gets back to find a marvelous change for the better.

There are some very funny moments in the photographer's studio where Octavia has a job, with a variety of odd customers coming in to face the camera; and the hurry-up finish, when the skunk goes on the warpath, is a real farcical scream.

Laura La Plante is charming and plays Octavia Lowden with plenty of dash and spirit, although the role doesn't give free scope for the dramatic talent she possesses. She is well supported. T. Roy Barnes figuring to advantage as her anxious lover, Lucille Rickson giving a snappy performance as the flapper sister and others of the cast doing commendable work.

The photography includes a number of pleasing exterior views, the interiors are well filmed, there are many good closeups of the star, and effective lighting prevails.

Exploit the farcical trend of the comedy, tell the story of the heroine's sacrifice for her family, but don't make it too serious or your patrons may expect sentimental urge and be disappointed. Play up Laura La Plante, T. Roy Barnes, Lucille Rickson and James O. Barrows.

GOOD PROGRAM FEATURE

'Traffic in Hearts,' a Sentimental Melodrama With Audience Appeal

TRAFFIC IN HEARTS. C. B. C. Photoplay. Author, Dorothy Yost. Director, Scott Dunlap. Length, 5,548 Feet.

CAST AND SYNOPSIS

Lawrence Hallor Robert Fraser
Alice Hamilton Mildred Harris
John Hamilton Charles Wellesley
Thomas Bradford Edwin Tilton
Dad Clark John Herdman
Jerry Betty Morrissey
Shrimp Don Marion
Steve Powell Thomas O'Brien
Tim Tracy Fred Kelsey
Danny Arthur Rankin

Alice Hamilton's father utilizes his political powers to halt the philanthropic schemes of her lover, which includes the building of model tenements. The latter, Lawrence Hallor, is beaten, robbed, found and taken to a mansion by Shrimp, a ragged kid. Hallor, under another name, then co-operates with Dad Clark, head of the Rescue Mission. They are on the point of success with the tenements, when Hamilton again interferes. But Alice makes known Hallor's identity, her father experiences a change of heart, calls off his gangsters, the houses are built and lovers united.

By GEORGE T. PARDY

THIS is a good program attraction with strong audience appeal and looks like a safe investment for the average exhibitor. The title suggests unlimited melodramatic and sentimental interest, and Director Scott Dunlap has moulded the picture deftly along these lines with satisfactory results.

The theme is that of a man who has devoted himself to making a large fortune by ruthless means, utilizing his political prestige for the crushing of all competitors, and totally indifferent to the sufferings of his fellow creatures. His love for his only daughter is the one redeeming spot in John Hamilton's character, and in the long run proves to be the lever by means of which the selfish autocrat is raised to a realization of better things. As a foil to Hamilton there stands forth the clean-cut, loyal figure of his daughter's lover, Lawrence Hallor, the very antithesis of the elder man, aglow with philanthropic designs for the uplift of the slum-dwellers.

Hallor's plan to erect model tenement houses is not approved by Hamilton and the latter promptly brings pressure to bear which breaks the whole scheme up. About this time Hallor becomes a regular punching bag for fate, for he not only sees his pet idea hopelessly squashed but a roughneck chauffeur beats him to a pulp and robs him. However, luck turns when Shrimp, a street kid, takes him to a rescue mission, where he makes the acquaintance of Dad Clark, a benevolent old chap, with whom he joins forces under another name, and the model tenement plan is pushed to a successful issue.

One cannot help feeling a good deal of sympathy for Alice Hamilton and her lover, and suspense rises to fever heat in the scene where she defies her father when he sends a band of thugs after Hallor. The discovery of the latter's identity works a change of heart in the old man, who makes a hurry-up trip to the mission, arriving after Shrimp has been hurt by the invading gang, but matters are finally smoothed out by the remorseful politician and a happy climax is attained.

Mildred Harris is the girl in the case, extremely pretty, appealing and emotionally effective. Robert Fraser plays the part of Hallor with fine dramatic power, Charles Wellesley gives a convincing impersonation of stern old Hamilton, Don Marion wins favor in the juvenile role of Shrimp and the support is adequate. Good photography and capital lighting distinguish the entire production.

Play this up as a heart interest drama, with remarkably appealing slum atmosphere, touch on the contrast between wealth and poverty, and the romantic lure. Robert Fraser, Mildred Harris, Charles Wellesley and Don Marion should be featured.

The Big Little Feature

CENTURY ANNOUNCES AUGUST RELEASE

Abe Stern, vice-president of Century Comedies, on the eve of his departure for an extended vacation in Europe, announced that his company would release four two-reel comedies for August through Universal.

The list is headed by "Her Fortunate Face," the first of the new series starring Wanda Wiley, the sensational "find" made by the Stern Brothers. This picture has been shown to the trade, and Miss Wiley's work and personality have been highly praised. In it she is supported by Harry McCoy and Hilliard Karr, both stars in Century comedies.

"Scared Stiff," with Henry Murdock and Bessie Welsh, is the second and will be followed by "The Blow Out," with Buddy Messinger and the Century Comedy Kids. "Eat and Run," the last on the list, is an unusual story for a two-reel comedy in that it carries a real plot throughout, which might easily be utilized for a feature length production. Max Davidson, the well known Jewish character actor, is featured with Harry McCoy and Al Alt. Bessie Welsh plays the feminine lead.

* * *

STERN BROTHERS IN CARLSBAD

Julius and Abe Stern, president and vice-president of the Century Corporation, producers of Century Comedies, are in Carlsbad enjoying a vacation, ac-



Baby Peggy, in Universal's short subject series, does not believe the famous song. She evidently enjoys the unique d'et.

ording to a cable received in New York today.

Julius Stern will combine business with his pleasure and while in Europe will look about for story material for his productions. He will also attempt to secure the services of one of the members of the Follies Bergere in Paris to head his famous group of follies girls known as the Century Follies Girls. They are featured in many of the two-reelers made at the Century studios in Hollywood. Abe Stern is not going to mix any business with his trip. He will spend most of the time he is away resting at his old home, but will visit Paris, Berlin and London before returning to New York.

* * *

PERSONAL APPEARANCE OF 'GANG' ABANDONED

Gloom is rampant on the Hal Roach lot in Culver City. A week ago the group of kid comedians whose performances in the Pathe "Our Gang" comedies have made them a national screen institution were jubilantly celebrating the prospects of a trip East for the purpose of appearing "in person" before the thousands who roar in spasms of delight over the antics of their screen images.

Today the kids are the most downcast aggregation of youngsters between the two oceans. The tour has been definitely called off, and not even the arrival of the summer surcease from school seems to be able to soften the bitterness of their disappointment.

It was originally planned to have the "Gang" make personal appearances in many of the large Eastern cities during the month of August. However, it was found that child labor laws in various Eastern states where tentative bookings had been arranged conflict so much with plans for the trip that the idea had to be abandoned.

* * *

BIG SHORT SUBJECT WEEK FOR UNIVERSAL

The biggest program of short subjects ever released in one week by Universal was put out last week by the various Universal exchanges. The schedule includes ten different subjects, totalling to seventeen reels of film. The increase is due to the simultaneous release of four special two-reel feature pictures.

The four short specials include a Jack Dempsey picture, a Gumps comedy, a Baby Peggy comedy and another of the "Fast Steppers" series.

'The Runaway'

Red Seal

1 Reel

This Out-of-the-Inkwell cartoon comedy is probably one of the best of the series. It lifts the clown character from the inkwell and transports him through the Inferno regions in a truly Dante-esque manner.

The clown becomes unmanageable and runs away from his creator. He slips through a crack in the floor and falls headlong into Hades where he meets all the little devils who proceed to prod him with dainty spears and show him a good time in general.

The backgrounds are very realistic and the clown is kept busy hopping out of the way of darting flames and molten metal.

He finally makes his way back to the desk of the artist and seeks retirement in the inkwell.

This subject is very well handled and is safe booking.

* * *

'The Sport of Kings'

Pathe

1 Reel

Paul Terry stages a baseball game with his cartoon characters. The pitcher on one team would make the Yankee twirlers green with envy. He does everything with the ball but make it talk. The batters haven't a chance until the Babe Ruth of Mouseville comes to bat and, after much bowing to the crowd, he slams one out that isn't recovered until after the crowd has dispersed.



These distinguished looking second story men are shown in a scene from Pathe's recent production, "Before Taking."

'Seeing Nellie Home'

Pathe

1 Reel

Charles Chase does well in this one. He is chosen by the hostess to escort the honored guest home from a dance. The girl has lost her key and Charles gallantly enters the house through a second story window. In an effort to remain quiet he bumps over all the furniture and nearly wrecks the house. The girl finally tries the front door and finds it unlocked.

Unaware that the girl is married, Charles is confronted with her husband and a chase ensues in which the gallant young man makes his escape.

This picture is full of funny situations and will make a good addition to your program.

* * *

'It's a Bear'

Pathe

2 Reels

Hal Roach's gang shows how much damage can be done to a perfectly peaceful farm when the rascals are turned loose in search of big game.

Mickey, who is engineer of a milk wagon, invites the gang to come to his farm and shoot big game. They arrive and proceed to make life interesting for every animal on the place and even the hired man gives up in despair.

Fatty Joe Cobb has considerable trouble in keeping his trousers from sliding down and after being made sick from smoking and chased by a bear he loses his pants entirely and escapes up the road in a cloud of dust.

Mary, Sunshine and little Farina add their bit to the merriment and as a result "Our Gang" puts over one of its best comedies.

Don't fail to book this one. Your patrons will like it.

* * *

'Starving Beauties'

Universal

2 Reels

The Century Follies Girls do noble in this one. They are stranded in a hotel and although the manager of the troop tries in every conceivable manner to raise funds he makes little headway. Finally they set fire to a bucket of rags and in the excitement escape from the hotel but a chase follows and they are rounded up and sent to the hoos-gow.

There is very little plot to this but there are some grand scenery as the girls go through their dances and athletic stunts. There are some clever comedienness among the little ladies and they produce heaps of laughter.

Wanda Willie is fast becoming one of the foremost fun makers in the short subject field. Her appearance is always a signal for action and she takes her bumps like a man that comes up smiling.

You will do well to book this one. It is a good subject for hot weather.



In Pathe's "Maud Muller," from the famous poem by Whittier, Marjorie Daw appears at her best. The above is a scene from the well known verse "It might have been."

'Flying Eagle'

Universal

2 Reels

This is a fast moving short Western starring William Lawrence and should prove entertaining to those who are partial to Western atmosphere. There are several spots that could have been bolstered by the director had he taken the care to stage the scenes out of sight of high power transmission lines and concrete roads, as the action is supposed to take place during the frontier days.

Flying Eagle is a white man who was adopted by the Indians during his childhood. He falls in love with a white girl but the villain induces the chief to swear that Flying Eagle is a half breed thus spoiling the romance. Flying Eagle's half sister finds proof of his white blood and all ends well.

The picture is crowded with action and will go over with that large class that craves action and thrills.

* * *

'Our Defenders'

Pathe

1 Reel

Grantland Rice gives intimate flashes of the athletic life at West Point and Annapolis. He shows the future generals and admirals at work in the gym, wrestling, boxing and doing gymnastics. They are shown on the baseball and lacrosse fields and during the field day meets.

This is an interesting subject and will make a good filler.

'Patching Things Up'

Universal

1 Reel

A slapstick that has little to recommend it. Bert Roach is required to act foolish and look simple, while the husband and wife in the picture furnish the slapstick.

The wife decides to economize and the first effort along the line is to make a suit of clothes for her husband. There is much cutting of material and finally the suit is assembled and presented to hubby. The result is ridiculous.

Bert Roach spends half of the reel in trying to thread a needle; and most of the other half in untangling himself from a clothesline.

When properly cast, Bert is a clever comedian, but unless he is soon given something to work with his reputation will be as dead as the Dodo bird.

* * *

'Photographic Gems'

Pathe

1 Reel

This subject contains some good shots of out of the way places. The Mountain of Meditation shows the monks at a Greek monastery at worship. The Deep Sea Harem is a shot of January Island, in the Pacific, where seals are protected. It shows the seals in action under the slow motion camera and divers can learn many things from them.

This will make a good filler.



THE jazz era has been responsible for the bringing to the screen so many productions depicting Youth and its constant search for fun.



IN "Daughters of Pleasure," Marie Prevost and Clara Bow illustrate how the modern young woman goes about enjoying life, and Love.



The Appeal of Youth, Featured in 'Daughters of Pleasure'

Marie Prevost and Clara Bow Co-Star in This "Flapper" Play by Principal Pictures, Sharing Honors With Monte Blue and Wilfrid Lucas.

SHOWMANSHIP

These Audience-Builders Helped My Small Town Theatre

By SAMFORD AKERS

Manager Strand Theatre, Vinton, La.

MY remarks are for the small town exhibitor. I am one myself. We small town exhibitors represent a large bulk of the motion picture theatres. It is conceded by everybody in the industry that we are the backbone of the industry. So, therefore, anything written which will help the interests of this powerful group of showmen should prove of value.

What I have to say is not startling. It may sound somewhat simple, and even commonplace. Yet the fact remains that by following the methods here discussed, the Strand, a small town theatre in Vinton, La., is making real money. And that goes for the summer as well as winter.

Our theatre is in a town of 1,200 people. The Strand's seating capacity is 418. At least one night a week one-third of the population of this little town is in the theatre. And that night is exclusive of Saturdays and Sundays. What is more, the same picture is run two days with the exception of Saturday.

Please New Patrons

DON'T get the impression that we are running inferior pictures. Just the opposite. We are running the very best pictures that can be had. We don't have to tell our patrons that we have good pictures. They know it.

But we do make a constant effort to exploit every attraction with some interest-creating stunt. We are not satisfied to drill along with our regular patronage. We are constantly striving to get the rest of the town into the motion picture habit. When a new face appears, we make it a point to find out if the newcomer was pleased. We try to get a line on just the kind of pictures that appeal to this individual.

We impress the new patron with the idea that the Strand is their place of entertainment. It is their theatre, and we are looking to them for advice as to what pictures to run that will please them. This policy is a winner. It will work for any small town exhibitor. It gives the new patron a sense of his own importance. He cannot help but feel kindly disposed toward you and your

theatre. Right there you have made another valuable friend.

Our special Bargain Day is run one day every week. It is doing a lot toward making steady customers out of what used to be only "once-in-a-whilers." We are thoroughly sold on the notion

Lobbyology

Small Town Logic

Here is the story of a small town Showman who has learned how to build audiences. He has also learned how to hold them.

This is common sense talk from a showman who has studied small town conditions. He knows how to interest new patrons.

There are two classes of patrons in every town. This Exhibitor builds programs that win both.

He has reaped Success from the Confidence both classes have in him. You can do the same.

that Bargain Days will do more for the small town exhibitor than anything else in building steady patronage.

Study Patrons

FROM the sidewalk to the screen is the most important space in town to any theatre owner. That portion of the population that gathers there for about two hours every day means everything to you. The important question is: "What are you doing to fill that space, and to keep it filled?"

Are you giving the people of your town the type of picture that fits in with their type? Be certain that you are. Find out what they really like. Stand across the street and watch them pass.

Make a mental note of how many stop and look at the posters. Observe carefully if satisfaction or dissatisfaction registers on their faces. Check up the smiles against the frowns. It's a small job. But it will pay you big in dollars. Be sure your posters are right. Strange as it may seem, posters often convey the wrong impression of a picture. Very often a good picture fails to go over just because a poor poster has created a wrong impression.

Look over your press sheet. Check up the press sheet against one of the reviews. Be sure that the poster you select matches your advertising. We would ten times rather cut the letters out of a six-sheet to use them on cardboard and string them across the front of the lobby than to use the six-sheet if it does not strike us as being exactly in keeping with the attraction.

Building Confidence

MOST exhibitors know what type of picture will please their patrons. But there are many small town exhibitors who are under the impression that just because the banker and the mayor are satisfied with his pictures that everybody else should be satisfied.

Why not satisfy the people who make possible a banker and a mayor in your town? Check up the different classes who attend your theatre. Be sure that you are satisfying the farmer, the plumber and the village blacksmith as well as the banker and his class.

Win the confidence of both classes. Your box-office will tell you when you have a picture the majority of your people like. Then watch your future programs. The next picture scheduled that matches up with the one that scored at the box-office should be boosted to the skies. The crowds will come. They will be pleased.

So gain the confidence of your public first, and the attendance will come as a matter of course. Carefully check over your methods from sidewalk to screen, if you are not getting them in. The foregoing small town logic will work for you as it did for us.

Exploitation Ideas

Showmen Publicity Schemes That Build Up Big Audiences

A NEW angle on newspaper advertising was developed by Clif Denham, manager of the Royal Victoria Theatre, Victoria, B. C., in playing "Lilies of the Field."

He inserted a coupon in his daily ads mentioning some Victoria woman by name, inviting her to be his guest and bring two friends. Names were selected from the telephone and city directories, thus insuring new patrons.

The result was a lot of word-of-mouth advertising. People watched the daily coupons to see if their name was listed.

* * *

PUTTING "Girl Shy" over with a laugh helped materially in successfully completing a three-weeks run for Manager Leroy Johnson of the Liberty Theatre, Seattle.

He did it with a Magnavox equipment, consisting of two loud speakers placed below the sign on top of the marquee. They were connected to a tonearm such as is used on portable phonographs. Three good laughing records were selected.

One horn was directed toward the sidewalk, and the other pointed down the street. Only the laughter parts of the records were given, under the supervision of a carefully trained girl operator, who used a switch to control the electrical energy for the loud speakers.

It got the crowds in front of the

lobby. The same idea was employed on a truck, which passed through the streets, and got some real publicity.

* * *

FEATURING a Big Four program, H. M. Thomas, that expert showman of the Capitol Theatre, Winnipeg, Manitoba, rounded out a novelty exploitation that got public attention going and coming.

The program consisted of "The Perfect Flapper," Educational's "Plastigrams," a "First Annual Flapper Contest," and a "Second Annual Baby Show."

Different types of girls were presented at the various evening performances for the flapper competition. The winner at each performance was eligible to compete in the final competition Saturday night. The final winner was offered a week's engagement at the Capitol. Blondes, brunettes, redheads, etc., appeared on different evenings. Six prizes were awarded every night, on both appearance and talent.

Afternoon showings were enlivened with the baby show. Contestants were divided according to ages for the various matinees, the winners at each performance competing for the grand prize Saturday afternoon. Boys and girls received six evenly distributed prizes every day.

To add to the all-round interest, and not overlooking anybody, prizes were



Loose money bags tumbling from a safe gave Rialto Theatre, Reading, Pa., a novel display for Warner Bros.' "Gold Diggers."

also awarded to the prettiest mother at the baby show, and also to the ugliest father. The latter event was a comedy hit that scored.

* * *

ONE of these modern "prides of the kitchen" was put to a new use by Walter J. Hurley of the Colonial Theatre of Harrisburg, Pa., to boom the box-office for "The Galloping Fish."

An electric washing machine with a glass front showing the clothes being whirled about in the cleaning process was borrowed from a dealer. But instead of soiled linen, celluloid fish were substituted. These can be bought in the five and ten cent stores in varied colors.

When the current was turned on, the crowds surged in front of the lobby, to watch the fish "gallop" madly in the whirlpool. One small card completed the stunt, worded: "These Are Not Real Fish. The 'Reel' Fish Are Inside." Was it a success? It was necessary to shut off the power several times in order to avoid blocking traffic.

* * *

THEY called the entire police force of Baltimore into the New Theatre to keep their eyes on a certain party.

But it was only "Sherlock, Jr.," and the "bulls" were out to win a \$25 prize for the best written comment on the picture. The Baltimore *American* offered the prize. The police commissioner distributed the tickets to all his force, good for any performance during the run of the Keaton Comedy.

The newspaper ran daily stories of the "cops" comments, many of which were as humorous as the picture. They agreed unanimously that as a serious sleuth Buster is a screen scream.

This newspaper tie-up, featuring the policemen's comments, sold the show for the run of the picture.



Liberty Theatre, Portland, Ore., did capacity business with this spectacular float. It sold street crowds on Pathe's "The King of Wild Horses," featuring Rex, equine star.

NATIONAL

AND LOCAL

Tie-Up

CO-OPERATIVE

Every Week a Different
Feature. Every Issue a
Section of Opportunities

Turn Window Shoppers
Into Movie Patrons and
You Fear no Competition

Copyrighted 1924

Exhibitors Trade Review

SECTION

Constructive Incentives for

EXHIBITORS

and Local Merchants

Presenting

‘First National’ Tie-Ups

Four Films That Have Been Tried and Proved
As Big Money Makers At Many Box-Offices

FOR a picture to gain the honored title “Tried and Proved” from the exhibitor’s angle, it must be more than merely entertaining. It must hold sales value to his public of all classes.

Too often does one hear: “Great entertainment — but they didn’t come.” When the cry goes forth: “They flocked from miles around to see this one, and were well satisfied” — that picture is giving the maximum in exhibitor satisfaction. It surely merits the title of “Tried and Proved.”

An exhibitor picture must not only please the audience that attends the theatre—but must offer positive exploitation assets enabling the showman to do capacity business.

The four First National Tie-Up pictures selected this week have demonstrated their ability to accomplish this modern miracle time and time again. They rank high as entertainment, and they provide selling arguments to clinch patronage. From an exploitation standpoint, as well as from every other, they are indeed “Tried and Proved.” Their proved box-office value is now increased by the nationally advertised merchandise in this National Tie-Up.

‘Ponjola’

The names of James Kirkwood and Anna Q. Nilsson have been big talking points here. Newspapers have devoted endless space to the fact that Miss Nilsson had to cut her hair to play the double role of boy and girl. The so-called \$900 hair cut has been so widely popularized that Loew’s Vendome Theatre set up a special beauty shop in the lobby and offered “Ponjola” bobs to the girls of Nashville.



‘BOY OF MINE’ GREAT TIE-UP TITLE

First National “Tried and Proved” picture offers fine chance for tie-ups with every type of merchandise made for the younger generation—sweaters, caps, shoes, toys.

“Ponjola” sundaes, confectionery and delicacies proved extremely popular during the run of the picture. The name caught on easily and stuck. It helped more than one struggling candy store through the rut of the dull and dreary cold months last year.

In Boston, Jack Pegler helped the picture with a big splurge that emphasized large signs. An audience of 40,000 at a Thanksgiving Day football game caught the sign over Fenway Park, and Jack repeated in other localities. The immensity of the display caused comment for miles around and is one of the reasons why Jack is handling “The Sea Hawk” in New York today.

The lobby cards on “Ponjola” furnished an unusually attractive display and the biggest item, by actual count, of newspaper publicity that has been used on any picture for ages, was the cut of Anna Q. Nilsson in the dual role of man and woman. This alone has proved a bigger talking

point than anything else in the picture; and some exhibitor is going to cash in by having twins, one a boy and one a girl, do a street ballyhoo for the picture.

‘The Fighting Blade’

Richard Barthelmess’ Cromwellian period reeked with the dashing hero type of sensation. Compo board and paper mache theatre front of the English Civil War period flocked in shortly after the picture’s release. The decorations included an array of spears, lances, shields, helmets and other armor. Dorothy Mackaill’s winsome portrayal of the heroine

(Continued on Page 42)

Ponjola



She Masqueraded As a Man for Love!

Rich, beautiful, a lady of noble birth—

She gave up her name; she cut her hair and put on boots.

She quit the fashionable Paris salons to live as a man among the roughest men of South Africa—

To save the one she loved—a man hell bent for destruction by way of another woman's falsity, and Ponjola—drink.

"If you are a man you will kiss me."

Here was one of the sensations of the year.

Now placed on record as one of the best box office drawing cards ever made.



JAMES KIRKWOOD—Anna Q. Nilsson—Tully Marshall

A FIRST NATIONAL
PICTURE

From Cynthia Stockley's fascinating novel. A Donald Crisp production, presented by Sam E. Rork.



*A drama of lives
worth living and hearts
worth dying for—*

*East and West-North and South - Exhibitors are
cashing in on this great Barthlemess production.
A big ticket seller for any time of the year.*

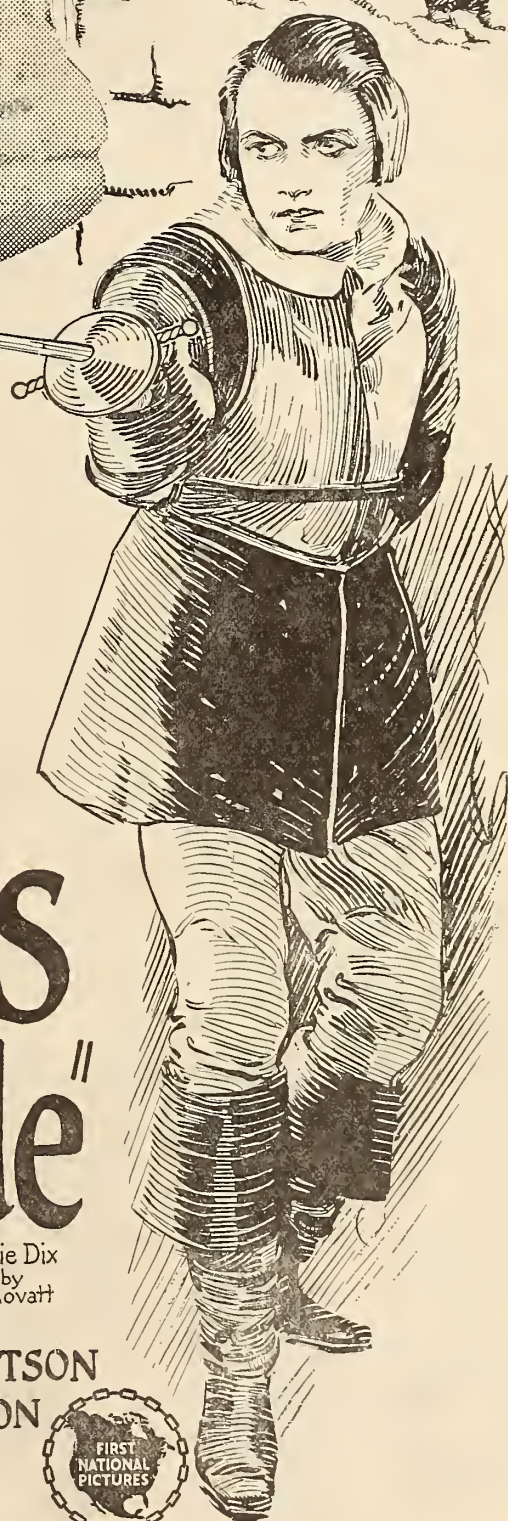
Inspiration Pictures Inc.
Chas.H.Duell, President,
presents

Richard Barthelmess in "The Fighting' Blade"

by
Beulah Marie Dix
Scenario by
Josephine Lovatt

A
JOHN S. ROBERTSON
PRODUCTION

A FIRST NATIONAL ATTRACTION



"One of any
year's best
pictures"
—said *Chicago
Tribune*

and Box Office
Results Have
Proved This to
be True.

WITH
BEN ALEXANDER
HENRY WALTHALL
IRENE RICH
ROCKLIFFE
FELLOWES

Directed by
WILLIAM BEAUDINE

Tonight

Dear Mother
I guess I jus cant keep from
doing everything father says
dont about I make him so
awful cross at you goodby
Am taking my wooden gun
with me cause maybe I wont
be back for a year or
ever goodby Am leaving
you my wooden top so
youll remember me mother
I love you
Goodby yours truly
Billy

"Boy of Mine"

From story by
BOOTH TARKINGTON

A First National Picture

FIRST
NATIONAL
PICTURES

ONE OF HER GREATEST PICTURES

Joseph M. Schenck *presents*

NORMA TALMADGE

in

"ASHES OF VENGEANCE"

By H. B. SOMERVILLE

Universally acclaimed — This great production has proved itself to be one of the best money makers on the market.

With Conway Tearle, Wallace Beery, Courtenay Foote, Josephine Crowell, Betty Francisco, Murdock MacQuarrie, and a score of distinguished players in principal roles; and thousands of other players in massive scenes set in backgrounds of surpassing magnificence.



Personally directed by
FRANK LLOYD

A First National Picture



Here is what was accomplished in the way of attracting attention by window display in connection with the First National "Tried and Proved" picture "Ashes of Vengeance," starring Norma Talmadge. This produc-

tion lends itself remarkably well to very artistic, interest-compelling under glass advertising, and will sell tickets to your theatre when you play the picture just as it did for this exhibitor who played up the publicity.

(Continued from page 37)

gained many admissions while a recollection of "Tol'able David" and Dick's other pictures lent talking points.

'Boy of Mine'

J. K. MacDonald's picture with a juvenile star who was making big strides found its readiest exploitation in merchant co-operation.

Exhibitors who had heard vaguely of Ben Alexander before this picture was made, were amazed to discover the variety of clothes Ben wore. Caps, suits, stockings and shoes all appeared in windows with the striking imprint that these were the identical articles worn by the juvenile star.

One of the most effective tie-ups was with the agents for Penrod clothes with which Ben had been associated in "Penrod and Sam." The makers, Warner Brothers, 100 Fifth Ave., are keeping in close touch with play dates on the picture and are advising their dealers whenever the picture plays a theatre in that vicinity. Various kinds of juvenile exploitation has followed that often involved the giving away of a suit of clothes.

Articles of clothing furnished a ready made tie-up on this picture.

Another valuable help comes from the Witmark song, "Dear Little Boy of Mine" which has been used frequently as the song theme for the picture.

'Ashes of Vengeance'

This stupendous Norma Talmadge production has been given some of the most far reaching and artistic exploitation of any picture; and the exploitation possibilities are still available in the form of street ballyhoos, lobby displays or attractive windows.

At Sterns, New York, the original costumes worn by Miss Talmadge were used to mark one of the first displays of such screen exploitation in an up-town New York department store window. The same display shown for the Chicago run, as evidenced here pictorially, kept the sidewalks crowded and forced police regulation.

Compo board lobby fronts of castle turrets and armored fortresses were in frequent demand. Clif Denham of the Royal Theatre, Victoria, B. C., was among the number who saw the appeal

in this idea and his lobby is reproduced herewith.

From Horace Judge, First National's publicity chief in England came the most attractive window on this picture—a miniature castle and railroad train with a competition idea and numerous placards to boost the picture.

Four Big Winners

You can't go wrong by booking one or all of these four Tried and Proved First Nationals. They have demonstrated time and again to theatre owners from coast to coast that they are success-attractions.

Therefore when you book these features you are simply buying the other fellow's success. He has cashed in on them. So can you.

But you have one big advantage that he did not have. These four tested films now come to your screen backed by window displays of some of the greatest of nationally advertised merchandise.

Read the following pages carefully. Here is Standardized Publicity that costs you absolutely nothing.

Sing a Song of Showmanship Cash With this Tie-Up

IN the song number "Ashes of Vengeance" Edward B. Marks Music Co. offer showmen an exceptional exploitation opportunity to tie-up tight with every music shop and department store in town. It has been done many times, and will work out to your advantage as it has to that of other exhibitors who tried it.



IN tying-up with "Ashes of Vengeance" play the song from every angle. Try prologs, contests, prize passes for special verses, use every song stunt that you can think of. Each of them will help publicize your show and add to the effect of the National Tie-up exploitation which will be sent upon your request.

HERE is a song tie-up that is as tried and proved as is the First National picture from which it has taken its name. The melody is the theme song of the photoplay, and its haunting beauty will help bring hearers to see your showing. Don't miss this tie-up when you play "Ashes of Vengeance." As soon as your play dates are fixed write at once for full data on how to make this song tie-up a big showmanship stunt—one that will bring 'notes' to your cash drawer. Do it now!





A lobby display on First National's "Boy of Mine" used by the Rivoli Theatre, Portland, Oregon, and worthy of emulation by all live exhibitors.

The above lobby offers concrete suggestion as to what may be done in the way of street to screen exploitation. The show material is inexpensive and at the same time has proved effective.

Entertaining Tie-Ups Build Better Patronage

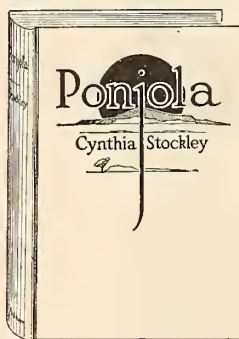
WHENEVER opportunity offers tie-up the entertainment which you are selling with some other form of popular amusement. For instance, the ever increasing sales of popular priced fiction and popular music offers proof positive that America is a nation of readers and of music lovers.

Tie-up your attraction with a theme song or with a popular edition of the novel from which the photo-play has been adapted, and you will increase your picture audience in exact ratio to the number of readers and songsters there are in your community.

Prologs and song contests have proven effective in connection with music shop tie-ups, while window displays and a few prize volumes of the novel from which your coming attraction was adapted have demonstrated great value in making motion picture patrons of book-lovers.

This week's national tie-up section offers you a tie-up with the famous novel of South Africa which the author, Cynthia Stockley, named "Ponjola," and also two song tie-ups that will surely make your box-office hum.

When You Book a 'Book Title' Picture Remember the Bookseller in Your Town



"PONJOLA"

OBVIOUSLY a tie-up stressing the affinity between book-lovers and picture-goers is very much in order. Here is one tying-up Cynthia Stockley's novel "Ponjola" with the First National picture adapted from the thrilling story of South Africa.

This tie-up with G. P. Putnam's Sons publication will double attendance at your theatre and business for your dealer-partner. It is estimated that every book is read by five people—and therefore you will receive five patrons for every copy sold.

Get busy on this one. As usual there is no cost. Just clip the coupon as soon as you know your play-dates, and immediately all data will be forwarded telling just how to co-operate with the bookseller to boost business for both of you.

Here is exploitation that reaches right into the home. It will bring the whole family to your box-office. And the fiction reading public of America will give to the nation's theatre the best type of high class dependable patronage.

G. P. PUTNAM'S SONS

2 West 45th St., New York

Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have G. P. Putnam's Sons, publishers of "Ponjola," advise me just how to take advantage of their National Tie-Up with the First National picture. I have listed my play-dates herewith.

Name
Theatre
Town State
"Ponjola" No. of Tie-Ups
Play Dates Desired

Here is a tie-up with boyhood that will gain you the patronage of parents for your show.

**SAY,
LISTEN!**

You can make the townfolks do the Stop and Look act with this big national tie-up.

**Here's A Pip
for 'Boy of Mine'**

THEY'LL slip into your theatre as they will slip into "Penrod Clothes" if you will co-operate with us with as much enthusiasm as we will work with you on this ideal tie-up for "Boy of Mine."

It's a "three star" tie-up with Ben Alexander, the boy star; the star attraction "Boy of Mine" and the all star aggregation of Ben Wiener & Co., manufacturers of "Penrod Clothes."

The product is as good as the picture, and National Tie-Up window displays featuring both in your city, will boost business for all concerned. Every kid in town will insist on seeing the show in a "Penrod" suit.

No cost. Just clip the coupon. Then Ben Wiener will get right behind you with some exploitation assistance that will make "Boy of Mine" the pet baby of every exhibitor that shows the picture and secures this National Tie-Up.

BEN WIENER & CO.

Boys' and Juvenile Clothing

100 Fifth Avenue

New York

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street, New York.

Please have Ben Wiener & Company get promptly in touch with me and notify their local dealers regarding the National Tie-Up between "Boy of Mine" and "Penrod Clothes."

Name

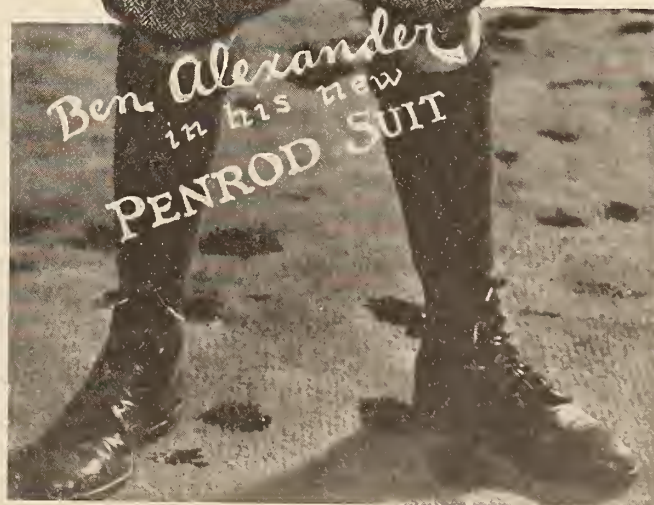
Theatre

Town State

"Boy of Mine"
Play Dates



'Penrod Clothes' are like National Tie-Up window displays—they get themselves talked of.



Simple Stunts That Pull Big Crowds

A Few Supplementary Ideas that Will Prove of Aid in Merchandising Your Picture Entertainment

PONJOLA is a story of South Africa. The word itself is native jargon for whiskey. One exhibitor created quite a furor by utilizing this fact. He ran copy to the effect that it was rumored that "Ponjola" was in town, and was careful to let folks know that the word meant pre-Volstead liquid.

He coined a word. "Ponjola" became the slang word for whiskey before the show hit town.

The newspaper boys can help you work out something along the same lines. For instance, wherever reference is made to prohibition activities substitute the name of the attraction for the contraband fluid.

'Ponjola' Bobs

In the picture, Anna Q. Nilsson disguises herself as a boy. To do so she had to sacrifice her beautiful hair. This fact properly publicized will get free space. Another idea would be to run a beauty shop in your lobby and advertise free "Ponjola" hair-bobs for the girls. This one will get you talked about.

"The Fighting Blade" and "Ashes of Vengeance" both lend themselves

The kids are natural exploitation geniuses. And in "Boy of Mine" there are a thousand tie-ups that will put the boys working for your show.

Here is also a chance to get close to the best element in town with a charity proposition for the aid of some institution caring for kids. Co-operate with the churches. Tie-up with the Y. M. C. A. on what good that organization will do that "Boy of Mine."

Give special matinees at cut rates for the youngsters, and they will talk about the show in each of their homes so that the older folks will see the evening performance.

Local Tie-Ups

Every shop in town carries some line of goods manufactured exclusively for the boys. Do not be satisfied with the National Tie-Ups presented to you. Effect local tie-ups of your own. For instance, the sporting goods store of your town is well stocked with many articles to bring joy to the heart of that "Boy of Mine." And stills from the picture tied-up with a window will boost business for the show and your friend's merchandise.



THE 'PONJOLA' BOB

Why not establish a beauty shop in your lobby when you play this First National picture? I was done in Loew's Vendome Theatre, Nashville, Tenn., and scored big.

Ten original costumes worn in "Ashes of Vengeance," starring Norma Talmadge, were shown in this Stern Brothers' Department Store Window Display when the First National picture played in New York. The window crowded Forty-second Street.

FIRST NATIONAL'S
"Boy of Mine" offers a profusion of direct tie-up windows with all types of merchandise used by the rising generation. This display was arranged for Nashville's Fifth Avenue Theatre Showing.



marvelously well to beautiful displays. The action of both pictures calls for colorful costuming. The former is replete with armored knights and jeweled swords, while the latter is an Oriental tale brimful of the glamour of the East.

Play the Kids

Lobby fronts and ballyhoos have proven very effective in exploiting the Barthelmess play, while prologue dances and desert lobby-atmosphere have not failed to attract attention to the showings of the Norma Talmadge production.



"SURE-FIT" adjustable CAPS

PATENTED MARCH 16TH 1920.



*Ben Alexander,
juvenile star of
"Boy of Mine"
wears 'Sure-Fit'
caps and thinks
they are great!*

'Sure-Fit' a Sure Hit 'Boy of Mine' Tie-Up

LOOK for them in the window" is one of the slogans we have used in nationally advertising "Sure-Fit" caps. And when they look in these "Boy of Mine" tie-up windows, your show will be sold out as well as will our dealer in your town. We are right with you every minute to make this "Boy of Mine" tie-up with 'Sure-Fit' one hundred

percent effective. As soon as you book the picture tell Exhibitors Trade Review your play dates. We will work with you to put as much life in this tie-up as there is in American boyhood. Opportunity is knocking at your door. Tie-Up with "Sure-Fit" and you'll "cap" the golden climax at your box-office.

The Town Will 'Look For Them In Windows'!

FINE & LEVY INC, 702 BROADWAY, N.Y.

Local Tie-Ups

Every Shop Window in Town Should Help You

LOTS of articles manufactured today do not enjoy national distribution or national advertising. Therefore they do not come within the scope of National Tie-Up merchandise, are ineligible for tie-up window displays in this section.

But there is no reason why you yourself may not tie-up windows in every shop in town regardless of the product presented for public approval. For instance, it is scarcely possible to make a National Tie-Up with some particular type of hair cut. Yet every barber in your city is presented with an opportunity to boost business for himself and for you by effecting an ap-

propriate window display on the "Ponjola" bob as it is featured by Anna Q. Nilsson in the First National photoplay.

Impressing the Public

It is, after all, rather a simple matter to impress the public. If you will tell them often enough what your theatre is playing and is going to play, you can make it an unbreakable habit for the town to visit the playhouse for every showing.

The first issue of the National Tie-Up Section advocated selling your picture to the public "Through Many Windows." Change this. Make it "Through Every Window."

Set a hundred per cent standard for yourself. And with each tie-up picture endeavor to establish a new record. In addition to the windows on nationally advertised, nationally known products furnished in this section through EXHIBITORS TRADE REVIEW, get yourself

windows which will tie-up the show with purely local products.

Sure Ticket Sellers

Every window will sell tickets for your attraction. Be sure of that.

National Tie-Up window displays are actually Tried and Proved exploitation. Therefore it is only a question of getting enough windows to sell sufficient tickets to pack the house.

And a demonstration of what tie-up windows have already done to boost business for your dealer friends will be sufficient to secure you additional lobbies all over town.

Book "Tried and Proved Pictures," exploit them the National Tie-Up way, and you will make your box-office shout for joy.

If we can help you on any showmanship idea let us know. That's why we are here. Your business paper offers expert advice free.

FEATURE Anna Q. Nilsson's \$1,000 "Ponjola" hair-bob in a "Kleanet" tie-up. One big exploitation feature of that picture was the sacrifice of her beautiful hair. "The Fighting Blade" offers ample opportunities to exploit "Kleanet" and the fair femininity in the picture.

IN "Boy of Mine" there is a logical "Kleanet" tie-up in the "boyish bob" idea. With these nets bobbed hair is unnecessary. The same effect may be had without the sacrifice. "Ashes of Vengeance" is a Norma Talmadge picture. Stills and the Kleanet display will sell your show.

Sign This and Get 'Kleanet' Tie-Up

EXHIBITORS TRADE REVIEW,
45 West 45th Street, New York City.

Please have the Kleanet Hair Net Co. forward their special window display material so that I can take advantage of this national tie-up with First National Tried & Proved Pictures. I have listed herewith my play dates and the number of play sets I can use.

Name
Theatre
Town State
Paramount No. of Displays
Play Dates Desired

Everyone
knows it's
Propper
Hose



Quite 'Propper'
For 'Ponjola'



AS well as for "The Fighting Blade." Don't miss it when you book these two pictures. The blonde pulchritude of Anna Q. Nilsson in "Ponjola" stills will give you direct tie-ups with this distinctive product discovered by the women of America. And "Propper" window displays of the beautiful femininity for whom Dick Barthelmess

battles in "The Fighting Blade" will give you a box-office edge on all competition. The national demand for Propper Hosiery will create additional demand for tickets to your show. As soon as your play-dates are set communicate with Exhibitors Trade Review advising them of your play dates.

PROPPER SILK HOSIERY MILLS, INC.

276 FIFTH AVENUE, NEW YORK.



A fashion window display appropriate to "Potash and Perlmutter" the famous womens' wear manufacturers who make big audiences laugh in the First National pictures named for them. Variations of this idea have proven most successful in attracting attention to "Potash and Perlmutter," and also to the merchandise displayed by the exhibitor's mercantile tie-up partner in many towns.

IN THE NATIONAL TIE-UP HALL OF FAME

Do Not Overlook These Additional First National Tried and Proved

YOU are retailing entertainment in order to win a livelihood. It is the part of wisdom to eliminate all unnecessary business risks. You carry several kinds of insurance—yet, you sometimes overlook the best sort—absolute good business insurance.

In booking pictures of *proven* merit you are guaranteeing yourself favorable box-office returns. A tried and proved picture is a sure thing—not only from the angle of entertainment value—but also from that of exploitation possibility. Such pictures in hundreds of cases have demonstrated their ability to secure big audiences and to supply satisfactory entertainment.

Then why gamble? Why not exercise the same judgment in booking photoplays as you do in taking out fire insurance on your play-house or accident insurance for yourself? Why not guarantee yourself good business by showing pictures that are proven money-makers?

For instance, pause a moment to consider.

'Flaming Youth'

Here is a photo-drama that has done capacity business in theatres from coast to coast. Not only once—but on return bookings. How many times have

you played it. Are you quite sure that it will not draw again in your town? Do you not believe that those who enjoyed it once will come again, together with their friends who missed it at the previous showing?

Have you considered its exploitation angles? Without going any further than the press book there are enough ideas to make the town buzz with anticipation weeks before your showing.

Or there is "The Dangerous Maid" featuring four of the most popular players on the screen today—Constance Talmadge, Conway Tearle, Marjorie Daw and Tully Marshall. Those names are box-office conjurers. They have proven themselves so in the theatres of a thousand cities. Why not yours?

Then there is "Anna Christie," one of the very finest pictures ever produced. As you know it emanates from the pen of Eugene O'Neill, America's foremost dramatist. It is a Tom Ince production; and starred Blanche Sweet. It is a picture that may be exploited in a great variety of ways, and it will be talked about plenty. Every one of O'Neill's plays have been.

Best Screen Affords

All of these pictures are the best productions of filmdom's genius. They are offered to you as premier entertainment for your public, and master money-makers for your theatre. "The Enchanted Cottage" and "Why Men Leave Home" are two vastly different types of pictures, yet in one respect they are similar. Both are real box-office attractions, and both lend themselves admirably to paying exploitation.

One idea in particular has proven popular with exhibitors of these productions. This is the "split-a-page" newspaper ad, through which a number of merchants secure the full benefit of a page smash or a double truck for fractional cost. It is a fine example of true co-operative merchandising, in every case where it has been properly tried.



This "Flaming Youth" window used an effective shadow-box idea to publicize First National's popular tried and proved picture in connection with a drug store display of toilet articles, perfumes, and other things which usually adorn flapper boudoirs. You can use the identical display in connection with tie-ups on lingerie, millinery, or any other similar articles of feminine adornment.

A Song To Make Your Box-Office Hum

Ernest Ball Melody Ideal Tie-Up For "Boy of Mine"



ERNEST BALL and Keirn Brennan have written a song which will help make your showing of First National's "Boy of Mine" as financially successful as any picture you ever booked—or ever will.

Ball and Brennan are nationally and internationally famous as writers of beautiful ballads. And W. Witmark & Sons have gained great reputation as publicizing publishers; they will co-operate with you in every way to create a demand for the picture by tying-up with you in really big exploitation.

Fix your play dates and get this tie-up. It assures a successful showing.

W. WITMARK & SONS

1650 BROADWAY

NEW YORK



SMASHING SONG BALLY FOR PICTURE

GET every music dealer and department in your town to get right behind your show with Ernest R. Ball's big heart throb melody "Dear Little Boy of Mine." And don't stop there.

Put a piano on a suitably decorated truck and have some pretty girls play and sing the song from one end of the town to the other. Tie-Up your showing of "Boy of Mine" with this song in so many different ways that both the song and the picture will be the talk of the town. That's the way to "pack 'em in."

W. Witmark and Sons, the publishers, are backing the song to the limit. Every one of their branches is right with you, and their four thousand distributors have been instructed to co-operate with exhibitors to the fullest extent.

Just as soon as your play dates are set write in for the tie-up, and Witmark will help you make this the biggest song tie-up that was ever put across.

Put the music on sale in your lobby. Use the song in a prolog. Run a song contest for the best rendition on your stage. Try a piano playing contest on the song. Get the crowd whistling the refrain—and your house will be sold out for the run.

Run slides before opening, announcing the theme song of your coming attraction. Don't wait until the last moment. Tell them about the song and about your show, and the melody will popularize the picture before it ever comes to town.



BEAUTIFUL BALLADS
(SACRED - SECULAR)

A
BOOK
TIE-UP
that means
EXTRA
DOLLARS
at the
Box Office

Sell Your Show to Book-Lovers

EVERY volume of "Ashes of Vengeance" read by the people of your town will mean five more patrons for your show. For statistics show that a book is read by at least that many people. Be sure, therefore, to clip this coupon as soon as you know your play-dates. Then we will help you.

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Clip This
Coupon

I am forwarding this coupon so that you may be advised of my "Ashes of Vengeance" play-dates and have Robert McBride & Co., publishers of the book of the same title, get in touch with me regarding their National Tie-Up co-operative exploitation campaign on this picture.

Name

Theatre

Town State

"Ashes of Vengeance"

Play Dates

REVIEW contests have proven of great benefit in publicizing both book and picture. Have your local newspaper conduct a competition to select the best 500 word opinion of both story and play. This was done in New York and other cities, and attracted sales-helping attention. There is also an opportunity to tie-up with the libraries of your city with both volume and picture. The moment the coupon arrives you will receive by return mail full details on how this tie-up has demonstrated its box-office worth.

ROBERT
McBRIDE
& CO.

Book
Publishers
7 W. 16th St.,
NEW YORK

Make Money!

Profit By These New Box-Office Ideas

DO your tie-up partners a favor. Let them advertise your show in the papers. Does it sound radical? It's not. It will prove far more effective than a big percentage of the advertising merchants are accustomed to use. Because it will be different. Because it will be indirect advertising which is the best of all.

Here's how. Have every merchant with whom you tie-up for a window display on "Ashes of Vengeance," "Ponjola," "The Fighting Blade" or "Boy of Mine" advertise his *window display* in the papers. Not his goods—his *window*.

Advertise the Windows

Perhaps the ad may say in effect: "Don't miss seeing our beautiful window display in connection with Norma Talmadge's picture 'Ashes of Vengeance' now showing at the City Theatre." "See our window display about 'The Fighting Blade' now playing at the City. Then step into the store and have your razor blades sharpened free of charge." Or "See 'Ponjola' at the City Theatre, and don't forget our big display of silver flasks and glassware."

Displays Sell Goods

There are many ways to do it. Sample packages of perfume, or other merchandise which the shop was pushing might offer additional incentive. But the main thought is to advertise the window display first—anything else afterward. Call attention to the window—and the window will sell your show.

Beautify the Town

Beautiful window displays make a city beautiful. Why not get behind that thought and tie-up the town with it? Get the Chamber of Commerce or the City Council to offer a prize for the most attractive window display in any store during a certain week.

Call it "Window Week"—or name the week after your attraction at the time. It can be done.

Topical Tie-Ups

Sometimes there is an opportunity to tie-up your attraction in a topical way with some proposition of general civic interest. It all helps. It is all indirect advertising.

You remember the cartoon of Uncle Sam with his hand on McKinley's shoulder saying "He's Good Enough for Me." That one elected a President. Why not promote the local cartoonist to run one of the Republican elephant patting Mr. Coolidge on the back and calling him "Boy of Mine"? Or if it is a Democratic paper John W. Davis can be someone's boy as well.

Pick Sure Success-Partners

An Imposing List of Windows That Add
Enormous Publicity to Your Theatre

A GAIN we present the impressive list of National Tie-Ups. It now contains almost a dozen additional windows available on "Captain January," last week's selection. The First National features presented this week bring the grand total of available windows to an impressive total of almost one hundred.

Sell Entertainment

We are endeavoring to impress upon showmen everywhere that they are selling a staple commodity the same as any other merchant. This commodity is Entertainment. It is something people require just as much as food and clothing.

You, Mr. Exhibitor, can supply the demand better than anyone else. In the list of thirteen features represented in the National Tie-Up Service you have practically every class of entertainment it is possible to produce on the screen.

Dealer-Partners

No matter which of these photoplays you book, you are able to avail yourself of a half dozen or more of the very best windows in your city.

And the Entertainment you are selling fits in naturally with the merchandise these dealers are selling. These National Tie-Up features have been selected not only because of their box-office qualities as photoplays, but also

because of their power to tie-up naturally in window displays.

Your Choice

So when you book any one of the pictures listed on the chart on this page, you automatically bring to your town some of the best publicity possible to obtain. This publicity works for your theatre through the windows of the leading dealers.

It simply means that EXHIBITORS TRADE REVIEW offers you so many additional lobbies. You can make these windows work for you the same as does the lobby of your theatre.

Can Success Be Bought?

When you book National Tie-Up Features, you are linking your theatre with Success, because—

National Tie-Ups have all the elements that make audience pictures.

They have natural box-office pulling power.

They are tied up with nationally advertised products that guarantee big publicity in the best windows.

Can Success Be Bought? If you book National Tie-Ups—

Yes!

National Tie-Up Windows Now Available

'CAPTAIN JANUARY'

- 83—Baby Peggy Handkerchiefs Children's Wear
- 84—Baby Peggy Hats Millinery
- 85—Baby Peggy Underwear ..Children's Wear
- 86—Baby Peggy Dolls Toy Shops
- 87—Kummel Juvenile Dresses ..Children's Wear
- 88—Wayne Knit Socks Children's Wear
- 89—Junior Coats and Suits Children's Wear
- 90—Westphal's Shampoo Drug Stores
- 91—Baby Peggy Stationery Stationery Stores
- 92—Security Blanket Fasteners Children's Wear
- 93—Baby Peggy Story Book Book Stores

'FAMOUS' TIE-UPS

- 76—Chex Drug Store
- 77—Coro Pearls Jeweler
- 78—Aubry Sisters Beauty Shop
- 79—Berklet Knit Ties Haberdashers
- 80—Kleanet Drug Stores
- 81—Triumph Hosiery Women's Wear
- 82—Garcia Grande Cigars Cigar Stores

'SHOOTING OF DAN MCGREW'

- 70—Fashionette Hair Nets Drug Stores
- 71—Amami Shampoo Drug Stores
- 72—Richelieu Pearls Jewelers
- 73—Victor Record (No. 55218) ..Music Stores
- 74—Djer-Kiss Compacts Drug Stores
- 75—Vanity Fair Underwear Women's Wear

'SHERLOCK, JR.'

- 63—Pebeco Tooth Paste Drug Stores
- 64—El Producto Cigars Cigar Stores
- 65—Regent Pearls Jewelers
- 66—Gage Hats Milliners
- 67—Melto Reducing Cream Drug Stores
- 68—Djer-Kiss Compacts Drug Stores
- 69—Fownes Gloves Haberdashers

'MIAMI'

- 59—Cappi Perfume Drug Store
- 60—Vogue Hair Nets Drug Stores
- 61—Rigaud's Talcum Drug Stores
- 56—Jantzen Swimming Suits ..Women's Wear
- 57—Kleinert Bathing Caps Women's Wear
- 62—Gotham Gold Stride Women's Wear
- 58—Chappel-Harms (Miami) Music Stores

'BOY OF FLANDERS'

- 54—Ingersoll Watches Jewelers
- 51—Jackie Coogan Hats Hat Shops
- 53—Jackie Coogan Chocolates....Confectioners
- 55—Jackie Coogan Peanuts Confectioners
- 50—Grosset & Dunlap Book Dealers
- 52—Borden's Milk Grocers

'THE SEA HAWK'

- 42—Mystikum Perfume Drug Stores
- 43—Old English Lavender Drug Stores
- 44—Bonnie B Hair Nets Drug Stores
- 45—Conde Cosmetics Drug Stores
- 47—Van Raalte Apparel Women's Wear
- 48—Blue Bird Pearls Jewelers
- 49—Tudor Silverware Jewelers
- 46—Fownes Gloves Haberdashers
- 40—Grosset & Dunlap Book Dealers
- 41—Jack Mills Music Music Stores

'MISSING DAUGHTERS'

- 33—Wonderstoen Hair Eraser Drug Stores
- 36—Pebeco Tooth Paste Drug Stores
- 35—Criss-Cross Brassieres Women's Wear
- 38—Forest Mills Underwear Women's Wear
- 39—Gordon Hosiery Women's Wear
- 37—Omar Pearls Jewelers
- 34—Gage Hats Milliners

'PERFECT FLAPPER'

- 24—Djer-Kiss Products Drug Stores
- 25—Mineralava Drug Stores
- 26—Pert Rouge Drug Stores
- 28—Melto Reducing Cream Drug Stores
- 29—Hygienol Powder Puffs Drug Stores
- 30—Wonderstoen Hair Eraser Drug Stores
- 31—Winx Lash Nourishment Drug Stores
- 22—Frances Faire Frocks Drug Stores
- 27—Vanity Fair Frocks Women's Wear
- 23—Regent Pearls Women's Wear
- 32—El Producto Cigars Cigar Stores

'CHECHAHCOS'

- 18—Sterno Canned Heat Drug Stores
- 16—Zepherized Knit Underwear Women's Wear
- 19—Thermo Sport Coats Men's Clothing
- 20—La Palina Cigars Cigar Stores
- 17—Borden's Condensed Milk Grocers
- 15—Auto Vacuum Freezer Housefurnishing

'RECOIL'

- 9—Inecto Hair Tint Drug Stores
- 11—Boncilla Beauty Clay Drug Stores
- 12—Venida Hair Nets Drug Stores
- 14—Chinwah Perfumes Drug Stores
- 8—Onyx Hosiery Women's Wear
- 13—Nemo Corsets Women's Wear
- 10—Deltah Pearls Jewelers

'BEAU BRUMMEL'

- 5—Mineralava Drug Stores
- 6—Vivaudou Drug Stores
- 1—Glove Industries Women's Wear
- 4—Sampson Dress Jewelry Jewelers
- 3—Personality Clothes Men's Clothing
- 2—Fashionknit Ties Haberdashers
- 7—Sta-shape Hats Hat Shops

Tie-Ups Wanted (Give Numbers)

Name Theatre

Address Play Dates

The Auto Vacuum Ice Cream Freezer

Beats Alaska For
Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

Speaking of Prints -

Her Husband's Trademark, with Gloria Swanson.—A mighty good feature, I think one that will please. You need not be afraid to book old features from Paramount, as they keep the prints in good shape.—C. A. Kelley, Rex theatre, Custer City, Okla.—Small town patronage.

Flaming Barriers, with Jacqueline Logan.—A good Saturday night picture. Forest fire well photographed. Hiers adds the comedy touch to it. Print new. Six reels.—W. T. Waugh, Empress theatre, Grundy Center, Iowa.—Small town patronage.

Racing Hearts, with Agnes Ayres.—A good little program picture. Nothing much to the auto racing features of this story, the race scenes being somewhat of a joke. You can buy Paramount's programs at a very reasonable figure, and we have found them better than a lot of big specials from other companies. Six reels.—Louis A. Van Alstyne, Quality theatre, Cullom, Ill.—Small town patronage.

Wolves of the Rail, with William S. Hart.—These are old, you all know, but if you are in a small town you can run them again. Price is right. Print good, and they're sure to get you the money. Five reels.—G. P. Johnson, Rex theatre, Ridge-way, Mo.

Her Gilded Cage, with Gloria Swanson.—This picture failed to arrive. I wired Paramount at 3 p. m. Saturday. They started the picture by auto, 130 miles, and arrived only a little late. Don't tell me this is not service! Picture great.—M. E. Hutton, Select theatre, Geneva, Md.—Neighborhood patronage.

Fools' Paradise, with a special cast.—An old one, but a good one. If you have not played it, pick it up and make some money.—Clifford L. Niles, Grand theatre, Anamosa, Iowa.

WHITE OAK. (6,028 feet). Star, William S. Hart. A little old but prints were good and pleased eighty per cent. and drew very good on a bad night. Moral tone good but it is not suitable for Sunday. Attendance, 167. Draw all classes in town of 1,000. Admission 10-15. A. E. Rogers, Temple Theatre (250 seats), Dexter, New York.

The Old Homestead, with Theodore Roberts.—Here is a picture to please all. Has drawing power and lies close to the public's heart. The story seems to be worth going miles to see. Eight reels.—W. E. Burgess, Victory theatre, Scottsville, Va.—Small town patronage.

The Top of New York, with May McAvoy.—Extra good program picture. Paramount certainly has the goods.—M. E. Hutton, Select theatre, Geneva, Md.—Neighborhood patronage.

Back Home and Broke, with Thomas Meighan.—Tom is liked here very much. Pleased 100 per cent. Give us more of these. Good print.—W. F. Gibson, Palace theatre, Grand Saline, Texas.—Neighborhood patronage.

Bluebeard's Eighth Wife, with Gloria Swanson.—Sweet Papa! but the people ate this up. This is exceptionally good of up better in every picture, for I believe she can do something besides wear the clothing. "A. F. T. W.," what do you think of that? Business good. Six reels.—E. E. Gailey, Crystal theatre, Wayne, Neb.—Small town patronage.

Don't Tell Everything, with a special cast.—A darn good picture and will keep them laughing. But still it couldn't be other-wise with Wallace Reid in the cast. I have been using some Paramount pictures a little out of date but they are all good and prints are in fine condition, and, say, fellows, you can buy them right. Six reels.—Vick Millward, Harris theatre, Bancroft, Idaho.—Small town patronage.

Grumpy, with Theodore Roberts.—This is as good a picture as William DeMille ever made, and Roberts, of course, is cast perfect and his acting is still better. Good story and fine print from Des Moines. Good may not please some of the younger jazz hounds, though. Paid too much for it. Seven reels.—H. H. Binions, Cozy theatre, Toledo, Ia.—Small town patronage.

The Miracle Man, with Thomas Meighan.—An old picture, but real good. Played here second time. Drew fair. Seven reels.—Earle J. Williams, Tivoli theatre, Knoxville, Ill.

Blood and Sand, with Rodolph Valentino.—A very good picture of sunny Spain and many interesting bull fights. Didn't draw as good as I expected. I guess I'm the only one in town that really liked it and I saw it about a year and a half ago at Russ Armentrout's. Print in fine shape and no scenes left or cut out. Ran it two nights at ten and twenty-five cents. Eight reels.—Paul J. Durbin, Majestic theatre, Perry, Ill.—Small town patronage.

Montmartre, with Pola Negri.—Very, very fine acting, but not a small town Saturday night picture. Mounted in Paramount's faultless style. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

from one issue of Exhibitors Herald "What the Pictures Did for Me"

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. This picture did an exceptionally nice business for me, but I have commenced to expect it of Meighan's pictures. My audiences are one hundred per cent. strong for him, and I am 2½ per cent. more than that. The combination of star, author, director, and last, but by no means the least, the trademark with this picture is unbeatable. Even before they told me, I knew my patrons liked this picture by the laughter and pleased expressions all through the showing. Sunday, yes. Print fine. Used slide, boards, mailing list. Attendance, I'll say it was. Town of 800. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

THREE WORD BRAND. (6,638 feet). Star, William S. Hart. This is an old one of Hart, but better for me than his last two releases. Good prints and a good show for a small town. Moral tone good, but it is not suitable for Sunday. Had good attendance. A. E. Rogers, Temple Theatre, Dexter, New York.

from M.P. World - "Straight from the Shoulder Report"

Paramount Quality is - Equalled by Paramount Service

Tried and Proved Pictures

Things Looked Tough— And Then—

Read What "X" Did to Change Them

THINGS looked tough. My theatre was as attractive as any in town. It was up-to-date in equipment. The location was an asset. I worked eighteen hours a day, seven days a week. And yet—things looked tough.

So I checked up. And the more I checked the less I knew why I was making steady progress—backward. There didn't seem to be a weak spot. But day by day it became more and more apparent that as a motion picture exhibitor I had a fine future—behind me. That is—unless something happened.

It did.

One of my ideas of showmanship was to give my patrons the last word in pictures. Only film hot from the key cities was projected on my screen. Lots of times these new releases were "flops." I'd open to good business, and play to emptiness the rest of the week. That was because of word of mouth advertising. The kind with a reverse English.

I had a friend. He had a house in a town about fifty miles away. And he was making money faster than Ford finishes flivvers. I figured I'd run over and see him while I had carfare left.

I did.

He listened. When I got through with my hard luck story, he handed me a "showmanship ledger."

"Look 'em over," he said, "notice the bookings—their cost and what they grossed me."

Then I got a shock. The bigger the gross the older the film. That's the way it looked to me. And I said so.

"Sure," he said. "You're absolutely correct. All of these pictures are 'Tried and Proved.'"

"'Tried and Proved'?" I queried,

playing the latest releases—and paying for them. Sometimes they get across—sometimes they don't. Not one of these big-figure films is new. But they seem to improve with age. And every one of them has made money for me just as it has for every exhibitor who

booked it. They are all 'Tried and Proved.'"

"'Tried and Proved'—damgood name—where did it come from?"

"It's an EXHIBITORS TRADE REVIEW idea—don't you subscribe?"

"Sure I do. But to tell the truth—well you know how it is. I work hard, and at night I don't feel much like reading."

"Well, old boy, you'd better snap out of it. To read that sheet from cover to cover is what I call the first essential of showmanship."

I hopped the rattler back home. And the rest of that day I spent reading "Tried and Proved."

That's about all. I saw the light. I've been booking "Tried and Proved Pictures" ever since. And I'm making plenty of jack. And I haven't even known that it is summer time.

I was reading your last issue. It occurred to me that it would be the square thing to let

you tell my story to other fellows. I'd like to help them as my "tried and proved" friend helped me.

Naturally, I don't want the smart fellows to kid me about how dumb I used to be, so don't use my name—just tell the story by "Exhibitor X."



ONE WAY TO HELP THE PICTURE

When First National's "Son of Sahara" played the Brooklyn Mark Strand the management was quick to grasp the opportunity of staging a prologue which admirably fitted the picture. Profit by ideas that have proven their value as audience attractors.

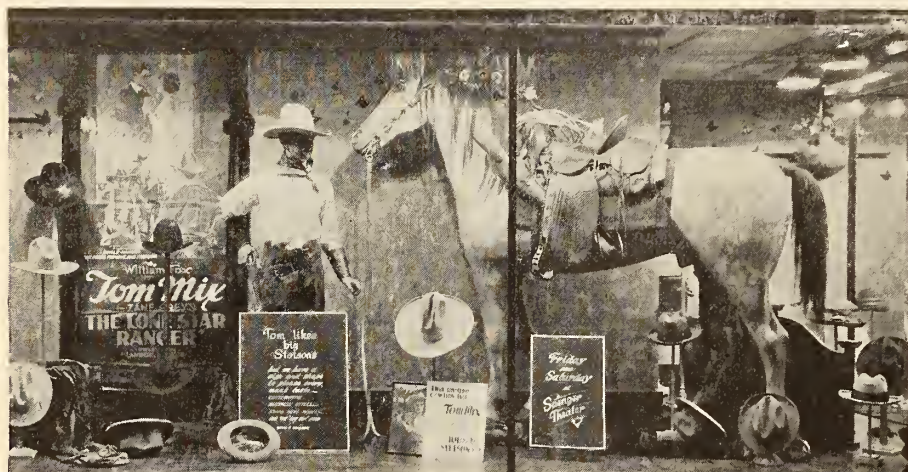
"Wotinell do you mean—"Tried and Proved'?" Then I learned something.

"'Tried and Proved' pictures," he explained indulgently, "are pictures that have been tried by exhibitors everywhere and have proven their assets as big audience films. You've been

Winning Windows and Successful Stunts



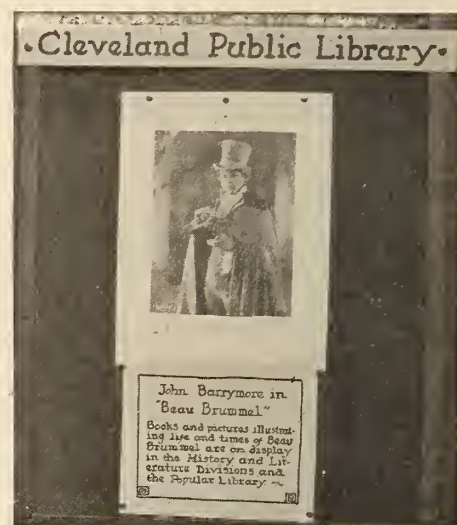
This window display in Canton, Ill., was used in connection with the showing of Famous Players' "Bella Donna." Costumes exhibited were indicated as worn by Pola Negri. Such windows are publicity media.



Another window, this time at Alexandria, La., showed a Tom Mix hat display, during the run of "The Lone Star Ranger," the Fox Production. Stores almost everywhere extend this type of co-operation.

One of many effective lobby displays, as used for Metro's, "Thy Name Is Woman."

While playing "The Stranger," one progressive exhibitor used this costumed ballyhoo to secure publicity for this Paramount photoplay.



The library contributed an excellent tie-up, by offering during the run of "Beau Brummel" historical data concerning Warner Bros. photoplay.



MARY PHILBIN

has taken the country by storm. This beautiful and talented star is now recognized as one of the finest drawing cards in pictures.

"We saw Mary Philbin than whom there is no more alluring young person on the screen. She is a delight as well as a thing of beauty."

—N. Y. Tribune.

MERRY GO ROUND

"One of the greatest pictures of the year. Patrons unanimous in their praise of Mary Philbin."—*Carr and Schad, Colonial Theatre, Reading, Pa.*

"Mary Philbin is superb and 'Merry Go Round' a wonderful picture."—*C. G. Barrett, Mgr., Palace Theatre, New Britain, Conn.*

"Packed house with 'Merry Go Round' Philbin declared most gifted actress on screen."—*E. Weinberg, Mgr., Empire Theatre, London, Eng.*

"Opened 'Merry Go Round' to best business of many weeks. Remarkable considering intense heat. Everyone delighted with Mary Philbin."—*Ned E. Depinet, Mgr., Palace Theatre, Dallas, Texas.*

"One of the most successful engagements that I have had for a long time. The picture is wonderfully produced and Mary Philbin and the production pleased 100%."—*Arthur D. Baehr, Mgr., Crystal Theatre, Detroit, Mich.*

FOOL'S HIGHWAY

"In this absorbing picture Mary Philbin outdoes anything that she has ever before attempted."

—*Seattle Union Record.*

"We cannot recall seeing Mary Philbin act with more charm in any of her past features."

—*N. Y. Telegraph.*

"Mary Philbin is to be particularly commended in a picture that cannot help but strike a responsive chord in the hearts of those who really and sincerely know New York."

—*N. Y. Herald.*

"'Fools Highway' is a great picture and Miss Philbin's supreme artistry is outstanding."

—*Seattle Daily Times.*

"A remarkably clever actress as well as a very pretty girl."

—*N. Y. Tribune.*

"Mary Philbin heaped honors upon herself in a difficult emotional role."

—*N. Y. Evening Mail.*

Other "Tried and Proved"
Universal Jewels for strong
Summer programs:

THE ABYSMAL BRUTE

From the famous story by Jack London, full of red-blooded smashing action. Directed by Hebart Henley and starring Reginald Denny supported by a cast including Mabel Julienne Scott, Hayden Stevenson and Buddy Messinger.

WHITE TIGER

A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

DARLING OF NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

THE LAW FORBIDS

A gripping domestic drama of the lights of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

A CHAPTER IN HER LIFE

A Lois Weber production based upon the story of "Jewel" by Clara Louise Burnham. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Garson Production.

THE ACQUITTAL

This Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring beautiful Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hebart Henley.

THE STORM DAUGHTER

Dynamic, tempestuous Priscilla Dean starring in this great sea story. The splendid supporting cast included Tom Santschi, Bert Roach, J. Farrell MacDonald and others. Directed by Geo. Archambaud.

DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

BLIND HUSBANDS

Written by, directed by and featuring Von Stroheim. A masterpiece in photo-dramatic entertainment power, more popular as a re-issue than it was when released originally.

SPORTING YOUTH

The great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set. Directed by Harry Pollard.

THE FIGHTING AMERICAN

That laughing, gasping comedy thriller—now the big hit all over the country. Featuring Pat O'Malley, Mary Astor, Warner Oland, Raymond Hatton. Directed by Tom Forman.

Get your dates set now for these big Summer money-makers!

UNIVERSAL JEWELS

Presented by CARL LAEMMLE

Nationally Advertised in the
Saturday Evening Post

Clever Exploitation Ideas Prove Effective



An appropriate advertising idea was this enlarged newspaper used during the run of "A Society Scandal."



Novel yet inexpensive, was this movable ad used to ballyhoo First National's "The White Moth."

A horse race through the streets was used to exploit Warner Bros.' "Little Johnny Jones."



This window display was indeed successful advertising for Paramount's "The Humming Bird." The cut out figures closely resembled the character on the screen.



Trims such as this effective lobby display which featured First National's "The Enchanted Cottage," build patronage and increase prestige for the exhibitor.

Selected Headliners

As Disclosed by Their Past Performances in the Box Office Hall of Records

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

Paramount

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea

scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted

Selznick

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humaness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

Tried and Proved

in a

Thousand Theatres

They will all love

"DAUGHTERS

OF TODAY"

*A picture brimful
of the
Joy of Youth*

SELZNICK
DISTRIBUTING
CORPORATION

"The prints are in
FINE CONDITION"

HOW They Became Tried and Proved

The Stunts That Built Up Patronage

Guessing Contest

A CLEVER variation of the guessing contest has been worked out as a new exploitation idea for *Three Weeks* by W. R. Ferguson, assistant publicity director for Metro-Goldwyn.

It consists of a Cryptic Poem. The words are misspelled, and evidently make no sense at all. But as you study the lines, and pronounce the words out loud, the proper meaning soon becomes evident. It is the kind of stunt that arouses the love of solving a puzzle that most people possess.

For instance, one line reads: "Yee awl red a bout Threw eeks fame." And the correct line is: "You all read about Three Weeks' fame."

The Cryptic Poem is printed as a throwaway. The circular bears the announcement that free tickets to *Three Weeks* will be given to the first fifty people submitting to the theatre the correct translation. It is a fine sample of advance publicity.

* * *

Popularity Stunt

A WEEK before *Beau Brummel* appeared at the Strand Theatre, Seattle, a two-column story of a contest to select the Seattle Beau Brummel appeared in the Post-Intelligencer. All local organizations were urged to enter their contestant.

The affair got a great send-off by having the mayor nominated first as an

entrant for the honor. Each day some prominent man was entered by some organization, such as the Police Department, Elks, Eagles, Moose and Rotary clubs. Each new candidate was caricatured in the newspaper, and given a write-up.

Merchants donated various prizes to be awarded the winner, and these heightened the interest. Finally the winner was selected by popular vote.

Everybody who read the newspaper knew that *Beau Brummel* was playing at the Strand, for the theatre was prominently mentioned in the daily write-ups.

* * *

Bathing Girl Revue

A PROLOGUE feature in the presentation of *Miami* was made very effective by the management of Loew's Palace Theatre, Memphis, Tenn. Fourteen of the prettiest girls in the city were recruited in the troupe of bathing beauties composing the revue on the stage before the showing of the feature.

This was tied up with a highly artistic lobby representing scenes on the beach at Miami, Fla. The lobby consisted of a triangular shaped backing painted to represent the surf breaking on the beach. Three compoboard bath houses were set at the points of the triangular background. Wax figures, dressed in bathing suits, secured from the department stores, were placed in each of the bath houses. Wax figures

were also placed in front of the surf backgrounds. Sand sprinkled on the floor completed the beach atmosphere.

Here is a lobby that any theatre can duplicate at slight expense. You will do well to bear it in mind when you book this picture.

* * *

Exploiting Title

SOME fine publicity has been used in England for the showing of *The Marriage Circle*. American exploitation methods are being followed very closely in introducing this feature abroad. The title of the picture lends itself to publicity, and has been used to the limit.

An ad was run urging people to join a new society to be called "The Marriage Circle." The idea as stated in the ad was that wives and husbands today need protection from their best friends. Full particulars could be obtained by applying to the theatre where the picture was showing.

Another plan was the award of prizes for the best ten rules for marital happiness. A hoop parade for the kids was another catchy stunt, which tied up with the circle theme of the attraction.

* * *

Interested Dog Owners

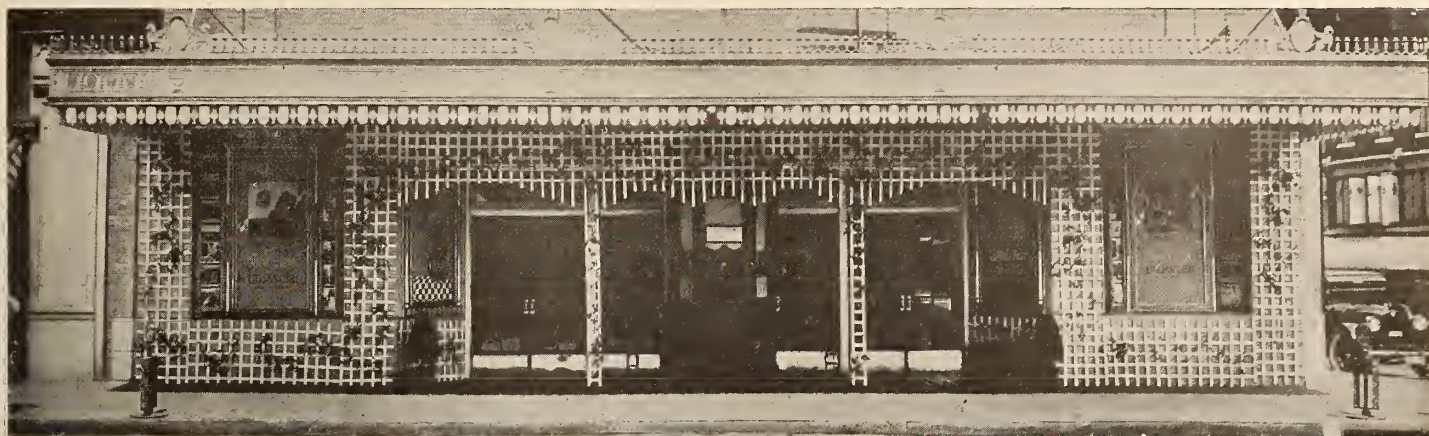
HE lined up every dog owner in the county for his showing of "The Love Master," the First National feature starring the wonder-dog, Strongheart. W. O. Heckman, of the Hippodrome Theatre, York, Pa., picked his prospects far and wide on this one.

He secured from the County Treasurer the addresses of every person who had applied for a 1924 dog license. The list ran to 12,000 names. Every dog owner received a letter extolling Strongheart and dogs in general.

(Continued on page 61)



Prologues properly presented afford unusual opportunity for creating the right atmosphere around the feature picture. While showing "The Marriage Cheat," a First National presentation, the managing director of the Brooklyn Strand secured a six piece string orchestra and four dancing girls for South Sea Color.



In lobby and theatre displays, the exhibitor frequently finds the best medium for reaching out to the passing throng, and the ideal method for converting them into patrons. This picture shows a tasteful display which featured the showing of Metro-Goldwyn's "The White Sister."

(Continued from page 60)

Teaser cards in a series were distributed as follows: "Who Is the Love Master?" "The Love Master Is Coming. Will Be Here Soon to Give You an Example of Devotion." Finally at opening: "The Love Master Is Here. See Him at the Hippodrome." This widespread campaign brought them in from the outlying towns.

* * *

Merchandise Tie-Up

EXHIBITORS can get some big publicity on many of their bookings if they will look over the field of national manufacturers. Lots of these will furnish samples of their product without charge if you can show them an even break.

That's what the Colonial Theatre in Ogden, Utah, did when they secured the co-operation of the manufacturers of the well known "Life Saver" mints for their showing of the Al Christie feature, *Hold Your Breath*.

The theatre distributed fifteen thousand sample packages of these mints with cards attached, reading: "Get your Life Savers before seeing *Hold Your Breath*, because you are liable to laugh yourself to death."

The novelty of this tie-up made a popular hit, which was reflected in a big run on the box-office.

* * *

Police Chief Helps

AN unusual stunt secured columns of free publicity from the newspapers for the Empress Theatre, Oklahoma City, when it featured the First National *Those Who Dance*.

An arrangement was entered into with the chief of police whereby everybody convicted of bootlegging was sent to see the picture at the Empress.

The women's reform clubs naturally liked this idea, and en-

dorsed it heartily. There is no reason why you cannot try it in your town, if you are at all friendly with the police chief.

* * *

Theatre Front

ABOVE is an illustration of a really beautiful theatre front which was specially designed for the showing of *The White Sister* at the Capitol Theatre, Little Rock, Ark.

It is an ideal summer dress for any theatre, and can be used right through the warm weather. It suggests coolness and comfort to be found inside.

The lattice work is easy to construct, and the expense will not injure the bank account. A few trailers of artificial flowers lend the finishing touch to this simple but artistic sidewalk dress.

* * *

Photograph Stunt

EXHIBITORS have added to their box-office percentage by the use of a photograph street stunt on their showings of *Name the Man*.



A window tie-up used to advertise one of Pathe's short subjects, "The National Rash."

A good looking woman photographer with a camera is sent along the main thoroughfare. Occasionally she will stop in front of a man and snap him.

Accompanying the photographer is a boy carrying a suit case with this announcement lettered on the side: "The first person to Name the Man in photograph will receive \$5.00. (Pictures will be posted daily in front of Capitol Theatre.)"

The girl only snaps six pictures each day. The rest of the shots are "blanks."

Have a special one-sheet framed and placed in front of box-office containing card copy: "First person to Name the Man in photo will receive \$5.00. Twenty-four hours necessary for identification."

* * *

Tie-Up on Shorts

MANY exhibitors overlook the opportunities for exploiting short subjects. These are specially adaptable to window displays.

Manager Tunstill, Rialto Theatre, Chickasha, Okla., secured the very effective display in the window of a local sporting goods store depicted herewith. The featured picture was the Pathe Spotlight, *The National Rash*, by Grantland Rice.

* * *

Prologue Winner

THE illustration on the opposite page shows a very effective prologue that was worked up to obtain South Sea atmosphere for the Brooklyn Strand on the presentation of *The Marriage Cheat*.

A string orchestra of six pieces provided the Hawaiian accompaniment for the four South Sea Island dancing girls. A soloist completed what came close to being an ideal prologue.

Almost as good an effect can be obtained by a much smaller group of players.

The Exhibitors Round Table

Good Summer Business

While exhibitors in some of the manufacturing places in this section of the state are feeling the effects of a let-down in the factories the exhibitors in the summer resort towns of the Adirondacks and the Catskills are looking forward to a good business with the opening of the vacation season.

The Congress, in Saratoga Springs, will run a program of straight pictures during July and August, with a racing picture booked for one week of the track season. Donald Bane, operating theatres in Athens and other resort towns in the Catskill, visited Film Row during the week, and reported good business.

The Airdome, operated by W. B. Tremper in Rhinebeck, is also benefiting as the result of the warm weather, while the theatre at Valatie is now running only two nights a week, and Bert Griffing, running a house in Red Hook, has dropped to three nights a week.

Morris Silverman, owner of the Happy Hour and Pearl theatres in Schenectady, is talking of closing his houses for a month or six weeks during the warm weather.

* * *

Hot June in Kansas City

Still the hottest June in several years in Kansas City fails to decrease the number of out-of-town exhibitors along Kansas City's film row or dampen their optimism towards business conditions this summer. Among the busy buyers of film last week were R. R. Winslow, Majestic Theatre, Phillipsburg, Kas.; Lee Jones, Marshall, Mo.; Frank Reinke, Orpheum Theater, St. Joseph, Mo.; J. D. Goodnight, Pastime Theatre, Ottawa, Kas.; C. W. Sears, Lyric Theatre, Booneville, Mo.; M. W. Hubble, Hubble Theatre, Topeka, Kas.; Thomas Clark, Electric Theatre, Maryville, Kas.; W. D. Fite, Best Theatre, Independence, Kas., and H. Dudgeon, Orrick, Mo.

* * *

Oregon Exhibitors Meet

The most successful meeting ever held by the Oregon State Exhibitors League was attended by local exhibitors from every key city in the state from Medford to Baker City. The meeting took place in the Tyrolean Room of the Hotel Benson, June 19. President Claude S. Jensen presided. Its purpose was the bettering and strengthening of the organization.

* * *

Cutting Out Paper Cups

Motion picture theatres in Albany are losing revenue in a peculiar way these days. With the cropping out of several cases of typhoid, attributed to the water supply, the patrons of the houses have dropped off buying the paper cups that usually furnish a steady bit of income during the warm weather. Some managers declare that the purchase of cups has dropped off 75 per cent within the past two weeks.

* * *

Acquire New Theatre

The Lee Enterprises, operating the Rivoli Theatre, at Hickory, N. C., has taken over the Capitol Theatre, Lincolnton, North Carolina. Claude Lee, who is president of the company, was formerly with Southern Enterprises circuit and is actively in charge of both houses.

Doing Publicity Work

Mrs. Willard C. Patterson, publisher of the Weekly Film Review, Atlanta, has gone to Chicago where she will direct publicity on behalf of the Georgia Federation of Women's Clubs for the benefit performance of "Sun Up" to be given at the Great Northern Theatre on the evening of July 8. Mrs. Patterson's service in this connection is in the nature of a contribution to a great educational work in which she has long taken an active interest.



Joseph Seider, new president of Motion Picture Theatre Owners of N. J., one of the hardest working men in the State.

On Vacation

Work is progressing rapidly on the new theatre which E. J. Sparks and B. B. Garner are building, in Lakeland, Florida, operating under the name of Lakeland Amusement Company. With the major details settled, Mr. Sparks has left the actual supervision of building to Mr. Garner and has gone on a long vacation with Mrs. Sparks. They will go to Seattle, Washington, from there to Frisco and from there take a boat trip to Honolulu, making the trip to Frisco in their Lincoln brougham. They will return to Florida in time for the opening of the new Lakeland house on Thanksgiving Day.

* * *

Vivian Takes Over Mission

A current report states that B. B. Vivian, owner of the Empire Theatre, Anacortes, Wash., has taken over the Mount Vernon Mission from O. O. Ruth, who will continue to operate the Vernon.

* * *

Spriggs to Manage Olympic

J. R. Spriggs of California will take over the management of the Olympic, Kelso, Wash. B. F. Moe, former manager, leaves for California shortly.

* * *

Sunset Theatre Damaged

The Sunset Theatre, St. Helens, Oregon, was destroyed in a blaze that did \$13,000 damage in the business district, last Friday.

Cut Admissions

Exhibitors in the Northwest have reduced their admission prices with the removal of the tax. The reduction however, has been announced as "summer prices," which to those who know, indicates that a return to former prices will take place in the fall. It is a known fact that exhibitors in Seattle have themselves absorbed the task, also that prices in this locality are more reasonable than in the East and South. Wherefore the reduction is not looked on as legitimate by exhibitors, but rather as necessity from a psychological standpoint.

* * *

Good Publicity

Manager H. T. Moore of the Moore Amusement Company, Tacoma, Wash., played "Daddy" to 5,000 youngsters last Saturday, in his annual Times-Rialto party. The newspaper came through with five front page stories with cuts, which gave all the publicity needed. It took the services of a husky cop to keep things moving tranquilly inside and out, where capacity crowds waited. "The Love Master" and a comedy, were put on for the youngsters, from eleven o'clock to three.

* * *

Good Stunt

Hooking up with a Seattle morning paper printing a column of local jokes for which payment of \$5, \$2, and \$1, is made, the management of the Columbia Theatre shows these on the screen weekly, with the authors name attached. The thrill of seeing your own creation in print and in the movies, secures at least thirty cents of the dollar award, at the Columbia's box office for each item that appears!

* * *

Look for Good Summer

Exhibitors in Southwest Missouri are playing their "best" as an inducement to increase business, the outlook for which is bright, according to C. A. Schultz, Vitagraph branch manager at Kansas City, who has just returned from a trip into the territory. With crop conditions far above the average, a good summer for theatre owners is predicted.

* * *

'Sea Hawk' for Atlanta

The Atlanta Theatre, Atlanta, announces an indefinite engagement of "The Sea Hawk," which will formally open the season in that house on September 15. It is announced that it will be heralded by a publicity campaign which will cover the entire South.

* * *

Round Table Briefs

Mr. Hudson of the Crystal Theatre, Portland, is building a new house at Killingsworth and Albina Avenue, Portland.

* * *

The Blue Mouse, Rainier, Oregon, was a total loss from fire which destroyed an entire block last week. George Caldwell was owner. It is not yet known whether he plans to rebuild.

* * *

The Seattle Hollywood, will hereafter be under the management of Joe Bratt, formerly manager of the Yeager Theatre, Portland.

Howard Price Kingsmore, James B. Buchanan and Marty Semon, manager of the Howard, Pathe cameraman and manager of the Forsyth respectively, are back in Atlanta after a vacation trip to Asheville.

* * *

G. L. Price has purchased the Orpheum Theatre, Madison, N. C., and after giving the house a thorough renovating will open it to the public the second week in July. Mr. Price formerly operated a theatre in Madison, Florida, before coming to the Carolina town bearing the same name.

* * *

Among the film and theatre men on Atlanta's film row the past week were the following: Colonel H. A. Cole, president of the Texas, M. P. T. O., Marshall, Texas; T. L. Thompson, Palace Theatre, Cedartown, Ga.; T. J. Durfield, Florida; Hugh Martin and E. W. Tolbert, of the Lyric Theatre, Columbus, Ga.

* * *

E. J. Sparks, Florida Enterprises announce that the new house they are building in Bradentown, Florida, will open for early August. It is an attractive house and will seat one thousand, worthy of comparison with any theatre in Florida.

* * *

R. H. Hightower has sold the Crystal Theatre, Dublin, Ga., to B. L. Hall who formerly operated the Athens, Deland, Florida. He was in Atlanta the past week.

* * *

Fillaure Brothers, who operate the Moneta Cleveland, Tenn., have built a beautiful lake and swimming pool adjoining their theatre, for the benefit of their summer customers.

* * *

Clause Lee, of the Lee Enterprises, Hickory, N. C., is arranging for a personal appearance of Alice Lake at his theatre when she visits her husband's relatives in Hickory in the near future.

* * *

C. A. Hughes, new manager of the Peoples Theatre, Lenoir City, Tenn., is installing a new cooling system that will make his house the coolest spot in town.

* * *

C. A. Goebel is constructing a beautiful new house in Bristol, Tenn. It is to be called the Tivoli and will be opened in the late fall.

Mr. M. Roberts who operates the "81" suburban house in Atlanta, has opened a tent show in Bellewood suburb.

* * *

The Rex and Strand Theatres at Valdosta, Ga., will hereafter be operated by W. F. Howell, who was formerly connected with the R. B. Wilby interests in Tuscaloosa. Mr. Howell took over the theatres from E. A. Johnson, who had operated them for the past several years.

* * *

Exchange Notes

G. A. Hickey, new Metro-Goldwyn supervisor, was in Kansas City for a three-day visit last week and appeared satisfied with the conditions in Kansas City territory. G. K. Kramer, traveling auditor for First National, also arrived the same day to give the books at the First National branch the "once over."

* * *

Branch managers and division managers in the Kansas City territory are a busy lot this week. C. F. Senning, Educational branch manager, is in Los Angeles attending a national Education convention. A. H. Corby, A. H. Blank Enterprises, is on a trade tour of Kansas and Cleve Adams, middle west division manager of F. B. A. is in Kansas City—one of the several cities he is covering on a tour of the branches under his supervision. And J. E. Foland, special salesman for Selznick, is making a thirty-day tour of the territory.

* * *

The vacation avalanche continues to predominate on Kansas City's movie row. This week E. C. Rhoden, First National branch manager is absent from the office "resting up for a big fall drive," as he says, Miss Geneva Berwick of the Economy Film Service is taking a vacation trip through the territory, combining business with pleasure.

* * *

The real estate business failed to hold Harry Taylor, former Pathe branch manager at Kansas City, and he has returned to his first love—movie row. Mr. Taylor has accepted a position as city salesman for the Kansas City Selznick branch. Another veteran, J. E. Dodson, also has been added to the Selznick staff and is covering his former territory in Missouri.

Sympathy has been extended by Kansas City exhibitors to Mark Haverhill of Manhattan, Kas., whose theatre was completely destroyed by fire the other day. Mr. Haverhill is undecided on his future plans.

* * *

The personal appearances of Jane Shirlee, Pathe, at the Globe Theatre, Kansas City, in the interest of "Our Gang" comedies, were successful, from a box office standpoint last week. Saturday afternoon an informal party for all children in the audience was held.

* * *

Wifeless vacationists are "Swere" Chapman, salesman, and "Fighting American" Hollander, branch manager, of the Kansas City Universal office. Mrs. Hollander is spending her vacation in New York, while Mrs. Chapman will remain in Lindendburg for the summer.

* * *

A trip through Southern Kansas in the interest of fall business was the mission of Truly B. Wildman, manager of the Kansas City Enterprise office, who departed last week.

* * *

C. F. Senning, manager of the Kansas City Educational office, returned this week from Los Angeles, where he attended the national Educational conference.

* * *

The Wichita Theatre of Wichita, Kas., will be closed for the summer, Stanley Chambers, manager, has announced. Prior to opening in August the house will undergo many improvements. Mr. Chambers said.

* * *

Dan Martin of Associated Exhibitors' Kansas City branch, virtually has been "forced" to make a good salesman of himself. He is out in the territory with one picture and instructions to remain in town until the deal is completed.

* * *

"Flood stories" are beginning to reach Kansas City from exhibitors who were in Kansas last week. Frank Cassel of Pathe is said to have lost part of his motor car in a river, while A. A. Renfro admits he was forced to swim a river and save a man's life, although he declines any heroic classification.



Franchise holders and Warner executives outside Warner Brothers West Coast studios during recent convention. From left to right—top row standing: Ernst Lubitsch, Lon Young, Dr. Erich Locké, Emil Stern, Mrs. Pearl Keating, I. J. Wallenstein, Mrs. L. A. Young, Mrs. E. G. Tunstall, Mrs. L. Berman, Mrs. S. E. Morris, E. G. Tunstall, J. L. Warner. Bottom row seated: E. Silverman, S. L. Warner, J. Flood, H. Rodner, Louise Fazenda, W. D. Shapiro, Master L. Berman, Willard Louis and W. Underwood.

Production Chart with Review Dates

Here Will Be Found the Essential Details of Productions That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Director and Length of Film.

JULY

Feature	Star	Distributor	Length	Reviewed
Arab, The	Novarro-Terry	Metro-Gold.	6,710	July 26
Babbitt	Louis-Alden	Warner	5,500	July 19
Behind the Cuprains	Ricksen-Harron	Universal	4,820	July 5
Between Worlds	Special Cast	Weiss Bros.	6,400	July 26
Captain January	Baby Peggy	Principal	6,194	July 19
Changing Husbands	Leatrice Joy	Paramount	6,799	July 5
Code of the Wilderness	Bowers-Calhoun	Vitagraph	6,483	July 19
Daring Love	Hammerstein	Truart	5,000	July 19
Dark Stairways	Dwyer-Rawlinson	Universal	5,030	July 5
Don't Doubt Your Husband	Viola Dana	Metro	5,510	July 5
Enemy Sex, The	Comp.-Marmont	Paramount	7,861	July 5
Fools in the Dark	Miller-Moore	F. B. O.	7,702	July 26
For Sale	Windsor-Menjou	First Nat'l	7,480	July 5
Girl in Limousine	Larry Semon	Chadwick	5,600	July 5
Napoleon & Josephine	Evans-Dibley	F. B. O.	6,591	July 5
One Law for the Woman	Harris-Landis	Vitagraph	5,800	July 5
Perfect Flapper	Colleen Moore	First Nat'l	7,000	July 5
Revelation	Dana-Blue	Metro	7,762	July 5
Romance Ranch	Gilbert-Faire	Fox	4,741	July 19
Sawdust Trail, The	Gibson-Sedgwick	Universal	5,509	July 26
Sixth Commandment	Wm. Faversham	Asso. Exhib.	5,214	July 5
Stranger of the North	Travers-Dwyer	Selznick	5,000	July 26
There's Millions in It	Catherine Calvert	F. B. O.	6,100	July 19
Those Who Give	Sweet-Love	Ince	7,312	July 19
Tiger Thompson	Carey-Clayton	Pro. Dist.	5,700	July 12
Traffic in Hearts	Fraser-Harris	C. B. C.	5,548	July 26
Unguarded Women	Daniels-Dix	Paramount	6,051	July 5
Valley of Hate, The	Lucas-Yearsley	Russell Pro.	5,000	July 26
Wine of Youth	Boardman-Lyon	Metro-Gold.	6,600	July 26
Young Ideas	LaPlante-Lyon	Universal	4,095	July 26

JUNE

Feature	Star	Distributor	Length	Reviewed
Back Trail, The	Jack Hoxie	Universal	4,615	June 28
Bedroom Window, The	May McAvoy	Paramount	6,550	June 28
Broadway or Bust	Gibson	Universal	5,272	June 21
Code of the Sea, The	Logan	Paramount	5,800	June 14
Dangerous Crowd	Thompson-Keener	F. B. O.	4,757	June 14
Dangerous Line, The	Sessue Hayakawa	F. B. O.	5,406	June 7
Daughters of Pleasure	Prevost-Blue	Principal	6,000	June 14
Family Secret, The	Baby Peggy	Uni.-Jewel	5,676	June 28
Fighting Sap, The	Thomson-Keener	F. B. O.	5,138	June 28
Gaiety Girl, The	Mary Philbin	Uni.-Jewel	7,419	June 7
Good Bad Boy, The	Special	Principal	5,198	June 7
Guilty One, The	Agnes Ayres	Pa-amount	5,765	June 21
High Speed	Rawlinson	Universal	4,927	June 28
Hold Your Breath	Special	Hodkinson	6,000	June 7
How To Educate a Wife	Prevost-Blue	Warner	6,800	June 21
In Fast Company	Talmadge-Harris	Truart	5,411	June 7
Iron Man, The	Albertini	Uni.-Ser.	15 Ep.s	June 28
Lightning Rider, The	Harry Carey	Hodkinson		June 28
Lily of the Valley		He-worth	5,580	June 28
Lone Chance, The	G'lb'ert-Brent	Fox	4,385	June 21
Masked Dancer, The	Chadwick	Principal	4,987	June 14
Miami	Betty Compson	Hodkinson	5,989	June 14
Pal O' Mine	I-ene Rich	C. B. C.	6,000	June 14
Paying the Limit	Special	Gerson	5,000	June 7
Reckless Age, The	R-g. Denny	Universal	6,954	June 7
Sea Hawk, The	Millon Sills	First Nat'l	12,045	June 14
Self Made Failure, The	Miller-Moore	First Nat'l	7,345	June 28
Spirit of the U. S. A.	Walker-Carr	F. B. O.	8,312	June 14
S-siffire, The	Blythe-Dexter	Asso. Ex.	6,109	June 14
Tiger Love	Taylor-Moreno	Paramount	5,325	June 28
Turmoil, The	Hackathorne	Jewel	6,741	June 21
Unseen Hands	Wallace Beery	Asso. Ex.	5,392	June 7
Western Luck	Chas. Jones	Fox	5,020	June 28
White Moth, The	LaMarr-Tearle	First Nat'l	6,571	June 28

MAY

Feature	Star	Distributor	Length	Reviewed
Beloved Vagabond, The	C. Blackwell	F. B. O.	6,217	May 3
Bluff	Ayers	Paramount	5,442	May 10
Borrowed Husbands	Flo. Vidor	Vitagraph	6,900	May 10
Broadway After Dark	Nilsson-Menjou	Warners	7,200	May 3
Chechahcos, The	Eva Gordon	Asso. Ex.	7,600	May 17
Circus Cowboy, The	Chas. Jones	Fox	4,000	May 17
Come on Cowboys		Ar.-Wilson	4,700	May 31
Confidence Man, The	Thomas Meighan	Paramount	7,215	May 3
Crosses Trails	Franklyn Farnum	Independent	4,900	May 10
Cythrea	Rubens-Stone	First Natl.	6,500	May 3
Dangerous, The	Laura LePlante	Universal	4,913	May 31
Dangerous Trails	Irene Rich	Ambassador	5,750	May 10
Daring Youth	Daniels-Kerry	Principal	5,300	May 17
Dorothy Vernon of Haddon Hall	Mary Pickford	United Art	9,500	May 17
Fighting American, The	O'Malley	Universal	5,351	May 31
Fire Patrol, The	Special	Chadwick	6,600	May 31
Fortieth Door, The		Pathe	Serial	May 17
Forty Horse Hawkins	Hoot Gibson	Universal	5,419	May 3
Girl of the Limerlost		F. B. O.	5,942	May 31
Goldfish, The	Const. Talmadge	Firs. Natl.	7,145	May 3
Hutch of the U. S. A.	Chas. Hutchison	Steiner	4,890	May 31
Kentucky Days	Dustin Farnum	Fox	4,508	May 17
Lawless Men	Neal Hart	Steiner	4,816	May 17
Listen Lester	Fazenda-Myers	Principal	6,000	May 10

Lone Wolf, The	Holt-Dalton	Asso. Ex.	5,460	May 24
Marriage Cheat, The	L. Joy	Paramount	6,795	May 24
Men	Pola Negri	Paramount	6,487	May 17
Minute-A-Minute	Morgan	Aywon	4,900	May 10
Missing Daughters	E. Novak	Selznick	6,676	May 31
Midnight	Mae Murray	Metro	6,778	May 17
Monmarte	Pola Negri	Paramount	6,715	May 3
Night Hawk, The	Harry Carey	Hodkinson	5,115	May 17
No Mother to Guide Her	Unamed Youth	Fox	6,650	May 24
Recoil	Blythe-Hamilton	F. B. O.	4,558	May 24
Rejected Woman	Rubens-Nagel	Gold.-Cos.	6,800	May 10
Riders Up	C. Hale	Universal	7,760	May 10
Ridgeway of Montana	J. Hoxie	Universal	4,904	May 17
Sherlock, Jr.	Buster Keaton	Metro-Gold	4,843	May 24
Signal Tower, The	Special	Super-Jewel	4,065	May 17
Son of Sahara, A	Windsor-Lytell	First Nat'l	6,714	May 31
Triumph	Leatrice Joy	Paramount	7,603	May 10
Trouble Shooter, The	Tom Mix	Fox	8,225	May 10
Wanderer of the Waste-land	Holt	Paramount	5,702	May 17
Wandering Husbands	Kirkwood-Lee	Hodkinson	7,000	May 21
What Shall I Do	D. Mackaill	Hodkinson	6,300	May 17
What 3 Men Wanted	Miss DuPont	Independent	6,000	May 31
When a Girl Loves	Ayers	Asso. Ex.	5,000	May 24
Why Men Leave Home	Chadwick-Stone	First Nat'l	5,876	May 17
Woman on the Jury, The	Special	First Nat'l	8,002	May 3
			7,408	May 24

APRIL

Feature	Star	Distributor	Length	Reviewed
the Speejaaks	Travelogue	Paramount	6,000	April 12
Beau Brummel	John Barrymore	Warners	9,900	April 12
Breaking Point, The	Naldi-Moore	Paramount	6,614	April 26
Between Friends	Nilsson-Tellegen	Vitagraph	6,930	April 26
Boy of Flanders, A	Coogan	Metro-Gold	7,018	April 5
Dancing Cheat, The	Rawlinson-Lake	Universal	4,727	April 26
Dawn of Tomorrow	Logan	Paramount	6,010	April 5
Days of '49, The	Neva Gerber	Ar.-Wilson	Serial	April 5
Enchanted Cottage	Barthelmess	First Nat'l	4,913	April 19
Excitement	Laura LaPlante	Universal	4,913	April 19
Galloping Ace, The	J. Hoxie	Universal	4,560	April 12
Galloping Fish	Chaplin-Fazenda	First Nat'l	6,000	April 5
Galloping Gallagher	Thompson-Keener	F. B. O.	4,819	April 5
Girl Shy	Harold Lloyd	Pathe	7,600	April 12
His Darker Self	L. Hamilton	Hodkinson	5,000	April 5
His Forgotten Wife	Bellamy	F. B. O.	6,500	April 19
King of Wild Horses	Edna Murphy	Pathe	4,611	April 5
Man's Mate, A	Adoree-Gilbert	Fox	5,041	April 19
Moral Sinner, The	Dalton-Rennie	Paramount	5,437	April 19
Mrs. Dances Confession	Salm-Doraine	F. B. O.	4,800	April 12
Night Message, The	Hulette-Truesdell	Universal	4,590	April 5
Pagan Passions	Elvidge-Standing	Selznick	5,600	April 26
Plunderer, The	Mayo-Brent	Fox	5,812	April 5
Racing Luck	Monty Banks	Asso. Ex.	4,819	April 19
Right of the Strongest	Lincoln-Ferguson	Selznick	6,740	April 19
Rough Ridin'	Buddy Roosevelt	Approved	4,650	April 5
Second Youth	Palmer-Lunt	Gold.-Cos.	6,169	April 19
Secrets	Norma Talmadge	First Nat'l	8,363	April 5
Shooting of Dan McGrew, The	LaMarr-Marmont	Metro-Gold	6,318	April 19
Silent Stranger, The	Thompson-Keener	F. B. O.	5,040	April 26
Surging Seas	Hutchison	Steiner	4,800	April 26
Storm Daughter, The	Priscilla Dean	Uni.-Jewel	5,303	April 19
Three Weeks	Pringle-Nagel	Gold.-Cos.	7,468	April 19
True As Steel	Pringle-Gordon	Gold.-Cos.	6,244	April 26
Try and Get It	Washburn	Hodkinson	5,770	April 19
Twenty Dollars A Week	Arless	Selznick	5,990	April 26
Virtuous Liars	David Powell	Vitagraph	5,800	April 19
Which Shall It Be	Marks-Wales	Hodkinson	4,600	April 19
Why Get Married	Andre LaFayette	Asso. Ex.	5,001	April 17
Yankee Madness	Lark'n-Dove	F. B. O.	4,680	April 12

MARCH

Feature	Star	Distributor	Length	Reviewed
America	Dempster-Ham.	United-Art	13,000	Mar. 8
Arizona Express	Starke-Goodwin	Fox	6,313	Mar. 29
Blizzard, The	Hansson-Johnson	Fox	5,890	Mar. 8
Cause for Divorce	O'Malley-Brun.	Selznick	4,973	Mar. 1
Daughters of Today	Miller-Graves	Selznick	7,280	Mar. 22
Discontented Husbands	Kirkwood-Madison	C. B. C.	5,421	Mar. 15
Drums of Jeopardy	Hammerstein	Truart	6,529	Mar. 22
Fair Week	Carr-Power	F. B. O.	6,154	Mar. 22
Fighting Coward, The	Torrence-Astor	Paramount	6,501	Mar. 29
Floodgates	Lowell-Russell	Lowell	6,435	Mar. 8
Flowing Gold	Nilsson-Sills	First Nat'l	8,005	Mar. 8
Pools Awakening, The	Ford-Bennett	Metro	7,431	Mar. 19
Pool's Highway	O'Malley-Philbin	Universal	5,763	Mar. 1
Gambling Wives	Daw-Earle	Arrow	6,438	Mar. 8
Happiness	Taylor-O'Malley	Metro-Gold	7,700	Mar. 8
Hill Billy, The	Jack Pickford	Allied Prod.	5,734	Mar. 8
Hoosier Schoolmaster	Henry Hull	Hodkinson	5,500	Mar. 29
Icebound	Wilson-Dix	Paramount	6,471	Mar. 15
Law Forbids, The	Baby Peggy	Universal	6,203	Mar. 15
Leave It To Gerry	Billie Rhodes	Grand-Asher	5,748	Mar. 29
Lilies of the Field	Griffith	First Nat'l	8,510	Mar. 29
Love Letters	Mason-Edwards	Fox	4,749	Mar. 8
Love's Whirlpool	Kirkwood-Lee	Hodkinson	6,028	Mar. 22
Nellie the Beautiful				
Cloak Model	Windsor-Cody	Gold.-Cos.	6,098	Mar. 22

Current Production Chart

North of Hudson Bay	Tom Mix	Fox	4,973	Mar. 1
North of Nevada	Thompson-Keener	F. B. O.	4,929	Mar. 15
On Time	Rich, Talmadge	Universal	6,030	Mar. 1
Phantom Horseman, The	Hoxie	Universal	4,399	Mar. 29
Poisoned Paradise	Harlan Bow	Preferred	6,800	Mar. 13
Restless Wives	Kenyon-Rennie	Burr	6,317	Mar. 1
Ride For Your Life	Gibson	Universal	5,310	Mar. 8
Roulette	Roberts-Trevor	Selznick	4,850	Mar. 1
Shadows of Paris	Pola Negri	Paramount	6,440	Mar. 1
Society Scandal, A	Swanson	Paramount	6,433	Mar. 22
Stolen Secrets	Rawlinson	Universal	4,742	Mar. 29
Thief of Bagdad, The	Fairbanks	United Art.	12,000	Mar. 25
3 O'clock in the Morning	Binney-Breese	Burr	6,293	Mar. 1
Thy Name Is Woman	LaMarr-Navarro	Metro	9,087	Mar. 8
Torment	Owen Moore	First Natl.	5,422	Mar. 29
Uninvited Guest, The	Tolly-Flynn	Metro-Gold.	6,145	Mar. 15
Vagabond Trail	Chas. Jones	Fox	4,400	Mar. 22
Way of a Man, The	Miller-Ray	Pathe	8,816	Mar. 1
Week End Husbands	Rubens-Herbert	Equity	6,450	Mar. 1
White Panther, The	Rex Baker	Goldstone	5,000	Mar. 1
White Sin, The	Bellamy	F. B. O.	6,237	Mar. 8
Wolf Man, The	Gilbert-Shearer	Fox	4,636	Mar. 22
Woman's Secret, A	Mae Marsh	Allied Prod.	9,787	Mar. 29
Women Who Give	Keenan-Adores	Metro-Gold.	7,500	Mar. 29
Woman Who Sinned, The	Irene Rich	Finis Fox	6,500	Mar. 15

FEBRUARY

Feature	Star	Distributor	Length	Reviewed
Abraham Lincoln	Geo. Billing	First Natl.	10,500	Feb. 2
Age of Desire, The	Collier, Jr.	First Natl.	5,174	Feb. 2
Alimony	Darmond-Baxter	F. B. O.	6,917	Feb. 9
Average Woman, The	Garon-Powell	Burr	6,000	Feb. 23
Breathless Moment, The	Desmond	Universal	5,556	Feb. 16
Chastity	MacDonald	First Natl.	6,008	Feb. 16
Conductor 1492	May-Hines	Warners	6,500	Feb. 2
Daddies	Mae Marsh	Warners	6,500	Feb. 23
Eyes of the Forrest	Mix	Fox	4,408	Feb. 23
Fast Express, The	Duncan-Johnson	Universal	Serial	Feb. 9
Flaming Barriers	Logan-Moreno	Paramount	5,770	Feb. 9
Heritage of the Desert	Daniels	Paramount	5,741	Feb. 2
Innocence	Nilsson	C. B. C.	5,920	Feb. 9
Jack O'Clubs	Rawlinson-Dwyer	Universal	4,717	Feb. 16
Just Off Broadway	Gilbert-Nixon	Fox	5,544	Feb. 2
Ladies To Board	Mix	Fox	6,112	Feb. 23
Lone Fighter, The	Warner	Aywon	5,000	Feb. 2
Love Master, The	Austin-Rich	First Natl.	6,779	Feb. 2

Coming Productions

Features	Star	Distributor
A Desperate Adventure	Franklyn Farnum	Independent
Adorable Scofflaw, The	Bow-Harlan	Preferred
After a Million	Kenneth McDonald	Sunset Prod.
Against the Grain	Special Cast	First National
Age of Innocence, The	Special Cast	Warner Bros.
Alaskan, The	Thomas Meighan	Paramount
Alibi, The	Special Cast	Vitagraph
Along Came Ruth	Viola Dana	Metro
An Old Man's Darling	Laura La Plante	Pathe
Another Scandal	Special Cast	Paramount
A Prince of India	A. K. Mozundar	Excelsior
A Woman Under Oath	Florence Reid	Independent
Back of the Beyond	Franklyn Farnum	Grand-Asher
Baffled	Franklyn Farnum	Independent Pic.
Bag and Baggage	Special Cast	Selznick
Bandolero	Special Cast	Goldwyn-Cos.
Barbara Freitchie	Special Cast	First National
Beast, The	Special Cast	Fox
Beggar of St. Sulpice, The	Special Cast	Vitagraph
Beggars on Horseback	Blue-Prevost	Warner Bros.
Ben Hur	Special Cast	Paramount
Beyond the Last Frontier	Special Cast	First National
Bird of Paradise, The	Special Cast	Universal
Blackmail	Special Cast	Hepworth Dist.
Boomerang, The	Special Cast	Preferred Pic.
Border Intrigue	Franklyn Farnum	Indep. Pic.
Bread	Special Cast	Metro
Breaking Point, The	Special Cast	Paramount
Breath of Scandal, The	Special Cast	Preferred Pic.
Broken Barriers	Special Cast	Metro
Buddies	Marion Davies	Cosmo
Butterfly	Virginia Valli	Universal
Cause for Divorce	Special Cast	Selznick
Circe	Mae Murray	Metro
Circus Rider, The	Charles Jones	Fox
Claim No. 1	Special Cast	Universal
Clean Heart	John Gilbert	Vitagraph
Colorau	Dustin Farnum	Fox
Corsican Brothers	J. B. Warner	Independent
Covered Trail, The	Franklyn Farnum	Sunset Prod.
Courage	Special Cast	Indep. Pic.
Crash, The	Special Cast	Vitagraph
Dante's Inferno	Special Cast	Fox
Desert Rose, The	Harry Carey	Hodkinson
Discontented Husbands	Special Cast	C. B. C. (S. R.)
Dollar Down	Ruth Roland	F. B. O.
Dollar Mark, The	Mildred Harris-Fraser	Fox
Double Dealing	Charles Jones	Fox
Driftwood	Elaine Hammerstein	Truait
Drucilla With a Million	Special Cast	F. B. O.
Dust in the Doorway	Special Cast	First National
Extra Man, The	Special Cast	Universal
Face to Face	Viola Dana	Metro
Faint Perfume	Special Cast	Preferred
Feet of Clay	L. Joy-R. La Rocque	Paramount
Fighting Tybers, The	Special Cast	Hal. Roach
Fine and Dandy	Tom Mix	Fox
Fires of Fate	Special Cast	Truait (S. R.)
First Violin, The	Special Cast	Grand-Asher
Flames of Romance	Special Cast	Special Cast

Flattery	Special Cast	C. R. C.
Fool, The	Special Cast	Fox
Forbidden Lover, The	Special Cast	Selznick
Forty-Horse Hawkins	Hoot Gibson	Universal
Furnace of Life, The	Special Cast	Grand-Asher
Getting Her Man	Special Cast	Gerson Pic.
Gold Rush, The	Charlie Chaplin	United Artists
Good Men and Bad	Special Cast	F. W. Kraemer
Goof, The	Special Cast	First National
Greed	Special Cast	Gold-Cos.
Haunted Hours	Olive Hammerstein	Fred Wehl Prod.
Hearts of Oak	Special Cast	Fox
Her Code of Honor	Florence Reid	Independent
Her Game	Florence Reid	Independent
Her Own Free Will	Helene Chadwick	Hodkinson
House of Youth	Norma Talmadge	First Nat'l
Human Mill, The	Special Cast	Metro
Hunted Woman, The	Special Cast	Fox
I Am The Man	Barrymore-Owen	Chadwick
In the Shadow of the Moon	Dorothy Chappell	Lee-bradford
Inner Sight, The	Kirkwood-Lee	Hodkinson
Innocence	Anna Q. Nilsson	C. B. C.-S. R.
Innocent	Special Cast	Universal
It Is the Law	Special Cast	Fox
It's a Boy	Special Cast	Weber and North
Janice Meredith	Marion Davies	Goldwyn-Cos.
Justice Raffles	Gerald Ames	Hepworth
Last Frontier, The	Special Cast	First National
Lend Me Your Husband	Doris Kenyon	Grand-Asher
Let's Go	Special Cast	Fox
Listen Lester	Special Cast	Phil Goldstone
Lone Fighter, The	J. B. Warner	Sunset Prod.
Lost	Special Cast	F. B. O.
Love Pate, The	Carmel Myers	F. B. O.
Love's Lane	Special Cast	Warner Bros.
Love Trap, The	Special Cast	Grand-Asher
Loyalties	Special Cast	Fox
Man Who Came Back, The	Special Cast	Fox
Madame Satan	Theda Bara	Paramount
Manhandled	Gloria Swanson	Preferred Pic.
Mansion of Aching Hearts	Special Cast	Fox
Mark of Cain	John Gilbert	Pathe
Mary Anne	Special Cast	Goldwyn-Cos.
Mary the Third	Eleanor Boardman	Chadwick
Mending Women	Lionel Barrymore	Paramount
Merton of the Movies	Glenn Hunter	Universal
Missourian, The	Reginald Denny	Hepworth
Mist in the Valley	Alma Taylor	First National
Misunderstood	Special Cast	First National
Monsieur Beaucaire	Rudolph Valentino	Paramount
Mountebank, The	Torrence-Nilsson	Preferred
My Ladies' Lips	Special Cast	Vitagraph
My Man	Special Cast	Asso. Exhib.
Never Say Die	Douglas McLean	Allied P. & D.
No More Women	M. Moore-Bellamy	Paramount
North of 36	Special Cast	Independent
Offenders, The	Marjorie Wilson	Vitagraph
One Law For the Woman	Harris-Landis	Metro
One Night in Rome	Lawrette Taylor	John Lowell
Open Places	John Lowell	Grand-Asher
Other Men's Daughters	Special Cast	J. R. Bray
Outline of History	Special Cast	Chadwick
Painted Flapper	Kirkwood-Garon	Hodkinson
Painted Woman, The	Kirkwood-Lee	Selznick
Passionate Adventurer	Alice Joyce	Asso. Exhib.
Plaster Saints	Betty Blythe	Fox
Plucker, The	Special Cast	Universal
Pony Express	Special Cast	First National
Potash and Perlmutter in Hollywood	Bernard-Carr	Gold-Cos.
Prairie Wife, The	Special Cast	Goldwyn-Cosmo.
Relativity	Alma Rubens	Mastodon
Restless Wives	Doris Kenyon	Inspiration
Romola	Gish Sisters	Warner Bros.
Rose of the Ghetto	Marie Prevost	First National
Sands of Time	Special Cast	Monogram Pic.
Sheriff of Tombstone	Fred Thompson	Paramount
Sinners in Heaven	Special Cast	Universal
Skyline of Spruce, The	Special Cast	Sunset Prod.
Slow as Lightning	Kenneth McDonald	Truait
Southern Love	Betty Blythe	Universal
Steeping Lively	Richard Talmadge	Fox
Stolen Hearts	Herbert Rawlinson	Fox
Strange Woman, The	Shirley Mason	Fox
Strathmore	Special Cast	Creative Prod.
Superstition	De la Motte-Bowers	Principal Pic.
Taming of the Shrew	Bebe Daniels	Paramount
Tarnish	May McAvoy	Grand-Asher
Tarzan and the Golden Lion	Elmo Lincoln	Warner Bros.
Tenth Woman, The	Special Cast	Goldwyn-Cosmo.
Tess of the D'Urbervilles	Special Cast	Universal
Throwback, The	Pat O'Malley	Sunset Prod.
Treasure Canyon	I. B. Warner	Goldwyn-Cosmo.
Tree in the Garden	Special Cast	Preferred Pic.
Triflers, The	Special Cast	Fox
Trouble Shooter, The	Tom Mix	Truait
Ultimate Good, The	Elaine Hammerstein	Universal
Virtuous Crooks	H. Rawlinson	United P. & D.
Virtuous Laws	Special Cast	Hodkinson
Visions	Special Cast	Sunset Prod.
Wandering Husbands	Kirkwood-Lee	Goldwyn-Cosmo.
Wanted by the Law	J. B. Warner	Fox
Warrens of Virginia	Special Cast	Grand-Asher
Way of All Flesh	Special Cast	Pathe
Way of a Man	Special Cast	Goldwyn-Cosmo.
Weavers, The	A. Rubens-M. Love	Equity
Week End Husbands	Special Cast	Special Cast
Welcome Stranger	Special Cast	Sunset Prod.
Westbound	J. B. Warner	Indep. Pic.
Western Vengeance	Franklyn Farnum	Hodkinson
What Shall I Do?	Dorothy Mackail	Universal
When Johnny Comes Marching Home	Special Cast	Preferred
When a Woman Reaches Forty	Special Cast	Universal
Wise Son, The	Special Cast	Metro
Women Who Give	Frank Keenan	Vitagraph
Woman Between Friends, A	Special Cast	Warner Bros.
Yokes, The	Special Cast	Universal
You Can't Live on Love	Reginald Denny	Universal

Equipment Newsettes

THE well known projection expert, Wesley Trout, presents the following valuable data on the subject of speed indicators.

The speed indicator for projection seems to be here to stay. It is used with very pleasing results by many large motion picture houses in the big cities. When used in the right way, it is a mighty fine piece of equipment to have in the projection room.

Speed indicators for the projection machine are of two varieties, electrical and mechanical. The electrical type of indicator can be placed most anywhere in the projection room, and the mechanical one must be attached to the machine only. Both types are well built and can be used very successfully in any projection room. Purchase the electrical type wherever possible as you can place it in a better position in the projection room than you can with one of the mechanical type.

* * *

Mechanical Indicator

A BROOKLYN firm puts out a mechanical type that works very well. It consists of a mechanism attached to the projector head bearing a dial and a hand. A shaft extending to the front of the head is connected to the shutter shaft by the means of a small pulley and belt. A centrifugal type governor mechanism forces the member out against a movable disc which is connected to the indicator hand. The dial is calibrated to show the number of feet run per minute and also minutes per thousand feet. To set, place film in machine and with a watch adjust speed until 60 feet turns is arrived at, by set screw swing the dial pointer to 60 and then tighten the screw. It is then ready for operation each time machine is run. Be sure and oil this device very sparingly each day. A drop of oil is plenty.

* * *

Powers Speed Indicator

PROBABLY the very best known speed indicator on the market today is the Powers Speed Indicator. It consists of a high grade magneto generator connected by suitable wiring with one or more exceedingly accurate speed indicating instruments having very easily read dials to show the speed of the film in feet per minute and minutes per thousand feet.

On the Powers projecting machines this generator is mounted on an extension back of the tool tray and belted to the motor attachment pulley. For the using of it on the Simplex machines it is mounted behind the upper magazine and then belted to the shutter shaft.

Robin Speed Indicator

THE Robin Cinema System is of the electrical type driven from the projecting machine shutter shaft. It consists of a small electric generator which supplies current to a speed indicating device in quantity proportionate to the speed. On the Simplex mechanism this generator is mounted on a small shelf-like attachment back of the upper magazine, the driving pulley being lined up with a similar pulley on the shutter shaft.

The great value of the speed indicator rests on the possibilities it presents for the synchronizing projection and camera speed. Used for this purpose with the motion picture producer indicating the exact speed at which each picture has been taken, the speed indicator will soon become a very important piece of equipment for first class motion picture projection.

* * *

Perfumer Machine

A NOVELTY that gives some real atmosphere to your presentation is the Electro Thermal Perfumer. It excites the curiosity of your audience as to how it is produced, and meets with general appreciation.

The faint odor of perfume is made to harmonize with any motion picture

scene or stage presentation. There are a large variety of odors available, that can be used to harmonize with scenes of pine woods, rose gardens, the ocean with its salt air tang, hay fields, Oriental settings, etc.

If this idea appeals to you, get in touch with the Electro Thermal Perfumer, 217 W. Illinois St., Chicago, Ill. Advise them whether you use a direct or A-C current.

* * *

Summer Lobby

AT slight expense any exhibitor can create a convincing atmosphere of coolness and comfort in his lobby. The addition of a few accessories will do the trick.

Artificial palm leaves can be grouped artistically along the side walls. Or strings of artificial flowers festooned across the ceiling of lobby will suggest outdoor coolness. The five and ten cent store can supply Japanese glass chimes, which should be hung across lobby entrance. Place a small fan at one side on a wooden platform. The air current will start the chimes tinkling and swaying, and for a few cents apiece for the glass chimes you have created an inviting appeal for sweltering passersby on the hottest night.

Try an electric fan at one end of a piece of stove pipe which points down to the sidewalk. Tie streamers to the outer end. The air current blowing down on pedestrians will be a welcome relief from the humidity. Hang a sign alongside 'This Is a Sample of the Cool Air Inside.'

A few large wooden tubs with green shrubbery can be rented from the florist or nearby nursery. If you arrange to give the florist or nurseryman an advertising slide, they will cost you little or nothing for the few hot weeks you will require them.

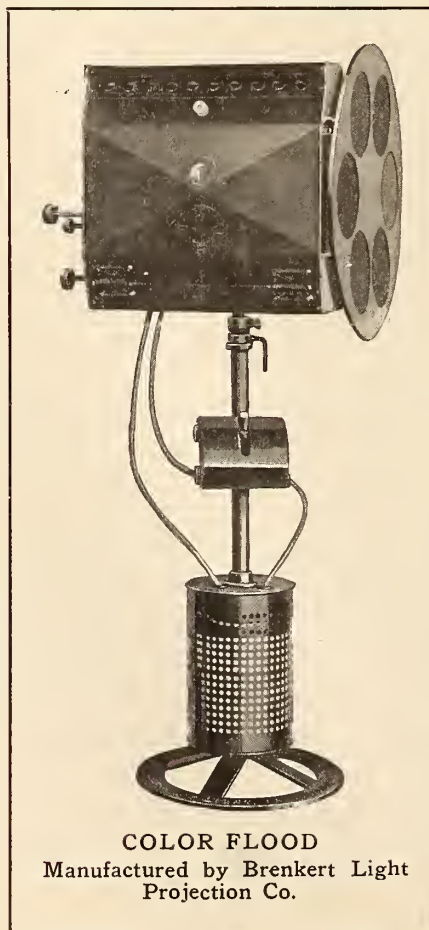
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Steel Seats

SEATING equipment of steel frame work, either upholstered or with plain wood seat, is the offering to exhibitors of the Steel Furniture Company, Grand Rapids, Mich.

A reasonably priced model is available for the theatre in the smallest communities. This line of chairs has proved its value in theatres throughout the world, and has many advantages to recommend it. Attractive design, harmonious proportions, strong, light construction and perfection of finish make this chair a strong competitor with any seat of entire wood construction.

This company offers a planning service which enables the theatre owner to get the utmost in seating capacity without the effect of overcrowding.



LEADERS ALL—EARL HUDSON

(Continued from page 27)

In every case he has personally supervised the picture from beginning to end—from the writing of the first line of continuity until the final cutting and editing of the film.

"For Sale" and "Sundown" were original stories. The adaptation and story treatment of "Painted People," "Lilies of the Field," "Flaming Youth," "The Woman on the Jury," "Single Wives" and "The Perfect Flapper" were his.

Mr. Hudson is now supervising the production of Sir Arthur Conan Doyle's fantastic story "The Lost World." Stories which he has adapted, for which he has worked out themes and screen treatment and which are now being prepared under his direction for production by units under his jurisdiction are:

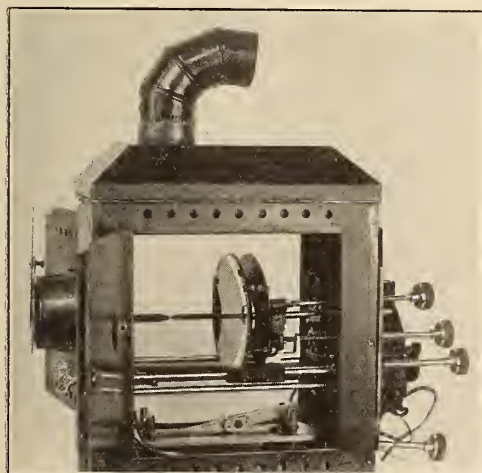
"Wilderness," to star Corinne Griffith; "So Big," to star Colleen Moore; "Inez from Hollywood," all star; "The Boss of Little Arcady," all star; "If Ever I Marry Again," with male and female co-featured players; "Sailors' Wives," all star; "The Interpreters' House," starring vehicle for man; "The One Way Streets," all star; "Pandora La Croix," all star.

That is a real record of achievement. That it is so recognized by the company Mr. Rowland publicly has attested on numerous occasions.

Mr. Hudson is married and has three daughters.

HELIOS REFLECTOR LAMP

25% Better Screen Illumination
Approved by Underwriters Laboratories



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WARREN PRODUCTS CO.

261 CANAL ST.

NEW YORK

Modern Equipment

By WESLEY TROUT

Large Size Seamless Projection Screen

ANNOUNCEMENT has been made by the Minusa Cine Screen Company, St. Louis, of the development, after many years of research, of a large screen which is seamless which marks an important step forward in the direction of better projection. Heretofore the largest seamless screen available measured only 12 by 16 feet. The new Minusa screen can now be secured all sizes from 13 by 17 to 18 by 24 without one seam showing in them. This is indeed a great improvement for houses using the larger size screens.

In the year of 1910 the Minusa launched the original gold fiber screen and during its fourteen years the care and study of the screen requirements carried on by this company's experts has been an important factor in the bringing about better projection and pictures.

Now the gold fiber screen was followed in 1915 by a perfected gold fiber screen which is now built to specifications. Then came the new Minusa Mazdalite screen in 1919, one of the very finest mazda screens ever developed for mazda projection.

In the year of 1923 the new Minusa De Luxe special screen was placed on the market. This screen is built for the regular arc and the High Intensity arc light projection.

The writer has installed a number of these screens in the various parts of the United States and has always found every one shipped to be just as this company represents them to be. They were shipped in perfect shape and condition. When installing one of these screens you should be sure and build a shadow box of about two feet all the way around the entire screen and you will note that the picture will show up much brighter. The border or shadow box should be of a dead black paint, or black cloth has been used very successfully. Great care should always be taken when installing a curtain of this kind that you don't get your hands on the surface of the screen while installing.

Glass in Lens and Observation Ports

I know of a number of projectionists that now use glass in the lens and observation port holes. Now the glass in the lens port holes need not necessarily do any harm, insofar as the definition of the picture is concerned, but it does some times cause a small light loss to the picture through reflection, very particularly if the glass is not kept clean. If you have a lens port reduced to the actual size of the light

beam that is projected through same there is very seldom any need of covering the lens port with glass. My advice is for the projectionist to reduce his lens ports to the actual size of the light beam projected as there is no necessary gain by having a large lens ports. I advise the use of glass in the observation ports as this will tend to keeping a lot of noise out of the theatre. This glass must be kept clean to secure the very best results.

The best kind of glass I have found to use is an old photographic plate with all the emulsion cleaned off same, though any high grade glass will do very well. When you place this glass in the observation ports it should be set at an angle from vertical, which will serve to kill the reflection from its polished surface. As I said before, be sure and keep the glass clean at all times.

Timing the Show

Let us say that the film comes in and is measured, and found to consist of about 8,080 feet of film, we are not counting the leaders and the tail pieces, the time allowed us for each show about two hours, or say 120 minutes including about a 5 minute overture and a 6 minute intermission between each show run, which leaves us 110 minutes for the film to be projected in. Dividing 8,080 feet by a 110 minutes, shows we must maintain an average speed of 73½ feet per a minute, which is easy to do if you have a good speed indicator. Slow marching scenes and slow action are allowed for and speed noted at your first show, and you will find that making allowance for them, your running speed must be 75, slowing to 65 and 70 for special scenes.

Now from the above data the projectionist can very easily compile a time table that will be of very valuable help to him for timing each show. When you make out a time table you should make out three of them, one table to go to the box office, one to the orchestra leader and one for the projection room.

I advise that the projectionist purchase a film measuring machine and a good make of speed indicator to have in the projection room.

The Clayton Takeup Device

A new and modern takeup device on the market is put out by Joseph Clayton, projectionist, New York City. This is one of the best takeup devices that I have ever seen placed on the market. The tension on the lower reel is kept even at all times and will not tear out sprocket holes like the takeup devices on some of the machines. These devices are sold very reasonably and should be installed on every projection machine that the projectionist has trouble with in tearing out sprocket holes.

Classified Opportunities

Lobby Display



LOBBY DISPLAY

The Fashion Floodlight
Write for literature and prices.
With Spotlight Beam and
color unit.

Brieloff Mfg. Co.

119 Lafayette Street,
New York

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"HAFTONE"

For Motion Picture Projection

The screen that knows no angles.

Raven Screen Corporation

345 West 39th Street
New York City

General Supplies



WELDED WIRE REELS

For Sale by

Howells Cine Equipment Co.,

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HAVE YOUR EQUIPMENT INSTALLED right by an expert. I go anywhere and install projection room equipment. Carry complete set of tools, shutters, change-over devices, etc. Terms are \$10. per a day and expenses. 15 years' installing projection room equipment. I save you \$\$\$\$\$\$. Wesley Trout, P. O. Box 499, Enid Okla.

Local Films

MOTION PICTURES made to order, Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York City.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

For Sale

MOVING PICTURE AND VAUDEVILLE THEATRE—in good condition in Southern Michigan—good town and roads—not dependent on manufacturing—Am compelled to sell. B 369. Exhibitors Trade Review.

SPECIAL PRICES, regular Powers, Simplex, Edison, Motiograph, Intermittent Sprockets, our special prices for the next thirty days only each \$3.75. Takeup and Feed Sprockets for any of the above machines, our special prices, each \$2.75. (CASH WITH ORDER or if supplies are to be sent C. O. D. then send 25% of total amount with your order.) NOTE: We pay postage on all supplies, that is why you should send your order to us. Wesley Trout, P. O. Box 499, Enid, Okla.

SPECIAL PRICES—Veneered Chairs from \$1.00 up; Upholstered Chairs \$2.50 up; Changeable Admission signs \$2.75; Hertner Transverter 75-75 amp., brand new \$250.00; Double Machine Asbestos booth \$50.00; All makes motion picture machines \$100.00 up. Capitol Motion Picture Supply Co., 142 West 46th Street, New York City.

PRE-INVENTORY SALE—2 Simplex Type S. Machines, motor driven, like new \$300 each; 2 Powers 6B machines, motor driven, perfect condition \$275 each; 1 Powers 6A machine, motor driven \$150; 1 Hallberg generator, 30 to 70 amperes motor generator, perfect condition \$175; 1 Hallberg generator new, 20 to 40 amperes motor generator \$150; 1 Hallberg 70 ampere latest type new, list \$750, \$375; 1 General Electric double 50 ampere motor generator, used for demonstration only \$500; 1 Double 75 ampere General Electric motor generator, multiple, rebuilt by factory, guaranteed \$600; 1 Westinghouse double 90 ampere generator with resistors, used one month \$500, EXTRA SPECIAL—Mahogany ticket boxes, white enameled top and base \$27.50 each. Independent Movie Supply Co. Inc., 729 Seventh Avenue, New York City.

THEATRE CHAIRS, veneer, \$1.50 up; theatre chairs, upholstered, \$4.00; Powers machines No. 6A, \$150; Powers machines No. 6B, \$200; Simplex Type B, \$175; Simplex Type S, \$250; Spot Light, \$35; Admission Brass Sign, \$3.00, with changeable price tags; Thumb Tacks per M, \$1.25. Our prices are always cheaper compare them and send us your orders. Crown Motion Picture Supplies, 138 West 46th Street, New York City.

Wanted

WURLITZER PIANO PLAYER in good condition — state price — Box 61, Middleton, N. S., Canada.

Slides & Announcements

RADIO-MAT

50 RADIO-MATS

WHITE, AMBER or GREEN.

NOW
\$1.50

At your Dealer.

IS THE STATIONERY OF THE SCREEN

Booth Equipment

EXHIBITORS!! PROJECTIONISTS!!!

Big Cut in all makes of intermittent and feed and takeup sprockets. Prices CUT IN HALF. The Following Prices are good for the next SIX WEEKS ONLY. MAIL YOUR ORDER NOW—TO-DAY.

Powers, Simplex, Motiograph, Edison Intermittent Sprockets, Guaranteed for ONE YEAR, my special CUT PRICE, each.....\$3.6j
Takeup and Feed Sprockets for any of the above makes of machine, Guaranteed for one year, my special cut price, each.....\$2.50

WESLEY TROUT

Box No. 499, Enid, Oklahoma, or a/c Exhibitors Trade Review, 45 West 45th St., New York City, N. Y.



Hotel Harding
54th ST., AT BROADWAY
NEW YORK CITY

SINGLE ROOM WITH BATH \$3.99
TWO ROOM SUITE \$6.99
EXCELLENT RESTAURANT

Every Room an Outside Room

Hotel Gregorian

42 West 35th St.

NEAR 5TH AVE.

New York City

A High-Class Fireproof Hotel in the
Very Heart of the City.

Close to All Department Stores and
Theatres.

Within a few minutes to Penn. and
Grand Central Terminals.

**ROOMS WITH BATH
FROM \$3.00 PER DAY**

**FOR 2 PERSONS
\$5.00 PER DAY**

SUITES \$6 PER DAY

Very Attractive Rates by Day, Week,
Month or Season. Ownership Manage-
ment Assuring Personal Attention.

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-EIGHT YEARS EXPERIENCE AT YOUR SERVICE

ARCUS TICKET CO.
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

**ROLL (RESERVED)
COUPON FOLDDED
TICKETS**

BEST FOR THE LEAST MONEY

QUICKEST DELIVERY

CORRECTNESS GUARANTEED

EASTMAN POSITIVE FILM

With Eastman Positive Film you are sure of one factor that contributes to each picture's success—you know that the positive carries through to the screen the photographic quality of the negative.

Look in the film margin for the *black* lettered identification, "Eastman" "Kodak."

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

*It crackles with
action like a high-
tension wire*



"INTO THE NET"

With EDNA MURPHY
and JACK MULHALL ~

From the story by New York's celebrated Commissioner of Police

RICHARD E. ENRIGHT



A thrilling story that reveals the crime-detection methods of the great police force of the world's biggest city; Authentic, realistic, tremendous because it was written by the one man who knows best of all, Richard E. Enright himself;

Taken with the cooperation of the Police Department of New York;

A story built around the most fascinating theme imaginable, the mysterious disappearance of 20 wealthy society beauties of New York;

Utilizing and revealing every phase of police activity—finger-print, traffic, harbor, motor-cycle, mounted, detective, etc., etc.

A wonderful novelty: A veritable whirlwind of mystery, action and suspense!

Novelized by Sinclair Gluck
Produced by Malcolm Strauss

Directed by Geo. B. Seitz



Pathéserial

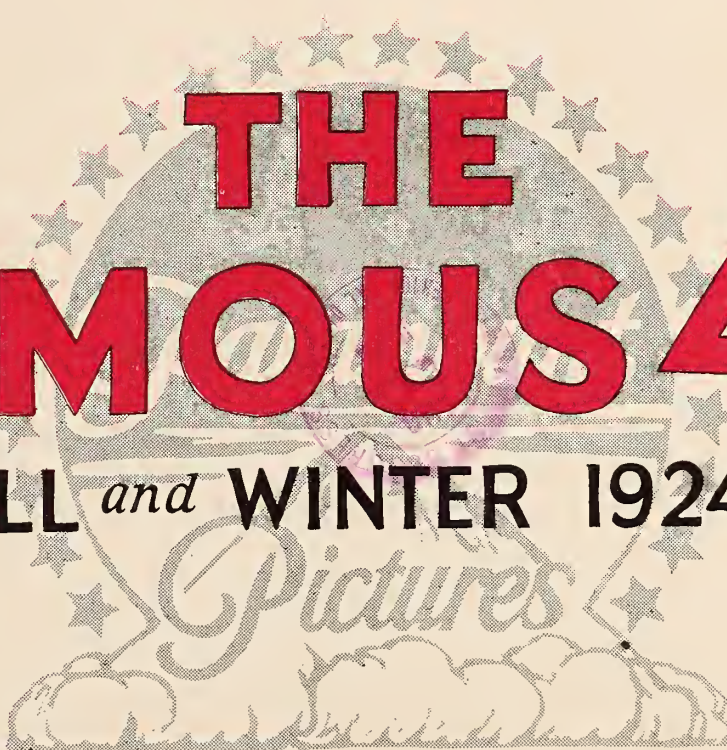


EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

Nothing approaching them in sight!



**THE
FAMOUS 40**

FALL *and* WINTER 1924-5

The showmen are booking them!

WATCH FOR THE NATIONAL
TIE-UP SECTION NEXT WEEK

with its complete, convincing and
profit-bringing tie-ups for

INTO THE NET

with

EDNA MURPHY and JACK MULHALL

From the story by New York's celebrated Commissioner of Police

RICHARD E. ENRIGHT

Novelized by Sinclair Gluck

HERE is the biggest thing in a Serial Pathe has ever released
and that means the greatest serial ever made.

It shows the crime detection methods of the world's premier police
force. It gives the true, unvarnished facts of the eternal battle
between the police and the under-world.

Twenty beautiful society girls are kidnapped and absolutely dis-
appear. All branches of the police are called upon in the search.
The motives of the criminals are a mystery. They are powerful,
very well organized. They tax the cleverness of the finest detectives
on the force.

ACTION! MYSTERY! SUSPENSE!

Battles with Thugs!

New York's Prettiest Girls!

Produced by
MALCOLM STRAUSS

PATHE SERIAL

Directed by
GEO. B. SEITZ

GEORGE DID IT!
GEORGE W.

BABBITT

Packed the RIVOLI,
New York City
STARTING
SUNDAY
JULY
13

Enthusiastically Received

BY THE NEW YORK PRESS

"Willard Louis as 'Babbitt'*****is the character to the life.*****In his second hit following so closely his success as the prince in 'Beau Brummel'*****. It is a well chosen cast which the Warner Bros. have brought together and which has been so skillfully directed by Harry Beaumont."—"N. Y. EVENING TELEGRAM."

"An element of suspense is built up in the picture that the book never attains."—"N. Y. EVENING BULLETIN."

"Willard Louis as George F. Babbitt himself, personally, is alone enough to enlist us as a strenuous advocate of the movie."—"N. Y. SUN."

"A great deal of the picture, however, might have been lifted from the book to the screen, so faithfully has it been reproduced, and the casting of the characters has given somebody a great deal of thought. Willard Louis, in the title role, is perfect."—"N. Y. HERALD-TRIBUNE."

"Warner Bros. have sent us Willard Louis, a comparatively unknown actor, who will not remain unknown after this picture.*****You'll like Babbitt. Warner Bros. have done good work."—"N. Y. Daily News."

"Now comes 'Babbitt,' a better novel than 'Main Street,' and by the same token a better picture.*****it is so good that I have no hesitancy in suggesting that anyone who read the book will enjoy going to the Rivoli and seeing the picture."—"N. Y. AMERICAN."

WARNER BROS
Classics of the Screen



from **SINCLAIR LEWIS' BEST SELLER**
featuring
WILLARD LOUIS ~ CARMEL MYERS
and other favorite players ~
Directed by
HARRY BEAUMONT

That cute little devil—
**WANDA
WILEY**



**The new Queen
of the comedy screen**

If you don't do another thing to-day, go to your Universal Exchange and meet this beautiful, captivating star in the very last word in two reel comedies. Wanda Wiley is a delightful, new screen personality hailed by critics as the biggest comedy find of years.

You can bet on this—that her saucy, irresistible cleverness will make her one of your biggest comedy bets in no time at all.

It's a Century series.

*Start with the first and
play the whole six of the
vivacious comedy riots.*

“The Trouble Fixer”
“Snappy Eyes”
“Her Fortunate Face”
“Sweet Dreams”
“Her City Sport”
“Starving Beauties”



Century Comedies

**One a
week**

Released thru
UNIVERSAL

**Consistently
Good**

Coming Soon

"The WISE VIRGIN"

STARRING

**PATSY RUTH
MILLER
& MATT MOORE**

**AN ELMER HARRIS
SPECIAL PRODUCTION**

Released by
Producers Distributing Corp.

Season 1924-1925
30 First-Run Pictures



Foreign Distributor
WM. VOGEL
Distributing Corporation

\$2

Is all that keeps you from knowing anything and everything you want to know about where every penny goes that you spend.

Is the price that opens the door for you to enter the class of men who *are* successful. No exhibitor can sensibly do without one.

A LEDGER SYSTEM FOR SHOWMEN

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Check whether you
desire Showmanship?
System sent Prepaid
C. O. D. plus postal

Attached herewith find my (check) for \$2, for which please send me the complete Ledger System for Showmen, postage prepaid.

Please send me a complete Ledger System for Showmen C. O. D. \$2 plus postage charges collect.

Name

Theatre

Town State

Ledger Sheets

the death of the form of the living form of the

Cash Paid - Expenses Debited - Accounts Payable - Liabilities

A FEW sample sheets from the showmanship ledger that keeps track of every deal you make and inventories everything you possess.

[illegible][illegible][illegible]

Income Statement		Expenses	Income
For period ending _____			
Income			
Box Office Receipts			
Film Advertisements			
Program Advertisements			
Interest			
Other Income			
Total Income			
Expenses			
Film Rental			
Salary of Manager			
Salaries of Employees			
Heat, Light and Power			
Express Charges			
Printing and Advertising			
General Expenses			
Insurance and Taxes			
Total Expenses			
Profit for the Period			

Johnny Hines Picture

6th

"The Speed Spook" is the peer of them all. Greater by far than his 5 previous record-breaking pictures, this wonder production with Johnny Hines is a guaranteed box-office sensation.

Get It Now....Before It Is Too Late!

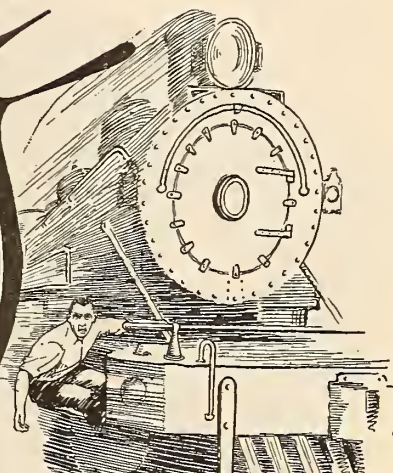


Sixty miles of thrills to the minute in "The Speed Spook"—and as many laughs!

A 100% production backed by a host of exploitation and advertising ideas that will bring them in....and please them!!



in
"Burn 'Em Up
Barnes"



in
"Sure-Fire
Flint"

in "Luck"



in "Conductor
1492"

the greatest picture of his career

THE SPEED SPOOK

Story by
WILLIAM WALLACE COOK
Directed by
CHARLES HINES
Scenario by
RAYMOND S. HARRIS

EAST COAST FILMS
INCORPORATED
C. C. BURR, Managing Director
SALES OFFICE
133-35 West 44th St., N. Y. City, N. Y.

Titles by
RALPH SPENCE
Photography by
CHARLES GILSON
JOHN GEISEL

Distributed by the Best Independent Exchanges

Greater New York by Sam Zierler, president, Commonwealth Film Exchange, 729—7th Avenue, N. Y. City; Eastern Pennsylvania and Southern New Jersey by Ben Amsterdam, president, Masterpiece Film Attractions, 1329 Vine Street, Philadelphia, Pa.; New England States by American Feature Film Company, 37 Piedmont Street, Boston, Mass.; Minneapolis, North Dakota and South Dakota by Fred Cubberly, F. & R. Film Company, Loeb Arcade Building, Minneapolis, Minnesota.

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SATURDAY

Widow
WEEKLY

JUNE 14, 1924

"Earns Lots of Laughs~They'll enjoy it~
This is good entertainment because it has
plenty of laughs with a few bits of pathos, the
chief thought at all times being to entertain.
I don't think you can go wrong on this."

J. K. McDONALD
presents his original story

"A SELF-MADE FAILURE"

with

BEN ALEXANDER and LLOYD HAMILTON

and an all star cast including

MATT MOORE, MARY CARR, PATSY RUTH MILLER, SAM DeGRASSE,
CHUCK REISNER, VIC POTEL, DAN MASON, ALTA ALLEN, HARRY TODD, CAMEO.

Directed by

WILLIAM BEAUDINE

Screen adaption, Violet Clarke, Lex Neal, John Grey
Photography... Ray June and B. McGill



FIRST NATIONAL'S
next season's contract
is the mirror in which
is reflected the biggest
money makers for the
year!



Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager
H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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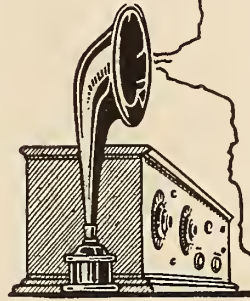
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currency or postage.

WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
U. P. D. BUILDING, HIGHLAND AVE., HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th
Street, New York,
broadcasting paragraphs
to interest or amuse all
those who are in any
way interested in Mo-
tion Pictures — as an
Industry.

The lobby is your theatre's face.
Keep it bright and pleasant. A clean
face will carry a man a long way.
And a theatre, too.

Johnny Mack runs a neighbor-
hood theatre just a block off
Broadway. He says: "I get out
front after each show. A smile
here—a pleasant word there. My
patrons look for it—and miss me
when I'm not there. Friendly
courtesy is the best and cheapest
form of exploitation I know."

Don't fret about radio. About the
time they are broadcasting these
"Uncle Googly's Bedtime Drooleries"
the folks are getting set to step out
to the pictures.

"Sunset" Murphy runs a two-two-
and-one show, and doesn't get much
chance for exploitation. Says
"Murph": "Treat 'em right after
you get 'em in. That's the kind of
showmanship that counts heaviest in
the long run."

Big men watch little things. That's what
makes 'em big. One metropolitan syndicate
requires its managers to account for every
electric bulb, and show its length of service.
Watch the little leaks. If the ocean bed was
a sieve there would be no sea.

Joe Nolan, out in "Cincy," asked a
wealthy merchant how he had succeeded.
"Well," elucidated the W. M., "If I
knew folks wanted to buy silk hosiery I
never stocked up with mouse traps and
tried to sell 'em those instead." Give 'em
what they want, Showmen. What about
"Tried and Proved" pictures?

Look your mirror in the eye. Think
the truth about yourself. You don't
have to say it out loud. Kid the world
if you will—but be on the square with
yourself.



Rudolph Valentino

signals his return to the films with the starring vehicle, 'Monsieur Beaucaire' --a costume drama of the Pompadour period presented by Paramount.

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

It is estimated that 20 states will try to pass bills in their next sessions regarding admission taxes to increase the state's revenue.

Harry Asher, vice president of Grand-Asher Distributing Corp., was aboard the liner Boston, when it was wrecked on July 21.

The Associated M. P. P. of California, a unit affiliated with the Hays organization, has gone on record against salacious films.

It is understood Maurice Tourneur has been signed by Hearst to direct at least one picture for Marion Davies.

Bert Lytell has been given the male lead in "Sandra."

Omaha theaters are back to the pre-war admission prices. It is estimated that they will save the public \$300,000 a year by the lifting of the admission tax.

Norma Shearer has been chosen to play the female lead in "The Snob."

Gloria Swanson who just returned from a European trip, will sail again in September for Paris where she will produce "Madame Sans-Gené."

Motion Picture Theater Owners of the Northwest will meet to take action against the renting of pictures to be shown at free performances.

Baby Peggy is confined to her hotel in Atlantic City suffering from the results of a vaccination. She has been compelled to cancel several personal appearances.

The rumor persists that Mary Pickford will be chosen to play "Peter Pan" but just how this will be arranged is hard to imagine.

A new fireproof paper film has been invented in England for use in home entertainments.

Methodist and Baptist churches of Conway, Ark., favor the closing all forms of amusements on Sunday, including automobile riding.

Charles De Roche has completed his contract with First National and is enroute to France where he will appear in a French picture.

Walter Eberhardt, of First National, has novelized the picture "Sundown." The book is illustrated with stills from the picture.

Pennsylvania has decided against the appearance of children under 14 years of age in prologs.

Owing to the power shortage on the Coast, Los Angeles theaters may only use outside lights between 7:30 and 9:45 P. M.

Advertising By Posters

How the Motion Picture's Most Direct Appeal To Public Has Improved In Quality In Decade

By PHILIP CHANDLER

IN poster advertising the motion picture interests have their greatest and most forceful appeal to the public. That this is so is not unusual since the 24-sheet has for many years been the magnet that has day after day filled the greater majority of the theatres in America.

Before the days of organized outdoor advertising, it was the highly colored poster promiscuously placed that lured the whole population of a community to the circus. The people arrived on the "lot" with money in their pockets and the determination of obtaining a seat in their minds. It was this very element in poster advertising that first brought it to the attention of advertisers to commodities, since they were quick to realize that if a 24-sheet could assemble some four or five thousand people at a given place at a certain time with their money, cash in hand, it must be powerful enough to work in the same proportions for their individual businesses.

Posters Were Denounced

In the infancy of the motion picture business, the great demand on the part of the public was for western pictures, and it was not so many years ago that a poster announcing Broncho Billy at a local theatre was sufficient publicity to pack the house. Nearly everyone remembers the Bison 101 posters announcing the appearance of feature films bearing the same name.

The number of Indians, cowboys and horses constituted the quality of the picture in the minds of the public. With the production of this type of melodrama there came the lurid 24-sheets depicting the scalping of the early settlers, the gun play of mining camps, and the brawls of saloon dance halls. The motion picture was denounced from the pulpit and by the press. It was claimed that no good could possibly come of it. The police courts attributed every criminal act to the devastating influence of the new craze.

And just as constructive criticism is always the forerunner of a higher level in the subject criticised, just so the

film world was not long in claiming the devotion and interest of intelligent men possessed of ideals and vision. Thus began an era which had its start with



Typical of the artistic posters used in motion picture advertising, is this which exploited "The Four Horsemen." It is an example of the postermaking school.

the filming of a few of the classics and the importation of foreign pictures, especially from Italy, dramatizing such well-known books as "Quo Vadis" and "Cabiria"—productions which marked the initial introduction of thousands of people appearing in a single play.

Gradually, the public began to recognize the changed conditions and the motion picture theatres ceased to be "nickelodeons" and took on more of the customs and dignity of legitimate theatres. The improving of existing conditions always takes time and thought, and even though the film presentations began to rise above their former level, the posters announcing the productions were not one whit improved over the earlier days. The cheap and the gaudy, the sensational and the wood block printed posters continued in a never-ending array; and this despite the fact that even this early in the days of the industry there was no questioning of the vital part that poster advertising was to play in the ultimate success of moving pictures.

New Era Opens

With the appearance of "The Birth of a Nation," produced by D. W. Griffith, a new cycle began in the amusement business. Prices for admission advanced to a plane equal with the spoken drama, and for the first time the higher class of American people began to have confidence in the future of the photoplay. The strides in production from that day to the present time have been just as great as the advance that preceded photoplay we mention.

Today a theatre devoted to film dramas is the recreation of the great masses of America. It draws for its audience every class of our population and today it has the dignity to warrant the assignment by Metropolitan newspapers of their highly paid critics to attend the premier showing. No less than three times during the present year has the importance of a motion picture production on its first showing been deemed worthy of front page space in the New York newspapers. To the observer, an audience bound for the

theatre housing a Bernard Shaw play is indistinguishable from an audience on its way to witness its favorite film star.

There is an element of surprise in the offices of the larger film exchanges, for they have the appearance and dignity of a national bank, and what is more surprising, in the majority of instances they retain a poster art director. The reader may be quick to reply that if this is so, it is not indicated by any posters that have ever come to their notice. In a measure this is true, for we are forced to admit that the poster advertising of motion pictures is open to decided improvement, but this, it can be said, is not the fault of the producers but rather of the exhibitors—that great body of theatre owners who operate 17,630 theatres in the United States.

Exhibitor Is Consumer

It is easily understood that with the development of this industry in a period of but little more than a decade, all manner of men have entered the ranks of theatre owners and because they have come from the great rank and file their opinions vary to a considerable degree.

In consequence, no discussion of this phase of the business can be considered until it is made evident that after all the exhibitor is the consumer, even though the public are the courts that settle the fate of every picture made. It is to the exhibitors that the producer sells his newest and their wants command his respect.

(To Be Continued)

New Piccadilly Has Many Showman's Angles

Lee A. Ochs Engages Vincent Lopez to Lead Orchestra--Will Conduct Midnight Show

LEE A. OCHS, proprietor of the handsome Piccadilly Theatre now nearing completion at Broadway and Fifty-second street, New York, last week caused the blase Great White way and the motion picture industry generally to sit up and take more than passing notice when he announced he had engaged Vincent Lopez, leader of the famed Pennsylvania Hotel Orchestra, to take over the direction of his new institution.

It was the first of several attention compelling moves which Mr. Ochs is working out in the conviction that on Broadway as on every other highway small as well as large exploitation is the thing for the box office.

The owner of the Piccadilly declares right off the bat that his whole aim is centered in his own house, in his effort to put it over on such genuine merits as he may attach to it as the

the policy he has pursued previously. "I am trying to bring popular music to a classical standard," he said. "There are those who seem to think our music is different in some real essential from that of other organizations, but really it is different only in its novelty.

"For instance, a man playing the saxophone may play a half dozen other instruments. In this way we feel that with an orchestra of eighteen men and the exceptional Piccadilly organ we will have a combination that will be the equivalent of seventy men and an organ.

"It is my intention personally to appear at each of the three de luxe performances of the day. With me I shall bring the three musicians who accompany me whether I am at the Pennsylvania Hotel for two performances during the day or at the single Greenwich Village Follies performance.

"We intend to feature the sixty thousand-dollar Piccadilly organ. One of the steps that will be taken to popularize it will be a recital on Sunday from 12:30 to 1.30, just prior to the opening of the regular program of the day. The artist will be John Hammond, the first organist of the Piccadilly."

Midnight Showing

One of the innovations of the Piccadilly will be the holding of one of the three de luxe performances at 11 o'clock in the evening. This will be known as the midnight show, running until 1 o'clock, and for it reserved seats will be sold.

Another will be the placing of the orchestra pit and the organ foundation on separate platforms, so that either or both may be lowered from sight of the house or raised to prominence at will. The lowering of the orchestra pit will permit the musicians to enter or depart without distracting the attention of patrons.

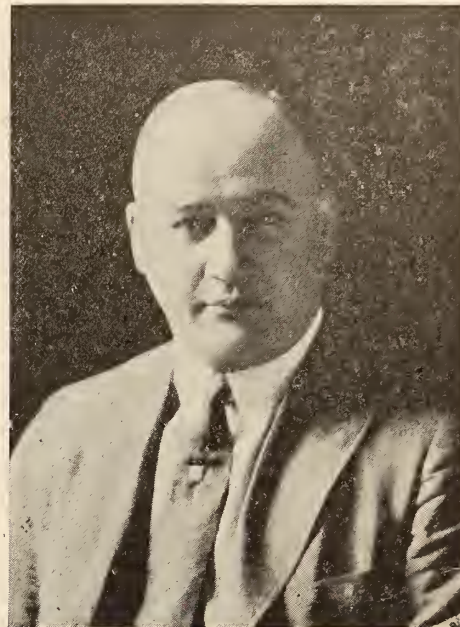
In the stadium, that section of the balcony which slopes down to the orchestra, smoking will be permitted.

Backing up the selection of Mr. Lopez, Mr. Ochs has secured for first organist John Hammond, of the Eastman Theatre of Rochester, one the new owner believes to be a leader in his field. The second organist will be Paul H. Forster.

There will be installed a Marr & Colton organ, the largest theatre instrument in the world.

The chairs, of which there will be 1566, will be supplied by the American Seating Company.

The decorating will be under the



Lee A. Ochs, newest contender for patronage of Broadway's photoplay lovers.



Vincent Lopez, famed orchestra leader, who will lead the Piccadilly musicians.

result of his showman experience, and further that he intends to maintain and continue the friendly sentiments he entertains for his formidable competitors along Broadway.

In the first place, the prices of admission will be the same as those now prevailing in his neighborhood.

Mr. Lopez, in a statement issued this week, declared that in planning the musical entertainment for the patrons of the Piccadilly he will in no wise change

supervision of the Rembusch Decorating Company.

Installation of the electrical effects as well as the entire projection apparatus will be by the Howell's Cine Equipment Company. There will be three projection machines in the main battery, as well as two in the private showroom.

The lobby display will be installed by the Lidman-Stanger Company.

"We have spared no money to make the Piccadilly a beautiful house," said Mr. Ochs. "We expect to hold our invitation opening on September 11 or 18, with the opening to the general public on the night following."

One of the features of the exploitation of the new house will be the broadcasting of the music of the orchestra and organ both afternoon and evening. In the selection of this program as in that for the patrons of the theatre the organ music will be featured with the orchestra.

One of the more revolutionary ideas entertained by Mr. Ochs is that pertaining to longer runs in a Broadway picture house.

He believes New York has not tapped the possibilities for sustained
(Continued on page 67)

Old Lady Astor Says



SAM MOSCOW, the popular independent exchangeman of Boston, is receiving the congratulations of his friends. Mr. Moscow was a passenger on the sound steamer Boston on the night of Monday, July 21, when it was rammed by the Swift Arrow. Mr. Moscow's stateroom was one of the few which were destroyed by the impact of the Swift Arrow's bow, but the exchangeman was not at home when the intruder entered. He had accepted an invitation for a more or less quiet game of cards and was intent on the game at the moment of the crash. His presence in New York this week as hale as when he left Boston is due to the fact that he likes cards and accepted an opportunity to enjoy his favorite game in a stateroom removed from his own.

NORMAN TREVOR has been signed by Famous Players for an important role in "Wages of Virtue," in which Gloria Swanson will be starred at the Paramount eastern studio under the direction of Allan Dwan. The player was recently seen on Broadway in "The Goose Hangs High."

GEORGE FITZMAURICE has completed the editing and titling of "Tarnish," made in conjunction with Samuel Goldwyn, and will soon begin work on another picture. Frances Marion, who adapted "Tarnish" from the stage play of the same name, is assisting Mr. Fitzmaurice in the final polishing.

NATHAN HIRSH, president of Aywon, announces the organization of Marlborough Productions, Inc., of which he is also president. The new company will distribute features. As a starter Mr. Hirsh has secured a series of six five-reel society melodramas. The first, "The Law and the Lady," is nearing completion in the west.

FOR the first time since obtaining prominence on the screen Alice Terry will be directed by some one other than her husband, Rex Ingram, in "The Great Divide." Reginald Barker has been assigned to hold the megaphone on this picture. The role of Stephen Ghent will be taken by Conway Tearle.

CLIVE BROOK has arrived in Hollywood to play opposite Florence Vidor in Thomas H. Ince's adaptation of Kathleen Norris' novel, "Christine of the Hungry Heart." Mr. Brook was brought from London to play the role and possibly may remain in the west for further work at the Ince Studios.

ASSOCIATED EXHIBITORS, which stands for Arthur H. Sawyer and Herbert Lubin, has moved its offices from 1540 Broadway to the twelfth floor at 383 Madison Avenue. The commodious quarters are those formerly occupied by Louis B. Mayer, prior to his taking charge of Metro-Goldwyn Productions.

CHARLES OGLE of "The Covered Wagon" cast, as well as of many others; Clarence Burton and Roscoe Karns are the latest additions to the cast of "Feet of Clay," which Cecil B. DeMille is making for Paramount.

MAE MURRAY has finished "Circe," which is described as her biggest picture, and has gone on a vacation to rest up for "The Merry Widow," which Erich Von Stroheim will direct for Metro-Goldwyn. The story of "Circe" was specially written by Ibanez for Miss Murray and was directed by Robert Z. Leonard.

JOSEPH HENABERY will direct Thomas Meighan in "Tongues of Flame," which will be made at the Famous Players eastern studio following "The Alaskan," now being made in the west. Mr. Henabery is at present directing Rudolph Valentino in "The Sainted Devil."

MARGUERITE DE LA MOTTE has finished work in the featured role of Vitagraph's "The Clean Heart." The story is from the book by A. M. Hutchinson, author of "If Winter Comes." Director Blackton is enthusiastic over the work of the player.

NORMA SHEARER recently upset Metro-Goldwyn Studios when she declined the leading role of "The Snob," declaring she would not lend herself to a snob role, believing the result would lessen her popularity. She finally gave in, after she had convinced the officials of the studio that she would "ne'er consent." Director Monta Bell succeeded in convincing her that the role was not as bad as it first appeared.

WILL NIGH has completed the photographing of "Born Rich," the exteriors of which were photographed at Greenwich, Conn. The picture, which will be issued by First National on August 24, includes in the cast Claire Windsor, Bert Lytell, Doris Kenyon, Cullen Landis, J. Barney Sherry, Frank Morgan, Maude Turner Gordon and Jackie Ott.

ERNEST TORRENCE had added to his laurels by his work in "The Side Show of Life," which opened in New York last Sunday. The reviewers seem to be agreed that it is his finest performance. Having in mind the portrayal of Bill Jackson in "The Covered Wagon" such statements necessarily must be classified as pretty strong.

CECIL B. DeMILLE has received word from New Zealand that the first showing in that country of "The Ten Commandments" will be in a thousand-year-old Maori Temple near Rotururo.

LOU MARANGELLA and Donald B. Keyes sailed this week for Rome, where they will join the Metro-Goldwyn contingent making "Ben Hur." Mr. Marangella will cover the publicity angles of the expedition and also formulate details of exploitation to be employed later. Mr. Keyes goes as cameraman. The former, by the way, is a recent "joiner" of the Los Angeles film colony. No native son is quite so thoroughly "sold" on the golden west as he seems to be. He has the west coast fever in its most virulent form.

HAROLD BELL WRIGHT is collaborating with Director Sam Wood in the taking of the scenes for "The Mine with the Iron Door," being produced by Principal Pictures near Tucson, Arizona.

LEO J. BAMBERGER, assistant exploitation manager of Famous Players-Lasky, has completed negotiations with the Lion Match Company, of New York, for the manufacture of ten million packets of wax paper matches, the covers being lithographed with the Paramount trade mark and the familiar slogan, "If It's a Paramount Picture It's the Best Show in Town." The Lion Match Company will imprint the local theatre's name free on all orders received. The exhibitor may then place the matches in cigar stands for distribution.

Music Publishers Win Suit Against Exhibitors

Court Decides Theatres Must Pay Fee on Copyrighted Compositions

PROPRIETORS of motion picture theatres are required to pay publishers a license fee for using copyrighted music according to a decision of Judge Whittaker Thompson in Federal Court of Philadelphia in a decision handed down on July 17.

The movie men were taken into court two years ago when they refused to pay a "performing right fee" of 10 cents a seat a year to the music publishers members of the Society of Composers, Authors and Publishers.

The songs alleged to have been played for profit, thus infringing the copyright, have long since passed from current fancy, but the issue survived. Judge Thompson decided in favor of Irving Berlin and nine other New York music publishers, who were awarded \$250 damages and \$150 counsel fee from each of the thirty-one Philadelphia motion picture proprietors.

Eleven other suits were begun, but in some of them the music publishers sued the wrong persons and there was no hearing in the remaining cases.

It was revealed in testimony taken before Walter V. Douglas, Jr., as Special Master, that the larger motion picture houses here and elsewhere have been paying an annual license fee of 10 cents a seat to the song writer's organization, and hotels, restaurants, cabarets and dance halls from \$5 to \$15 a month.

Rather than pay the fee, the smaller movie houses said they would play classical music or no music at all. Some of the defendants contended they had no control over the music their pianists chose, and if the latter dashed off a sentimental tune at a crucial moment in a love-making scene, the employers were not responsible.

Furthermore, several of the defendants declared they had been asked by the publishers to "plug," or popularize, current songs.

Judge Thompson dismissed these arguments in one of the three cases he heard personally before referring the others to the master with the statement that "music selected because it is fitting and appropriate to the action of that portion of the motion picture at that precise moment being shown upon the screen, and continuously changing with the theme of the motion picture, is played for the additional attraction to the audience and for its enjoyment and amusement."

The decision of Judge Thompson was hailed here by the members of the American Society of Composers, Authors and Publishers, at 56 West Forty-fifth Street, as "one in a daily string of victories" by which they expect eventually to compel the 15,000 motion picture theatres of the country to pay royalties to musical composers.

The decision, like many other decisions, was based on the ruling made on May 13 by Federal Judge Ernest F. Cochran, in the Eastern District of South Carolina, in the case of M. Witmark & Sons vs. the Pastime Amusement Company.

Judge Cochran said that a composer had a right to assign a copyright, and that to constitute an infringement it is not necessary that the whole or even a large portion of the work shall have been copied. The defense had contended that there was no infringement of the song "Kiss Me Again," because only the chorus was used.

Of the 15,000 motion pictures in the United States approximately 7,000 have obtained licenses to use the compositions of members of the Society of Composers, Authors and Publishers, according to E. C. Mills, secretary of that body.

The license rate is 10 cents a seat annually. The remaining 8,000 theatres, according to the 1923 report of Will H. Hays, Commissioner of the Motion Picture Industry, average 507 seats, so that the annual license for the remaining theatres would be in the neighborhood of \$50.70 each. The aggregate royalties are estimated at approximately \$500,000 from the remaining 8,000 motion picture houses still to be licensed.

Besides Irving Berlin the victorious music publishers are T. B. Harms and Francis Day and Hunter, the Broadway Music Corporation, Jerome H. Remick & Co., Leo Feist, Inc., Shapiro, Bernstein & Co., Inc., McCarthy-Fisher, Inc., and Waterson.

Kansas City Exhibitors Battle Summer Humidity

EACH summer there always is much predicting and discussion on prospective slumps in the motion picture business, but in my opinion there never has been a paralleled condition to this summer in Kansas City."

A. M. Eisner, president of the M. P. T. O. Kansas City, was talking. And his assertion immediately was backed up by facts.

"Members of the Kansas City, Mo., organization are much better fortified this summer to combat any slump. There are three reasons for this. First, cooling systems have been installed. Second, exhibitors are beginning to realize the importance of making their theatres a community center. Third, organization and co-operation have made possible the exchanges of ideas among exhibitors, which has worked for the betterment of all concerned.

"There are many houses which were closed last year that intend to remain open this summer. Never before have amusement parks been forced to spend money on high priced attractions to compete against motion picture theatres as they are doing this year. That tells a story in itself.

"The cooling systems installed by the Apollo, Circle, Prospect, Warwick, Roanoke, Broadmour, Benton, Ban-

croft, St. John, South Troost, American and Forty-fifth Street theatres are of small cost. The system consists merely of a windmill type of fan, either blowing in or drawing out air from the rear of the house, a circular hole the size of the fan being cut in the wall. The fans are operated by electric motors so as to make little noise.

In some cases where the house is of the larger suburban type two fans on each side of the rear of the house are used. Of course, this system would not do for the large first run houses, it being merely for the smaller neighborhood theatres which could not afford a more elaborate system. The idea was first put into effect by Lee Gunnison of the Royal Theatre, Atchison, Kas.

"The Kansas City public, through slogans adopted by exhibitors, is being educated to the fact that a summer of good entertainment awaits them at their neighborhood theatre—a constantly changing program which cannot be found at the amusement parks. Such slogans as "Mingle With the Cool Breezes," "Cool as a Cave" and "Temperature Never More Than 70°," have been adopted with telling effect. If there is to be any dreaded summer slump this season I cannot see it."

Storey Pennant Sales Race Ends in Family Party

PATHE'S "Storey Pennant Race," a three months sale campaign held in honor of John E. Storey, ended in a blaze of glory on July 18th, with a luncheon, tendered to the general sales manager by over fifty members of the home-office staff.

For the past sixteen weeks every member of the Pathe Company has been on his toes and as a result the campaign developed into a whirlwind success much beyond the hopes of even the most optimistic. The winners will be announced August 30.

The luncheon tendered Mr. Storey was very much of a surprise to that individual as was a beautiful bronze desk set presented at the time and subscribed to by the branch managers, district managers, special representatives and home office department heads. The principal speakers at the luncheon, which was held at the Lorraine Hotel, were Paul Fuller, President of Pathe Exchange, Inc., and Elmer Pearson its General Manager. John Kyle acted as toastmaster.

Mr. Fuller and Mr. Pearson were unstinting in their praise of the work done by Mr. Storey in Pathe's most successful sales drive. Mr. Fuller confined his speech to the present and the immediate past while Mr. Pearson went back to the year of 1915 when he gave Mr. Storey his first job in the film industry as a salesman in the Kansas City Branch of the old "Big Four."

Telegrams were read from E. C. Lynch and B. Benson, Chairman of the Board of Directors and Vice-President of Pathe respectively. Arthur S. Kane, President of the Associated Exhibitors was also on hand to lend honor to the occasion.

Others who attended the testimonial luncheon were: M. F. Gibbons, Short Subject Sales Manager; S. B. Waite, Two-Reel Comedy Sales Manager; E. O. Brooks, Serial Sales Manager; Harry Scott, Feature Sales Manager; H. L. Knappen, P. A. Parsons, A. M. Brilant, E. Supple, A. E. Rousseau, E. Cohen, L. S. Diamond, John Humm, F. L. Smith, W. C. Smith, H. Lewis, G. Michaelson, M. Regalado, G. A. Gray, C. J. Fischer, C. A. Brady, R. S. Coyle, S. Machnovitch, Herbert Foster, W. H. Jones, J. T. Richards, B. P. Egan, Ed Hurley; also W. E. Raynor, H. L. Lyons, A. Sawtell, B. Sanford, J. J. Dacey, R. W. Horn, E. T. Carroll, A. Saoke, H. P. Lynton, F. H. Lovejoy, F. H. Vogt, I. Hanover, P. E. Meyer, M. L. Meyer, Wm. E. Marsh, M. Kronacher.

John E. Storey's rise in the film industry is not the matter of fairy tale that outsiders generally associate with the motion picture business. Mr. Storey is one of the pioneers and his promotions were all earned by considerable hard work and many years application to the selling of film.

* * *

Films of Minneapolis. Foreign rights in its entirety were sold to Simmonds-Kann Enterprises, 220 West 42nd Street, New York City with the New York State rights going to Sam Zierler, president of Commonwealth Film Exchange, 729-7th Avenue, New York City. Eastern Pennsylvania and Southern New Jersey were purchased by Ben Amsterdam, president of Masterpiece Film Attractions, Philadelphia.

According to the present outlook, pending negotiations indicate that the next two weeks will witness the closing of practically the remainder of the territories now open.

* * *

HOWARD DIETZ DOES A NEAT JOB

Howard Dietz, of Metro-Goldwyn, has demonstrated to the world at large that he has an eye for art and an esthetic sense. The brochure, recently issued by Metro, and made up by Mr. Dietz, is one of the nicest pieces of work that has been produced this season.

The book contains color illustrations of Metro's coming releases together with comprehensive descriptions of the pictures. There are stills of the directors and stars.

The book is a mighty fine job and Howard Dietz deserves a heap of credit for the excellent makeup.

* * *

MORE SAND FOR CAREWE

Edwin Carewe will return to Algiers to produce "Snakebite," a Robert Hichens story.



"The Breath of Scandal" a Preferred Picture, presents a large cast of popular players. Left to right: Patsy Ruth Miller, Forrest Stanley, Phyllis Haver.

CLOSE TERRITORY FOR 'THE SPEED SPOOK'

Announcement of further sales on "The Speed Spook," the latest Johnny Hines feature, was issued this week by C. C. Burr, general manager of East Coast Films, Incorporated. The entire New England rights were purchased by American Feature Film Company of Boston, while Fred Cubberly purchased the territorial rights to Minnesota and North and South Dakota for F. & R.

Continuing: Lou Tellegen, Myrtle Stedman, Jack Mulhall, and at the top: Betty Blythe, B. P. Schulberg Productions will release the picture.



W. Ray Johnston Forms Own Distributing Company

ONE of the most important announcements of the week is that concerning W. Ray Johnston, popular vice president and general manager of the Arrow Film Corporation, who announces his resignation from that Company to accept the position of president and general manager of the Rayart Pictures Corporation, which company will enter the independent field as distributors of high class product.

Mr. Johnston, while one of the youngest executives in the industry, is nevertheless a true "old timer" in the motion picture business, having been identified with motion pictures for twelve years. The greater portion of that time he has been associated in various enterprises with W. E. Shallenberger, president of Arrow Film Corporation.

Mr. Johnston's connection with the motion picture industry dates back to the days of the Thanhauser Film Company of New Rochelle, where he was treasurer and where he was actively interested in both production and distribution.

"Ray," as he is popularly known throughout the industry, was assistant treasurer of the Syndicate Film Corporation of New York, distributor for Thanhauser's "Million Dollar Mystery," one of the greatest serial successes the industry has known. He was president of Big Productions Film Corporation which produced "Beating Back," a feature film picturizing the life of Al Jennings, the former Oklahoma outlaw. He also was president of the North Avenue Theatre, New Rochelle, N. Y., and has for the past eight years been connected with W. E. Shallenberger as vice president and general manager of Arrow.

Prior to entering the motion picture industry Mr. Johnston was connected with the newspaper business, having got his first experience with the Waterloo (Iowa) Daily Reporter, after which he became identified with several other industries prior to entering the motion picture business.

His rise has been rapid and deserved. There is no more popular man in the motion picture industry than Ray Johnston, who numbers his friends in the industry from coast to coast, and who has often been referred to as one of the best posted men on motion pictures.

He has been active in every branch of the business, having long been identified with production, and due to the request of Edwin Thanhauser appeared before the camera for six months in Thanhauser productions, it being Mr.

Thanhauser's theory that an executive of a big film company should have a complete knowledge of production end as well as distribution.

For a considerable period of time, he managed the Thanhauser studio in Jacksonville, Fla., remaining in charge there until the studio was closed, after which he came to New Rochelle, to as-



W. RAY JOHNSTON

sume the post of treasurer with Thanhauser. He entered the Arrow shortly after it was formed by Dr. Shallenberger and has remained with it until the present time. He states it is with the greatest reluctance that he severs his connection with Dr. Shallenberger and Arrow, but he feels the opportunity now offered him by his friends to head his own organization is so great that he cannot afford to let it pass.

"My friends have offered me this opportunity of starting my own distributing company, and the conditions of the new plans are so ideal I could not afford to pass up the chance given me to put over an organization of my own.

"Our productions will be distributed on the independent market, in which I have the greatest faith, backed up by years of experience in this field and the acquaintances I have formed with the independent exchange men and with producers.

"For our first year's product, we will offer two serials, four specials, two series of six program pictures each, of the out-door type, and thirteen two-real novelty comedies, in addition to short novelties and other subjects. I believe our plan of distribution, as well as the product we will offer, will meet with the hearty support not only of the independent exchange men but also of producers who are interested in marketing their product independently."

The Ray-Art Company has taken offices on the second floor of 723 Seventh Avenue, and Mr. Johnston will make his headquarters there after July 24.

It is understood the new organization, which is a New York corporation, is backed by western capital. The company is headed, of course, by W. Ray Johnston, who is president and general manager; the board of directors consists of Mr. Johnston, Joseph A. Kehoe, a prominent lace manufacturer, and Raymond Ray, a Western capitalist, who has been associated with the automobile industry.

* * *

Banner Policy

Will Start Season August 1
With Initial Production

AUGUST first will open the season for the Banner Productions, Inc., according to the announcements issued by George H. Davis and Samuel J. Briskin, the directing heads of the Banner organization.

"We will start the ball rolling with our first production, 'The Truth About Women,' which was directed by Burton King," said Mr. Davis. "The finishing touches are now being made on the picture at our laboratory, while the full line of paper and accessories, as well as a remarkable selection of advertising novelties are now ready for shipment.

"We have long been convinced," said Mr. Briskin, "that the independent exchange can sell pictures which are as good, if not better than the pictures offered by the larger companies. There is no monopoly of brains held by the big companies, and the oft repeated statement that the large producers can produce more economically is false. We spend dollar for dollar with the large organization and we state as a fact that we receive more for our dollar than does our competitor. The reason for this is obvious, we are spending our own money and in the important matter of stars, story, production and director we do not attempt to save money, but we do strive to spend efficiently.

"That we are correct both in our judgment of the market and in the selection of our stories we have definitely closed with such representative exchanges as the Dependable with exchanges in New York City and Buffalo, with the De Luxe of Philadelphia and Washington, Si Greiver in Chicago, Celebrated in Milwaukee and the Pioneer of Boston."

Renamed

First National Works For Greater Box-Office Titles

FIRST NATIONAL PICTURES announces the definite titles for a number of its forthcoming productions which have gone into work under different titles.

Joseph M. Schenck's new picture starring Norma Talmadge, which has hitherto been known as "Fight" and "Conflicting Passions" will be released as "The Sacrifice," a better box office title from any point of view.

Colleen Moore's next First National picture will be released as "Flirting With Love" instead of "Temperament."

"In Every Woman's Life" is the new title for M. C. Levee's production hitherto announced as "Barriers of Love."

Samuel Goldwyn has changed the title of his new Abe and Mawruss comedy from "Potash and Perlmutter in Hollywood" to "In Hollywood with Potash and Perlmutter."

Frank Lloyd's production of Mary Roberts Rinehart's story, "The Altar on the Hill," will be released as "The Silent Watcher."

Thomas H. Ince has announced that he will change the title of his new First National picture from "Doctor Nye," the name which Joseph C.

Lincoln gave to his novel, but what it will be is still a mystery.

Edwin Carewe's production, based upon one of W. B. Maxwell's most popular novels, "The Ragged Messenger," will blossom forth on the screen as "Madonna of the Street's." Nazimova returns to pictures in this photoplay. Milton Sills plays opposite her.

* * *

PATHE DECLARES 10 PERCENT DIVIDEND

The directors of Pathe Exchange, Inc., have declared a stock dividend of 10 per cent on the Class A and Class B common stock to be issued August 18 to stockholders of record July 28.

A cash adjustment in lieu of the issuance of fractional shares will be made.

The directors also declared the quarterly dividend of two per cent on the preferred stock.

* * *

WILL KEEP TAX

At a meeting of Oklahoma M. P. T. O. it was decided to continue the admission tax claiming that the proceeds rightfully belong to the exhibitor. A resolution was adopted urging members not to book Fall productions because of the exorbitant prices being charged.

* * *

METROS FOR DENMARK

N. H. Neilson, of Copenhagen, has purchased a number of Metro releases for Denmark.

All Deny It

Famous Players and United Artists Repudiate Merger Tale

AN illustrated New York morning newspaper of July 22 revived the rumor current several months ago that Famous Players-Lasky was to absorb United Artists or that the two companies would be merged.

The story was sent over the country by means of Universal news service.

The particular occasion for the latest broadcasting of the tale was the return from abroad of Jesse L. Lasky, followed a day or two later by Douglas Fairbanks and Mary Pickford.

When the story was called to the attention of Adolph Zukor, president of Famous Players, he declared without hesitation or equivocation:

"Absolutely not a word of truth in it."

The members of the United Artists Corporation now in the country, which included all except Mr. Griffith, who is in Italy, united in denying the accuracy of the story.

In Los Angeles Charles Chaplin declared he intended continuing with United Artists.

In New York a meeting of the company was held Wednesday afternoon in the apartments of the Fairbanks at the Ritz Carlton.

It is understood the action of Mr. Griffith in contracting to make pictures for Famous Players was one of the subjects of the discussion.

There is talk that a new star may join the United Artists and that steps will be taken to increase the amount of product now being issued by the organization.

The coming fall will see the release of "America," "The Thief of Bagdad," and "Dorothy Vernon of Haddon Hall."

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FAMOUS STARTS TWO

Two new pictures, each of which will mark the introduction of two new directors in the profession, will be started at the Famous Players' Long Island studio next Monday. One is "Dangerous Money," starring Bebe Daniels, which Frank Tuttle will direct, while the other "Manhattan," starring Richard Dix, will be produced under the guidance of R. H. Burnside, noted stage director of New York

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LEARS ELECTED

Sam Lears, of Arlington Heights, Cleveland, was elected president of the Bureau of Associate Members of the Association of M. P. Equipment Dealers of America.



Frank E. Woods and Director John G. Adolphi discussing the script of "Chalk Marks" that Frank E. Woods is producing for release through Producers Dist. Corp.



Girls? Plenty of them. When Eddie Bonns, director of exploitation for Metro-Goldwyn visited the studio of Metro-Goldwyn-Mayer, he soon became the center of a highly decorative group of young women. Dorothy Devore, featured player in "The Prairie Wife," shares the foreground in the picture, with Mr. Bonns. Steady, Eddie! Mr. Bonns is now back at his desk in New York.

Associated Exhibitors Will Release 28 This Season

ASSOCIATED EXHIBITORS' announced programme for the 1924-25 season will consist of at least twenty-eight pictures.

This is by far the most ambitious program ever outlined by this company and their plans include the releasing of some of the best known books in the country, coupled with some of the biggest stars in the film world.

The first of the new productions to be released by the Associated will be "Never Say Die" starring Douglas McLean and the tentative date set for this release is August 10. Following this there will be an almost weekly release. The first seven of these are announced at this time.

Next in line tentatively scheduled for release on August 17 is a William K. Howard production entitled "East of Broadway."

Alma Rubens, Frank Mayo, Walter McGrail, Lilyan Tashman, H. B. Warner and Marie Schaefer are the feature members of the cast of "The Lawful Cheater" scheduled tentatively for release on August 24. It's a Murray W. Garson production written and directed by William Christy Cabanne.

"The Price of a Party" will be released under the Encore Pictures ban-

ner August 31, according to the present plans. This is a Howard Estabrook production directed by Charles Giblyn and adapted from the Cosmopolitan Magazine story of the same title written by William McHary.

"Barriers Burned Away" deals with the great Chicago fire and will be released September 7. The picture was produced by Arthur F. Beck and is an adaptation from the stage play by George Middleton and the novel of the same title by E. P. Roe.

S. E. V. Taylor's production, "Why Women Sin," probably will be released about September 21. This is a screen adaptation from the stage play "Moonflower," by Julie Herne, in which Elsie Ferguson starred last season.

A Monty Banks story entitled "Hot Water" and produced by Murray W. Garson is scheduled tentatively for October 5 release. This picture is now in the making on the West Coast.

Additional productions, not as yet given release dates, that will appear on the Associated Exhibitors programme for the year include "The Greatest Thing," an original story by Lewis H. Moomaw, who directed "The Chechahcos"; Dustin Farnum in a western entitled "The Outlaw"; "Hearts and

Fists"; a Clarence Buddington Kelland story in the American Magazine to be made by Edwin Hollywood and "Children of the Whirlwind"; story and book by Leroy Scott and published by Hearst Magazine. This production will be made by William Alfred Smith.

The Associated Exhibitors also plan on releasing a series of Harold Lloyd reissues during the 1924-25 season.

* * *

HAL ROACH COMPLETES FEATURE COMEDY

"The Battling Orioles," Hal Roach's latest feature-length comedy for Pathe, with Glenn Tryon and Blanche Mehaffey in the leading roles, has been completed and is now ready for the film editors.

The opening of the picture deals with athletics of bygone years. The beginning of the story takes place on a baseball field in the year of 1847, where Tryon plays the part of his own father. One of the teams playing is supposed to be the world's toughest, and six umpires are needed to live through the game of forty-five innings, during which time five home-runs have been made.

Ted Wilde and Fred Guiol handled the direction end and it is said that at no time were there any disagreements in the matter of technique, and the actors hiding behind mutton chops and sideburns played the ball game much as it was played in the days of President Cleveland's first term in the White House.

NOVEL FOR METRO

"Proud Flesh," the most talked-of new novel in the best-seller class, was bought last week by Metro-Goldwyn-Mayer. The price paid for the Lawrence Sanders novel was not made public, but it is known that spirited bidding for the book has been going on among leading producers, as it is rated one of the best motion picture properties available. The purchase was completed last week through Ann Watkins, agent.

* * *

'HIS HOUR' COMPLETED

King Vidor has finally brought to completion Elinor Glyn's big production of "His Hour," for Metro-Goldwyn-Mayer, and with Mrs. Glyn is now busy in the cutting room readying the picture for early fall release. Aileen Pringle, who played the leading feminine role, has accordingly

closed up her make-up box and hied herself away for a brief vacation, while John Gilbert, who played opposite her, has moved over to Victor Seastrom's set to begin a part in the star cast of the Andreyev play, "He Who Gets Slapped."

* * *

FINAL CAST FOR 'BREATH OF SCANDAL'

The final cast for "The Breath of Scandal," the first Preferred Picture for release by B. P. Schulberg Productions, Inc., is complete. The players chosen for this Gasnier production of Edwin Balmer's novel are Betty Blythe, Lou Tellegen, Patsy Ruth Miller, Forrest Stanley, Phyllis Haver, Jack Mulhall, Myrtle Stedman, Frank Leigh and Charles Clary. The screen version of the story has been written by Eve Unsell.



Ramon Navarro, Alice Terry, and Rex Ingram, in center reading from top to bottom, with other important factors in the making of "The Arab," for Metro.

HILLIKER EDITING FILM

Kathrine Hilliker, widely known film editor, has been engaged by Grand-Asher to edit their latest release, "Desires of Men," an R. William Neill production starring Marie Prevost.

Forty-five thousand feet of negative was shot on this picture, which is a drama of society life. It will take Miss Hilliker about three or four weeks to whip it into shape.

* * *

COX ASSISTING FORMAN

Doran Cox who has been associated with Fred Niblo for the past six years has been engaged by Hunt Stromberg to assist Tom Forman in the direction of Harry Carey in "Roaring Rails."

"Roaring Rails" is the fourth picture in the Harry Carey series of Westerns to be distributed by the Producers Distributing Corporation.

* * *

FIRE DAMAGES STRAND AT SCHENECTADY

Fire originating, it is thought, from a short circuit of wires leading to the organ, badly damaged a portion of the interior of the Strand Theatre in Schenectady, N. Y., early on the morning of July 11.

The fire was first discovered by a policeman who noticed smoke issuing from the rear of the house. The fire had apparently started under the stage and had worked itself up back of the asbestos screen. In order to extinguish the blaze, the firemen were obliged to partially demolish both the screen and the stage.

* * *

VITAGRAPH WRITER IS A HERO

Jay Pilcher, continuity writer for Vitagraph, was presented with a gold watch by the staff of the Hollywood studios for his bravery in saving the life of one of the extras. Several articles of value had been lost in the large tank used for water stuff and the extras between scenes were diving to recover them. One of the men failed to rise. At the first intimation of danger Mr. Pilcher plunged into the tank and brought him to the surface. It required thirty minutes' first aid treatment to revive the actor.

* * *

AN UNDERWOOD PHOTO

The excellent likeness of Michael J. Walsh, president of the Theatre Owners of New York State, printed on page 13 in our issue of July 26, is a copyrighted product of the studios of Underwood & Underwood of New York.

PATHESERIAL READY FOR RELEASE

"Into the Net," Pathe's latest super-serial, written by Richard E. Enright, Commissioner of Police, New York City, will be released the week beginning August 3.

The first episode which is in two reels is titled "The Shadow of the Web." Written by a police official it naturally follows that the story deals with crime and the underworld. Details and inside workings of the Metropolitan police were screened under the supervision of men considered the leading crook catchers of the world and the ten episodes fairly abound in thrills.

The serial was produced by Malcolm Strauss and directed by George B.

Consul," one of MacLean's recent comedies, but that credit for the work had been given to others.

* * *

TAKE FAMOUS FORTY

The Eastman, Piccadilly and Regent Theatres operated by the Regorson Corporation of Rochester, N. Y., have just signed a contract for the "Famous Forty" released by Famous Players-Lasky Corporation.

* * *

'JANICE' PREMIERE

The Cosmopolitan Corporation announces that the world premiere of Marion Davies in "Janice Meredith" will take place at the Cosmopolitan Theatre on August 5.

'TARNISH' COMPLETED

Director George Fitzmaurice has completed the editing and titling of his latest production "Tarnish," made in conjunction with Samuel Goldwyn, and will shortly begin the filming of a new picture. The work of editing and titling "Tarnish" was performed with the aid of Frances Marion who adapted the story from Gilbert Emery's stage play of the same name.

* * *

AMERICANS ACTIVE

Carlyle Blackwell, who has been making pictures in England, is quoted as saying that in a very short time every motion picture theatre of any size in England will be controlled by American interests.



Fifty visiting newspapermen, in New York for the period of the recent Democratic convention, visited Paramount's Long Island studio. They happened on a set of the new Valentino picture "A Sainted Devil." In the center: Clara Beranger and Nita Naldi.

Seitz, one of the best known serial directors in the industry. Edna Murphy and Jack Mulhall are the featured players supported by a cast consisting of Constance Bennett, Frances Landau, Bradley Barker, Harry Semels and Frank Lackteen.

* * *

SUIT DISMISSED

Word comes from Los Angeles that the \$51,250 damage suit which Frank Howard Clark, scenario writer, filed against Douglas MacLean Productions several weeks ago has been dismissed at the request of Clark and his attorney, H. H. Harris. No settlement of any sort was made.

Clark claimed that he had written the screen version of "The Yankee

METRO BUYS PLAY

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer in charge of production, announced last week that his company had purchased the motion picture rights to Samuel Shipman's big Broadway hit, "Cheaper to Marry," for Robert G. Vignola as this director's next production for Metro-Goldwyn-Mayer.

* * *

TITLE CHANGE

Fox Film Corporation announces that the latest star series attraction with Shirley Mason recently completed at the West Coast studios under the title of "The Phantom Jury" will be released early next season as "The Great Diamond Mystery."

DE PALMA IN FILM

One of the features in "Racing for Life," second Perfection Production featuring Eva Novak and William Fairbanks, is a thrilling automobile race in which Ralph De Palma, veteran speed king, participates.

De Palma rides the same car in which he had won a number of championships.

* * *

SHIRLEY TO WED

Shirley Mason, petite Fox star, has announced her engagement to Harlan Fengler. The wedding will not take place for a year, according to Miss Mason.

EDITORIAL PAGE

Mr. King on 'Duds'

GAVAZZI KING, general secretary of the Cinematograph Exhibitors' Association, of Great Britain, in his annual report before a meeting July 5 in Scarborough, took for his general subject "‘Duds’ and Other Things."

Mr. King had a lot to say about "duds," which is quite well known in this country as in England implies an object that outwardly may be the same in appearance as others containing 100 per cent of life but inwardly is dead to the world—in other words, when called upon to meet the supreme test has completely failed.

The secretary of the British exhibitors has penned an unusual report. It is one that will stand the "library" test. It has meat, and, what is rarer, it has wit—in abundance.

Mr. King has taken upon himself the task of following the productions "trade shown" from week to week and analyzing them. For the two years and a half from the beginning of 1922 to the end of June of the present year he has catalogued some 2,166 subjects.

For 1922 the secretary has considered 956 pictures. Included in these are many single and two-part subjects, comedies and others.

On an estimate of 3,500 houses in which to absorb these productions we have one feature to each five houses each year. Attaining a mark of $8\frac{1}{4}$ on the standard employed by Mr. King 355 qualified. Of these 10 only were in any real sense outstanding. There were 423 that "would just crawl through," and 178 were actual "duds."

In 1923 the situation as Mr. King saw it was even worse. The total was 743, out of which 156 were other than drama, leaving the total of 587. Securing marks of $8\frac{1}{4}$ were 272, but of these 28 were classed as outstanding. Those that crawled through were 394, and the "duds" numbered 77.

* * *

IT will be noted that the supply had decreased 22 per cent and the outstanding pictures had nearly tripled.

For the first six months of 1924, 467 dramas have been shown, or at an annual rate of 934, just under 1922. The important phase of the present year is the increase of outstanding productions to 45. Compared with 1922 the figure shows real progress. In other words, assuming that the present standard is maintained for the remainder of the year, it would be 90 against 10 for two years ago.

The "duds" for the present year, estimated on an annual basis, would be 132, compared with 178 in 1922 and 77 in 1923.

Summing up, Mr. King declares that not more than a third of the product of the world's market is really serviceable, while 57 per cent may be said to just get over and 10 per cent should not have been made.

He believes that possibly Germany and Scandinavia may do much toward improving the supply of really sound films if given inducement to produce with a view to the British market.

Mr. King has demonstrated that an official exhibitor report may provide entertainment as well as convey information.

* * *

Again the Tax

FOLLOWING an investigation of two days in New York City the New York World makes the statement that 40 to 50 per cent of the motion picture theatres of New York are continuing to collect on each ticket from two to five cents which until a few weeks ago was paid by patrons as a Federal tax.

"Five out of ten theatres in the Bronx and upper East Side were profiting by the abolition of the tax," declares the newspaper, "intended by Congress to benefit the purchasers of cheap admissions throughout the country. The theatres were picked at random."

The investigator learned that the chain houses had reduced prices to conform to the elimination of the tax, citing the Loew's National in 149th street as having cut its gallery admission from 20 to 18 cents.

The World remarks that "the operators who are collecting the old price seem to be proceeding on the theory that it is easier to repeal a tax than a buying habit."

The fact that a great newspaper should institute such an investigation contains matter for earnest consideration upon the part of theatre owners.

The significance of it lies chiefly in the close scrutiny that is being imposed on the action of theatre owners following tax elimination.

Upon each exhibitor rests the responsibility that through no act of his shall any revenue-chasing Congressman be given encouragement to advocate re-enactment of an admissions tax.

And in case Congress did not move with celerity in the premises there is likelihood that state legislatures, always on the lookout for new sources of income, may jump into the breach and do unpleasant things.

Any exhibitor who receives complaint from a patron regarding unremitted taxes should with patience and courtesy explain in detail just why such a step has been taken.

LEADERS ALL

John E. Storey, Sales Executive

ONE of the quickest lifts from the sales field in a minor capacity into the chair of a branch manager was scored by John E. Storey, general sales manager of Pathe Exchange. Mr. Storey's experience in or rather out of an exchange had totaled six months when he was offered a top position in a Kansas City distributing office, and he accepted it.

But behind that six months out in the Missouri territory of V. L. S. E., which when he took hold of it had been rated as a graveyard and which he built up to rank with the other blocks in the same jurisdiction, was a successful career of selling in other lines.

Mr. Storey is a Canadian, having been raised on Lake Erie at a point just opposite Cleveland — right on Rond Eau Harbor, to be exact — and he lived there until he was seventeen years old.

His father was engaged in the lumber business, owning a mill and cutting government timber on a royalty basis. So the lad's boyhood was spent in the atmosphere of big timber and powerful tugs. And during school holidays he was pretty surely to be found either afloat or ashore.

FOLLOWING his father's retirement from business the lad concluded he was going to get away from the farm, which contained no particular appeal for him, while business life had a very strong attraction for him.

So he accepted a welcome invitation from a relative in Oswego, N. Y., to come there to live and to attend the Chaffee Business College, at that time considered one of the best business institutions in the country.

Here for two years young Storey pursued a business course, specializing in secretarial work, which included the mastery of shorthand. As to the latter accomplishment the Pathe sales chief admitted recently he had never let it get away from him.

The lure of the big town drew him to New York. Here he secured employment in the American branch of a Montreal medicine company, but after six months experience came to the conclusion the town was too big.

An Oswego schoolmate who had gone west and entered the employ of



LEADERS ALL—JOHN E. STOREY

BECAUSE he laid the foundation for a commercial career by a course in a business college; because in that course he specialized in secretarial work, as a result of which he was enabled to establish close contact with men of large affairs; because of a genial personality which quickly wins the confidence as well as the respect of a buyer; and because of his fairness with subordinates, which has given him their regard as well as their loyalty.

the Union Pacific Railroad had been importuning him to take Horace Greeley's advice. When this was fortified by a telegram that a place was awaiting him as secretary of the general passenger agent of the company a quick move was made.

IN the course of a number of years Mr. Storey was promoted until he became chief clerk to the general manager. Then he was engaged as private secretary by Arthur E. Stillwell, a big railroad promoter connected with the Pittsburgh and Gulf, now the Kansas City Southern. Later he was given charge of the township department.

Then he was transferred to the desk of assistant land commissioner, in charges of sales of lands along the roads. At the outbreak of the war there came a heavy demand for mules for the British government, and Mr. Storey was given charge of the purchasing for the Guytons & Harrington Company of Kansas City.

So many were taken that Uncle Sam decided for the sake of his own army to cut down the sales to a minimum. As a result Mr. Storey began looking around for something to do.

The motion picture business appealed to him and he secured a position as salesman for the Missouri block out of the V. L. S. E. exchange in Kansas City. This was in 1915.

Six or seven months later Mr. Storey was called on the telephone by Elmer Pearson, head of the V. L. S. E. Exchange of Kansas City, who said he had recommended the salesman to George Kleine for the position of branch manager in Kansas City.

It was the first intimation Mr. Storey had had that Mr. Pearson was following his work. But the position was accepted, with thanks.

A year later Mr. Storey was called to the Pathe Exchange in the same city, following the summons of Mr. Pearson to the home office as

feature sales manager. He remained here for a twelvemonth, when he was named western district manager for Pathe.

AFTER a year in that capacity Mr. Storey was called to New York as assistant to Director of Exchanges Elmer Pearson.

When Associated Exhibitors was reorganized Mr. Storey was made sales manager, which position he held until Arthur Kane and his associates took over the management of the company. Then he was made Special Representative of Pathe home office, with supervision of district and branch managers.

Following the resignation of E. A. Eschmann to go to First National a year ago, Vice President and General Manager Pearson named Mr. Storey general sales manager, which position he now holds.

In the Pathe office Mr. Storey has five assistant managers. His jurisdiction includes besides these the district managers as well as the entire sales personnel.

Mr. Storey's progress in the Pathe organization has been consistently steady, an exemplification of the Pathe tradition that meritorious work will bring advancement within the ranks of the organization.

BOX OFFICE REVIEWS

BIG BOX OFFICE VALUES INDICATED

Vitagraph Film Version of Oppenheim Novel, Starring Irene Rich, Possesses Undeniable Audience Appeal

BEHOLD THIS WOMAN

Vitagraph Photoplay. Author, E. Phillips Oppenheim. Director, J. Stuart Blackton. Length, 6,448 Feet.

CAST AND SYNOPSIS

Louise Maurel Irene Rich
Sophie Marguerite de la Motte
John Strangeway Charles A. Post
Eugene De Sayre Harry Myers
Calavera Rosemary Theby
Stephen Strangeway Anders Randolph

John Strangeway, cattleman, falls in love with Louise Maurel, screen star. The match is opposed by his brother, Stephen, woman-hater. John goes to Hollywood in pursuit of his charmer. De Sayre, wealthy idler, who admires Louise, plots to separate her from John. The latter, urged by his brother, demands an explanation from Louise of the relations she maintains with De Sayre. Insulted by her lover's suspicions, Louise agrees to wed De Sayre, but at the final moment runs away to John's ranch, where she finds happiness.

By GEORGE T. PARDY

IT looks as though Vitagraph has struck a real box office "puller-in" by adapting this Oppenheim tale of love, intrigue and double-dealing for the screen. Quite a few alterations have been made in the original plot, in such fashion as to strengthen its appeal to the film public. The introduction of Hollywood atmosphere was a happy thought and we venture to say that "Behold This Woman" will do big business at any theatre, big or small, where it may be booked. J. Stuart Blackton knows his game, and his directorial craft is plainly manifested by the clever manner in which he has taken advantage of the contrast obtained between the high-light spot where "fillums" are made and the Western ranch views. This idea of the sophisticated and unsophisticated circles of life is cunningly developed and neatly balanced throughout the story.

Where the average director might have been influenced to sacrifice his story values to the accentuation of Hollywood's glitter and glare, Mr. Blackton has kept his head, preserved the human interest touch, and turned out a picture that holds its heart appeal from beginning to end.

Just the same, the fans will go crazy over the studio stuff, which is put through in wonderfully artistic style. But they will also respond generously to the story's romantic lure and never lose sight of the main theme—the honest love of John Strangeway for a woman who lives in the lime-light of public applause.

There are many fine dramatic moments, but of course, the really big emotional scene is that in which the hero demands an explanation from the girl he loves of her relations with his rival, the debonair, wealthy Sayre. This is a cruel moment in the play and beautifully handled. It's seldom that you get a picture with such an effective climax. Right up to the last it seems as if John's heart is going to be jolted into the knockout stage.

Here's the smiling De Sayre all set to marry heroine Louise, with all the wedding trimmings and John out of the picture. No one expects Louise to throw a horrible bomb into the midst of the joyous gathering, but that's exactly what she does. The groom is left in the lurch and the supposed bride-to-be makes a lightning getaway which terminates on her true lover's ranch. A bang-up finish wanted to please all-comers.

As to the acting, Irene Rich is wonder-

fully alluring in the role of Louise. She puts just the right touch of emotional appeal into the character, outlines the changing moods of a petted public darling to the very life and never overacts. The work of Charles A. Post as John Strangeway, deserves particular praise, Harry Myers scores a hit as De Sayre, Rosemary Theby plays a vamp part right craftily, and the support is worthy of the principals. Excellent photography distinguishes the entire production.

You can exploit this as an emotional drama quite out of the ordinary. Play up the fine Hollywood atmosphere, the love romance of a screen star, feature Irene Rich, Charles Post and Harry Myers. There will be no comebacks on your boosting of the story.

* * *

BROAD HUMAN INTEREST WELL HANDLED IN 'BREAD'

Business vs. Home as Woman's Place Is Theme of Adaptation That Will Draw Well in Any Community

BREAD. Metro-Goldwyn Photoplay. Author, Charles G. Norris. Director, Victor Schertzinger. Length, 6,500 Feet.

CAST AND SYNOPSIS

Jeanette Sturgis Mae Busch
Martin Devlin Robert Frazer
Roy Beardsley Pat O'Malley
Alice Sturgis Wanda Hawley

Jeanette Sturgis becomes private secretary to Mr. Corey, head of a publishing business. Mrs. Corey begins a divorce action, naming Jeanette as co-respondent. Meanwhile, Martin Devlin, a young salesman whose methods are both forceful and unusual, has been endeavoring without much success to persuade Jeanette to marry him. The divorce suit gives him the needed leverage and Jeanette capitulates, quitting business for a home that finally breaks up because of Martin's weakness for yacht-club dances and bootleg-liquor, plus a disposition to spend more than he earns. Jeanette, disheartened, goes back to her job, becomes assistant to the president with much authority and prestige, but finds that business doesn't take the place of her home and husband. Through her brother-in-law she is brought face to face with Martin and they are reconciled.

R. E. COPELAND

A DOMESTIC drama that should appeal strongly to the average house, because it presents a series of situations that touch closely the actual experience of a very large part of the public.

The plot is simple, with little action but much real human interest. The failure of a job to substitute satisfactorily for a home and a husband in the normal woman's scheme of living is developed with considerable skill, and the dramatic effects are heightened by frequent contrasts between two households in one of which everything revolves around babies and domestic routine while the other is largely committed to more jazzy interests that involve extravagance and debt, resulting in the inevitable smash.

While it is bound to appeal to the majority of normal people, the plot will prove particularly effective in communities where there are large numbers of employed women, since the picture deals forcefully with some of the common problems that comfort the business woman.

As Jeanette Sturgis, novice in the business world, rapidly advancing but suddenly stopped by the threat of scandal, then married and forced to struggle against her husband's resolute efforts to ruin himself. Mae Busch gives a splendid recount of herself. Robert Frazer, too, does good work in the handling of a complex character—Martin Devlin, strong-headed but likable even when he goes the drink and gambling route. The photography throughout is good.

This picture merits vigorous exploitation, the first step in which should be a tie-up with every bookstore handling the George Norris story, which has had wide distribu-

tion and is still going strong. As the final reconciliation of the Devlin's is accomplished through the purchase of a Ford car, preceded by some discussion of the method of meeting the monthly payments, there is a wide-open opportunity for a good tie-up with Ford agencies.

In many places, it should be possible to get the women's clubs, the newspapers and the clergy interested in discussion of the question, "Does a Business Career Really Satisfy the Normal Woman?"

This may well be featured in publicity with the suggestion that the picture affords the answer.

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PATHE CHAPTER PLAY AN ACTUAL THRILLER

Police Commissioner Enright's Story of Crime, Sustains Interest in All Episodes

'INTO THE NET.' Patheserial in Ten Chapters. Author, Richard E. Enright, New York Police Commissioner. Scenario, Frank L. Smith. Director, George B. Seitz.

CAST

Natalie Van Cleef Edna Murphy
Bob Clayton Jack Muihall
Madge Clayton Constance Bennett
Bert Moore Bradley Barker
Dr. Vining Frank Lackteen
Mrs. Fawcette Frances Landau
Ivan Ivanovitch Harry Semels
Inspector Cabot Thomas Goodwin

By HERBERT K. CRUKSHANK

"INTO the Net" will bring them into your theatre. The streaking action and suspense identified with the first episode is maintained right up to the final fade-out in the tenth chapter.

Of course, some strange things happen. But as truth is sometimes more improbable than the occurrence in chapter-pictures, who may say that such things could not transpire?

In any event fast is mingled with fancy in a highly entertaining manner, and there are enough thrills to satisfy the most hardened excitement-seeker.

Commissioner Enright's story gives clear insight into the operations of a metropolitan police force, and all the modern agencies for the defeat of vice and crime are given ample opportunity to do their stuff. And it is indeed interesting to see the inside workings of the Department—the Bertillon files, the finger-printing system, and all the rest of it.

The theme of the picture—the detection and thwarting of crime, the fact that Commissioner Enright is surely in a position to write authoritatively on the subject, should arouse rather unusual interest.

The photo-drama should have a wider appeal than the usual serial, and you will be able to interest audiences in excess of those to whom this type of entertainment generally appeals.

Civic tie-ups on this picture will prove most beneficial, and the co-operation of the police department should be easily obtained and prove an effective exploitation aid.

The plot of the story has to do with the abduction of some twenty of New York's wealthiest girls by a crime syndicate whose fearful fingers extend into the most exclusive drawing rooms. The characterizations are uniformly good, special mention being merited by Constance Bennett, Edna Murphy, Jack Muihall and Bradley Barker.

Mention these names in your advertising, and feature New York's Police Commissioner, Richard E. Enright, as the author.

SMALL TOWN COLOR IN 'ALONG CAME RUTH'

Viola Dana in Screen Version of Stage Play, Makes Strong Bid for Popular Approval

'ALONG CAME RUTH,' a Metro-Goldwyn Picture. From the Play by F. Foulson and F. Wicheler. Director, Edward F. Cline. Length approximately 5,000 feet.

CAST AND SYNOPSIS

Ruth Ambrose Viola Dana
Plinty Bangs Walter Hiers
Israel Hubbard Tully Marshall
Allen Hubbard Raymond McKee
Captain Bradford De Witt Jennings
Widow Burnham Adele Farrington
Annabelle Burnham Brenda Lane

Ruth Ambrose, after studying interior decoration cannot find employment in the big city. She decides to take the first train out of town, getting off at a small place called Action. Seeking lodgings she is directed to the home of Israel Hubbard above his furniture store. Here for a week's board and lodging she offers to take charge of his store during his absence collecting outstanding accounts with which to pay his rent long overdue to Captain Bradford. Ruth cleans out his dusty store, gets the town to buy and starts things going generally. Young Allen Hubbard, a struggling attorney, nephew of the furniture dealer, successfully competes with the wealthy Captain Bradford for the hand of the young woman, who discreetly decided to find her happiness with him and Love, rather than with Wealth.

By R. E. COPELAND

THOUGH the theme is familiar, the settings usual, and the comedy throughout without special distinction, "Along Came Ruth" will doubtless be pronounced by the picturegoing public as "great." This popular acceptance will be due in large measure to the splendid characterization of Viola Dana, and also the fact that the public likes homely atmosphere and small town surroundings.

From this point of view the picture will succeed, for the hometown spirit has indeed been sincerely caught and held throughout. In fact from every surface consideration this picture has excellent box office possibilities. The public likes uncertainties. A young woman professionally trained, unable to find employment, recklessly leaving the big town, for Lord knows what, provides the suspense element. Finding success and happiness in a village, quite by accident, completes a theme warm to the heart of the vast public.

The story will please all classes, for it seems "real." There is a briskness, a breeziness throughout the action that seems so actual and natural that the audience will soon find itself unconsciously deeply interested in the unfolding of the incidents one after the other, rather than conscious of the fact that it is viewing a picture of a highly fictional character.

The love interest has been charmingly told. Allen Hubbard, a young attorney and nephew of the furniture dealer, has nothing in the world but a client. This client is the Widow Burnham, who has chosen Allen for her insipid daughter Annabella, though Allen has grown very fond of Ruth.

The picture is generally well directed, and there are many scenes that are cleverly staged and photographed. The outdoor scenes of the night parade and the comedy interest during the dinner later are good. The contrast between the sleepy town and its active virile successor only one year later, is not overdone, yet gets the idea across effectively. The process of "putting the town on the map" indeed lends lively interest.

Exploitation of such a breezy, appealing film should not be a difficult problem. Viola Dana is a star well known and can be featured. Her versatility is familiar, and in this picture of rapid action and quite plausible situations there should be found sufficient exploitation qualities to fill the theatre every showing.

HAS MISLEADING TITLE

'Who's Cheating,' Suggests Sex Stuff, But Is Ordinary Melodrama

'WHO'S CHEATING,' Lee-Bradford Corp. Photoplay. Author, Dorothy Chappell. Director Joseph Levering.

CAST AND SYNOPSIS

June Waugh Dorothy Chappell
Larry Fields Ralph Kellard
Myrtle Meers Zena Keefe
Harrison Fields Montague Love
Mrs. Fields Marie Burke
John Rogers W. H. Tooker
Alexander Waugh Frank Montgomery
Steve Bowman Edward Roseman
Mrs. Freeman Marcia Harris

Larry Fields shows a weak streak in his makeup. His millionaire father sends him to work in the Pennsylvania coal mines, hoping that rough life may develop his son's manhood. There Larry meets and falls in love with June Waugh, whose father is an unscrupulous mine operator. The latter is concerned in a plot to obtain control of the mine owned by Larry's father. Larry has Bowman, one of Waugh's henchmen, for a rival. Bowman worships Larry in a fight. After many adventures, including an escape from the blown-up mine with June, Larry thrashes Bowman, proves his manhood and wins the girl.

By GEORGE T. PARDY

THE title of this picture naturally suggests sex complications, jazzy stuff and shimmer of the bright lights, but any exhibitor who started to advertise it on such a basis would, in slang parlance, "hand his patrons the wrong steer."

For never a solitary flapper emerges to wave a powder-rag or absorb a cocktail, not a wedded man forgets his marital ties and falls for a vamp, no near-erring wife pulls up a scant inch short of the sin-border and hurtles back into the domestic nest! It's just a plain melodrama with a coal-mine background as black as they make 'em, and lights of a love romance brightening the darkness. Thrills, a few; sentimental urge pressing to the verge of mawkishness. Suitable for theatres changing program daily, not the sort of thing likely to win favor with critical followers of the silent drama.

In the beginning we meet hero Larry Fields and his fiancée, but the latter quickly discards him when he exhibits no overwhelming desire to rescue a drowning man, and makes a swift exit in the early reels, to be seen no more. Whereupon Larry's papa, rich in worldly goods, but considering himself poor so far as his weakly son is concerned, sends Larry to a mine he owns in Pennsylvania, in order to toughen the lad up a bit.

Then the action fizzles up a lot, for Larry not only falls in love with a mine-owner's daughter who believes that a man ought to act like a man; and is heartened considerably thereby, but even after he has been whipped by a rival, comes back and hands him an elegant licking. Events move swiftly in the coal-mine atmosphere and, as usually happens in such cases, there is a big explosion, as a result of the villain's scheme to blow up the black-diamond output, but hero and heroine make their getaway unscathed.

The chief trouble with the story is that there is very little suspense, for its ending is too plainly obvious. Toward the last the hero wins a certain degree of sympathy, but does not altogether overcome the bad impression he makes at the start. The heroine registers as a very lovable personality and is prettily portrayed by Dorothy Chappell.

It won't do to exploit this on the strength of the title, for your patrons would in such case expect something radically different from the story which develops. Make it plain that the "cheating" deals with the attempt of one mine-owner to annex another's property, play up the underground thrills, explosion, etc.; and the successful endeavor of the hero to overcome his cowardice. Dorothy Chappell is not very well known, but you can praise her work in the heroine role. Montague Love and Zena Keefe deserve mention.

GOOD COSTUME DRAMA

'SWORDS AND THE WOMAN,' F. B. O. mantic Appeal and Colorful Atmosphere

SWORDS AND THE WOMAN. F. B. O. Photoplay. Adapted from Baroness Percy's Novel, "I Will Repay." Director, Henry Kolker. Length, 6,000 Feet.

CAST AND SYNOPSIS

Scarlet Pimpernel Holmes Herbert
Paul Deroulede Pedro De Cordoba
Juliette DeMarny Flore LeBreton
Duc Demarny Georges Treville
Vicomte De Marny Ivan Samson
Tinville A. B. Imeson
Merlin Lewis Gilbert
Mme. Deroulede Mme. Jane Brindeau
Anne Mie Marquette Le Bosky

During the French Revolution Juliette De Marny, scion of a ruined aristocratic family, takes a vow to be revenged on Paul Deroulede, who slew her brother in a duel. She meets Paul and they fall in love, but the girl remembers her vow and betrays him. Paul is arrested as a traitor. Juliette repents and sacrifices her own reputation in a vain attempt to save Paul. In the finale both are rescued by Sir Percy Blakeney, known as "The Scarlet Pimpernel," and escape to England.

By GEORGE T. PARDY

IF your patrons like costume pictures, vibrant with the spirit of romance, aglow with colorful atmosphere, "Swords and the Woman" should please them immensely. It's all a matter of taste!

Costume drama has had a pretty large vogue in filmland of late, perhaps in some sections the fans may want something more modern, but whatever they are still enthusiastic over lovely ladies, crisp adventure, staged with a background of flashing blades, dainty attire and hairbreadth escapes from sudden death; this feature ought to fill the bill satisfactorily.

An English nobleman, Sir Percy Blakeney, is the character upon which the plot pivots. Known to a chosen band of British adventurers, of whom he is the leader, as the "Scarlet Pimpernel," Sir Percy devotes himself to the task of saving the aristocrats doomed by the revolutionary government to meet death beneath the axe.

Comes then the story of two lovers, a girl who has vowed vengeance upon the slayer of her brother, and Paul Deroulede. They meet, are mutually attracted. But Paul is the man who slew her brother. Slew him in a fair fight, a duel, be it understood. But the girl is bound by an oath to revenge the said slayer. Love yields to duty, moral influence—call it what you will.

And she betrays her lover to the Revolutionary Tribunal, as a traitor. But—she loves Paul! And, lashed by remorse, sacrifices her reputation to save him. In the long run both are rescued by the ever resourceful Sir Blakeney.

There's a whole lot of dramatic punch, suspense and sympathetic lure developed in the foregoing scenes. Here and there Director Kolker has sacrificed a little too much footage to unnecessary detail. He could have cut some of the earlier situations without hurting the story's general interest, and have speeded up the action considerably thereby. But on the whole, the feature is interesting.

Excellent photography distinguishes the entire production, the mob scenes are particularly well handled. Holmes Herbert fills the role of the Scarlet Pimpernel to perfection. Flora Le Breton is a charming heroine and Pedro De Cordoba scores a pronounced hit in the party of Paul Deroulede. In the latter connection, mention should be made of De Cordoba's clever character sketch of the peasant lad. The support is adequate.

You can exploit this as a first-class costume drama, alive with romance, thrills and rapid action. The only players known to American audiences are Pedro De Cordoba and Holmes Herbert. These can be featured. For the rest, you can dwell upon the general excellence of the foreign supporting cast.

WESTERN STUNT THRILLER

'Rarin' to Go' Is a Speed Melodrama That Lives Up to Title

'RARIN' TO GO.' Artclass Pictures Corporation. The First of a Series of Eight Pictures Featuring Buffalo Bill, Jr. Adapted from Story by Ralph Cummins. Directed by Richard Thorpe. Presented by Lester F. Scott, Jr. Length, 4641 feet.

CAST AND SYNOPSIS

Bill Dillon	Buffalo Bill, Jr.
"Hawk" Morton	Olin Francis
John Taylor	L. G. O'Connor
Mr. Harper	James Kelly
Miss Harper	Dorothy Wood
Miss Williams	Kathleen Day

Bill Dillon, a rollicking young cowhand out of a job, meets Miss Harper, daughter of a wealthy ranch owner, and learns that her father is opposed to an irrigation project being conducted by John Taylor close to his ranch. Bill sees his opportunity and gets a job with Taylor on the understanding he will try to win old man Harper over to the irrigation project. "Hawk" Morton, Taylor's foreman, is planning a getaway with the \$5,000 pay roll. Bill beats him to it. A battle of wits and nerve follows between Bill and Morton, with something doing every minute of the day and night. Bill finally beats the villain by a close margin, puts the irrigation over with a slam, makes partners of the erstwhile enemies. Taylor and old man Harper, and saves the daughter from the clutches of Morton.

By JACK HARROWER

HERE is a clean Western that is remarkably free from the old line of "bunk" and moves with a zip and a rush that will satisfy the craving for excitement of all lovers of action pictures. It is one of those sure ticket sellers for the neighborhood house and small town theatre. The photography ranks high for this class of production. Long shots and close-ups are well balanced, and the locations offer a good variety of cattle country, mountain ranges, and rushing torrents so realistically presented that your audience will feel they are right out there in the open spaces.

The plot will not tax anybody's brain to follow, but Director Thorpe has handled his material with a breezy, sincere touch that makes it human and real. He has sidestepped those timeworn situations that turn so many Westerns into a sleeping powder. Your audience will be rarin' to go right along with hard riding Bill through every foot of this refreshing thriller.

Action develops early with a real he-man scrap with bare fists between Bill Dillon and the crooked foreman. It is a knock-down-drag-'em-out with all the tingle of a big ring-side finish. And Action is the keynote right through to the fade-out. Through the scheming wiles of "Hawk" Morton, Bill finds his friends, the ranch owner and his irrigation boss, have turned against him. With the sheriff also on his trail Bill has to go some to clear himself and pin the guilt of the pay roll theft where it belongs—on the "Hawk."

The highlights are the two-fisted scrap, theft of the pay roll, dynamiting the dam, saving old man Harper tied to a rock as the rushing torrent is about to engulf him, and a breakneck ride down a mountainside to head off Morton in a flivver with the kidnapped girl Bill loves.

This star, Buffalo Bill, Jr., has all the earmarks of a real comer into the ranks of stunt-pulling, bronco-riding favorites of the screen. He has a winning personality, six feet of brawn and courage, and real acting sense that should not be hard for Director Thorpe to develop.

Above all, he works naturally and with the air of a man who is enjoying every minute of the fun. If he does not win a host of admirers it will be because lovers of Westerns have become drawing room film fans overnight.

Play up this star as "Buffalo Bill's Double—The Hard Riding Kid with a Wallop." Exploit the picture as a western of Action, Thrills and Stunts. You won't be steering your patrons wrong.

HAS DOMESTIC APPEAL

'Love of Women' Offers Familiar But Skillfully Developed Theme

'LOVE OF WOMEN.' Selznick Photoplay. Author, E. C. Holland. Director, Whitman Bennett. Length, 5,500 Feet.

CAST AND SYNOPSIS

Cynthia Redfield	Helene Chadwick
Bronson Gibbs	Montague Love
Mr. Redfield	Maurice Costello
Veerah Vale	Mary Thurman
Ernest Herrick	Lawford Davidson
Eugenie Redfield	Marie Shorwell
Frankie	Frankie Evans

Ernest Herrick, in love with Cynthia Redfield, persuades her to elope with him and they marry. Bronson Gibbs, millionaire, plots to win Cynthia. He enlists the services of Veerah Vale, an adventurer, to compromise Herrick. Divorce proceedings result and the Herricks are separated. But an accident to their child brings the couple together again and all ends well.

By HERBERT K. CRUCKSHANK

THIS is a domestic drama which ought to hold its own pretty well on the box office firing line in the neighborhood and smaller houses, although plots dealing with the evils of divorce and reunion of parents by the bedside of their sick child have been fed to the screen so frequently that some critical folks are bound to wax unsympathetic as the old story unfolds in "Love of Women."

But when all is said and done, director Whitman Bennett and his clever players deserve a lot of credit for their work on the picture. Despite the familiar trend of the theme, the human interest angle is skillfully developed and maintained, the characterizations are vivid and lifelike, while fine photography and appropriate settings supply the artistic appeal.

From the outset the heroine has a rather rough time of it. We see her exposed to the intrigues of a mother anxious to marry her to a millionaire and driven to elope with the man she loves, lest worse things befall. Then the unsuccessful suitor makes use of his money bags in order to break up her home, employing a Greenwich Village siren who lures husband Herrick into her clutches.

This supplies an opportunity for putting over some glamorous Village atmosphere, which is fully taken advantage of by springing a masque ball and various other festive scenes very much alive with the joy of unrestrained night-life. These are all uncommonly well done, speed the action up considerably, and serve as a sort of comedy balance for the emotional stress.

The accident to the child and consequent reconciliation of the parents are very touching sequences and a happy, if somewhat conventional climax is achieved. The operation episode seems to be unnecessarily prolonged, and includes a number of disagreeable details which might just as well have been eliminated.

Helene Chadwick is extremely effective in the role of the young wife, which she plays with fine dramatic ability, a performance remarkable for its reserved power and entire freedom from overacting. Lawford Davidson is satisfactory as the husband, Montague Love impressive in the part of the wealthy trouble-maker, Mary Thurman registers as an exceedingly energetic adventurer, little Frankie Evans scores in the juvenile role and the support is adequate. Exteriors and interiors are beautifully filmed, excellent lighting effects attained, the Village ball scenes being especially attractive.

Play up the Greenwich Village atmosphere in exploiting the picture, stress the exposure of the divorce evil, the romantic angle, and pathos of the reconciliation between father and mother brought about through the child's illness. Feature Helen Chadwick, Montague Love, Maurice Costello and Mary Thurman.

GOOD COMEDY WESTERNER

'The Heart Buster,' Excellent Program Attraction, Starring Tom Mix

'THE HEART BUSTER.' Fox Photoplay. Director, Jack Conway. Author, George Scarborough. Length, 4,500 feet.

CAST AND SYNOPSIS

Tod Walton	Tom Mix
Rose Hillyer	Esther Ralston
Edward Gordon	Cyril Chadwick
Justice	William Courtright
George	Tom Wilson

Tod Walton, ranch-owner, in love with Rose Hillyer, finds that she is engaged to marry a man whom he recognizes as a crook. He wires for witnesses to identify the fellow. Meanwhile preparations go ahead for the wedding. In the interval Tod annexes the marriage license and the ring and kidnaps a justice of the peace and minister to prevent them from officiating at the marriage. Arrested, he breaks jail with his horse's aid. He stops the marriage ceremony just as his witnesses arrive. The crook is unmasked and Tod wins Rose.

By GEORGE T. PARDY

A GOOD program Westerner which ought to bring satisfactory box office returns wherever it is shown. Tom Mix gives his numerous admirers something different in this one, for "The Heart Buster," while speedy enough, doesn't depend so much on spectacular riding stunts and hair-breadth escapes from sudden death for its drawing power as most of the star's previous screen offerings. It has better straight comedy values and dramatic strength than the average Mix vehicle.

The feature hits up a lively clip right from the start, when the girl upon whom Tod Walton has fixed his affections makes her appearance with an imported fiancé in tow. Tod recognizes his rival as a bigamist he was tangled up with in the remote past, denounces him, is turned down cold for his pains, and immediately sets to work to spoil the matrimonial plans of the gallivanting Edward Gordon.

While awaiting the arrival of witnesses he has wired for, Tod holds up Gordon and deprives him of marriage license and wedding ring. With the kindly assistance of a local "bad man" he kidnaps a justice and minister, the only two men in the neighborhood who can officiate legally in tying the wedding knot.

As a result of his activities Tod is pinched and confined in the village jail. His escape from the hoosegow, in this instance a wooden shack, is accomplished with the aid of that well-known equine actor—the redoubtable steeled Tony, and registers as the most comical incident in the story.

In response to his master's whistle Tony carters up to the jail window, Tod hitches him to the shack with a stout lariat and Tony gallops away with the whole works. The shack drags down a slope a little ways, then goes to pieces and the prisoner emerges triumphant.

Tod jumps in to stop the wedding just as the sheriff hits his trail. But at this juncture the long-delayed witnesses of Mr. Gordon's bigamy stunt arrive, the prospective bridegroom is arrested on several crime charges, the girl realizes her mistake and clings to the resourceful Tod.

The photography includes a number of beautifully filmed exteriors, the lighting effects are admirable and the western atmosphere convincing. Tom Mix is as virile as ever and gets a lot of fun out of the role, which affords him an unusual amount of latitude in demonstrating his ability as a genuine comedian. Esther Ralston is a pretty, impulsive heroine who wins all hearts.

The Mix fans will like this film, even if it offers more comedy and less flamboyant thrills than most of their favorite's pictures. Feature the star, mention Esther Ralston and Cyril Chadwick, and boost the story as entertainment that will keep 'em all on the broad grin from first to last.

Pathé
Season 1924-1925
Section No 2
Two Reel
Comedies
Section No 3
will appear in
this magazine
next week

Hal Roach

"Our Gang" Comedies

Two Reels · One Series of 12

"If a man write a better book, preach a better sermon, or make a better mouse-trap than his neighbor, though he build his house in the woods, the world will make a beaten path to his door."

Emerson

MANY producers had tried to make pictures with all-child casts. No such pictures were ever successful before Hal Roach made his first "Our Gang" comedy. The success of these inimitable child comedies was immediate. Their quality was and is outstanding. No wonder that they are the most praised, most widely booked two reel comedies of the day

The world has made a beaten path to the door of Hal Roach and his "Our Gang" comedies; for he has made "something better."

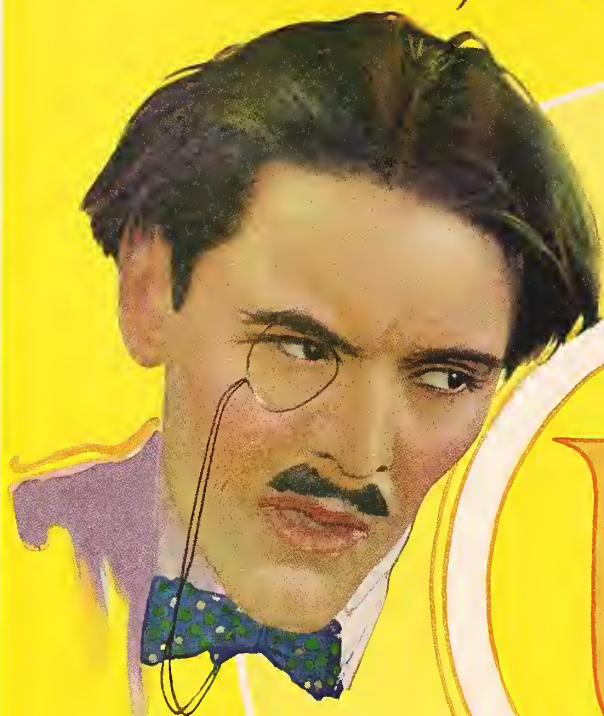


10,289 Exhibitors were
playing these Comedies
last year

Pathecomedy



Hal Roach
presents



The Spats

Two Reels
One Series of 12

A YEAR ago you were invited to meet the newcomers in the world of comedy,—J. Tewksbury Spat, his wife and his belligerent brother-in-law, Ambrose.

You were promised something entirely new in comedy idea.

The promise has been fulfilled. The bellicose Spats are making a nation laugh; and you are profiting.

The Spat Family Comedies are now an assured success, with the quality constantly on the up-grade.

Let the Spat Family have a family spat in your house.



Pathécomedy

TRADE



MARK

Hal Roach Star Series

Two Reel Comedies
One Series Of
12

Glenn Tryon is a newcomer on the Hal Roach lot.

But—remember that Mr. Roach is a discoverer and creator of comedy stars; that he has proven innumerable times that his judgment as a comedy producer is remarkable; and that his instinct in anticipating popularity with the public amounts to genius.

Mr. Roach has discovered and thoroughly tested Mr. Tryon. He is certain that here is a real "comer," destined to make his mark as a comedy star. And he promises that these comedies will have real Roach quality. You know what Roach quality means.

This new series is offered on the basis of equal to the very best,—better than anything but the best.

Pathécomedy

TRADE



MARK

Hal Roach *presents*
Arthur Stone

in Two Reel Comedies
2 Series of 6 Each

YOU know vaudeville; you know its "headline" acts,—its star attractions.

You know, then, Arthur Stone, headliner, maker of mirth, tickler of risibilities, good for twenty minutes of uproarious laughter in any vaudeville theatre in the land.

This new series of comedies, is to be made the Hal Roach way, with the famous Hal Roach casts, in stories by the Hal Roach staff of writers and gagmen.

The success of this new series is not a gamble; it's a certainty.



Pathe'comedy

TRADE



MARK

MURKELSON

Mack Sennett

presents

Harry Langdon

in Two Reel Comedies
Two Series of 3 Each



THERE is only one Vesuvius; one Babe Ruth; one Man o'War; one Sarazen; and one Tilden. All champions, each dominating in his kind.

There is only one Harry Langdon. If you want to know what player of the screen has made the most remarkable advance during the last twelve months, just see a Harry Langdon comedy.

He is an honest-to-goodness born comedian. He can get ten laughs where only one grew before.

The two new series of Langdon comedies are presented for what they are, the best laughter-getters that it is possible to make.

The quality of this product is such that it demands the attention of every exhibitor who wants to play only the best.

Pathécomedy

TRADE



MARK

Mack Sennett Comedies

Two Reels Each - One Series of 12

When, on a summer bathing beach, people see a very beautiful girl with a stunning figure, they say "She's almost good enough to be in a Mack Sennett comedy." When they see on the stage an act or a play with fast and furious fun they say "Why it's a good deal like a Mack Sennett comedy!"

Pretty girls, fast and furious fun, something doing every minute—that's a Mack Sennett comedy.

For outstanding value in comedy, play the new series of Mack Sennett Comedies. Your show can't be dull if you do!



Pathécomedy

TRADE



MARK

MACK SENNETT

Mack Sennett

Presents

Ben Turpin

Two Reel Comedies
One Series of 8



Pathécomedy

TRADE



MARK

BEN TURPIN is known the world over.

He has become a figure of speech, the emblem of screen comedy.

Mack Sennett found him, developed him.

Today his ingrown eyes and scrubby moustache are far better

known than the faces of kings and presidents.

He is a cure for the "dumps." A sure remedy for the deepest grouch.

And his new series of eight comedies is also a sure remedy for a sick box-office.

Mack Sennett Star Series

Two Reel Comedies - One Series of 12

WHEN you say "comedy" you can't help but think of Mack Sennett. From the early days of the business right down through the present he has been dominating, the Colossus of Comedy.

Mr. Sennett will present during the coming season a new series of comedies, with a new idea behind them.

Ralph Graves will be in them, and you and your audiences know him.

The product will speak for itself, not in a whisper but in a shout.



SHOWMANSHIP

Direct Mail As a Means of Increasing Patronage

UNCLE SAM is standing by willing to help you fill your theatres. A little ingenuity and knowledge of human nature will boost your box office receipts. If you haven't used the direct-mail system on your prospective patrons you are overlooking a big bet.

For some time the biggest companies in America have used the mails to tell potential customers of values they are missing and establishing a contact that cannot be made in any other way.

It would be unwise for the exhibitor to stand in the lobby of his theatre and shake the hand of every person that entered the theatre, yet he can establish friendly relations through the use of direct mail and make new friends for the theatre.

Newspaper advertising is valuable to tell of your wares and entertaining value of your pictures, but it is addressed to all people in general and no one in particular. It is a cold blooded announcement and you can take it or leave it.

THE average patron, if he feels in the mood to attend a picture show, will glance at the newspaper ads and choose what he believes to be the best picture. It is possible to make him look forward to your coming attractions and at the same time make him feel that he has a personal interest in your theatre. He is an integral part of the outfit. He belongs to your circle.

With little expense, any exhibitor can establish a mailing list of potential patrons that will build up a solid patronage that means consistent box office receipts, instead of the up and down, feast or famine method.

In towns and cities under 100,000 population, the telephone directory offers the names for the list. Anyone who can afford a telephone can afford to patronize the best picture theatres. Start with a list of let us say, 2,500 names. This means \$25 in one cent stamps and perhaps an additional cent for each letter, provided the work is done by employes of the theatre.

A mimeograph will run off the letters, and the cashier can address envelopes during the lull in ticket selling.

Make the letters breezy. Make it a personal affair. Make the recipient feel that the letter is addressed especially to him and that you are personally interested in his becoming one of your patrons.

Give the list of attractions for the week and tell the outstanding features

tion. The fact that a patron is singled out from the multitude to receive a letter from your theatre will cause him to take a real friendly interest in it.

If you feel you cannot, at present, take up the idea of a letter, with the detail involved, you might use the postcard as a means to convey your message. Your program can be printed on the card and mailed to your list. The postcards may be printed at a very nominal cost and you will find that in many homes the card will be retained as a reminder of the coming features.

If you cannot afford a bi-weekly letter or card, the next best bet is to send out the cards for special productions. A little contact is better than none. A bare announcement of a special feature will help but a personal touch will work wonders.

One of the main items is in selecting the mailing list itself. You will learn what is deadwood and immediately cut it and substitute live names. Make sure you have the names spelled correctly, for a misspelled name is not complimentary to the recipient of the notice.

Catalogue your lists. File the names of the members of literary clubs, Rotary Club, Y. W. C. A., etc., and when a picture comes along of special interest to any particular group send out notices to the interested parties. Be alive.

Direct mail contact is not entirely for big theatres. The small exhibitor can use it to the same advantage as the big exhibitor and with the same beneficial results.

THE value of letters has been demonstrated time and again by large mercantile houses, banks, etc., and now the picture theatre enters this field and the results have been entirely satisfactory.

In telling your message do not try to be too intimate. Be yourself! Tell your story clearly and concisely. Ask for criticisms on how to better your theatre. Seek constructive ideas from your patrons. Make them feel that they are part of your organization. Flatter them: they like it.

Lobbyology

A Stimulant

If you are not using direct mail advertising you are passing up one of the best avenues of good consistent revenue.

The cost can be made to fit your pocketbook. This is one method that can be adapted to the small exhibitor as well as the large. It spells MONEY.

Now is the time to prepare your mailing list and plan for an active campaign this Fall.

of the pictures and their appeal. Do not overdo the publicity of the picture. Tell your story in a straightforward manner and without flourishes. Speak the language of the average exhibitor and do not try to highbrow him or belittle his intelligence.

IF you make any improvements in your theatre that offers additional convenience for the patron tell him about it. Make him feel that you are doing everything for his individual benefit. It is flattery and everyone has a weakness for it.

A weekly or bi-weekly letter will get results. It will tend to keep a constant contact between the theatre and the pa-

Exploitation Ideas

Showmen Publicity Schemes That
Build Up Big Audiences



An effective window display on Warner Brother's "Babbitt" on Broadway. The tie-up was arranged with the Studebaker auto company. The life size cutout of George F. Babbitt, realtor, makes an outstanding display and compels attention.

Shadow Box Stunt

AN animated shadow box was the method devised by Phil Kahn of the Universal Exploitation Department for introducing the first of Jack Dempsey's "Fight and Win" series.

A frame constituted the front of the box. Over the frame was pasted light paper. The borders of the frame carried these messages: "Coming Events Cast Their Shadows Before. Jack Dempsey Is Coming! Don't Fail to See the Champion in a Thrilling, Fighting, Actionful Picture Series, 'Fight and Win.'"

Reflected through the frame was a miniature prize ring with all the ring-side props. In the ring were two dancing dolls. They were controlled by a motor under the ring. Behind the shadow box was a high powered electric light bulb. The fighting attitudes of the dolls arrayed in ring costumes kept the crowds lined up continuously.

* * *

Here Is an Easy One

WITH practically no cost to the exhibitor, a fine tie-up can be arranged with C. B. C's. "The Yesterday Wife." The small town exhibitor can go to his most prominent ladies' wear dealer and easily talk him into a window display of gowns of ancient vintage, with placards announcing the gowns as the styles worn by "The Yesterday Wife" and along side a dummy dressed in a gown of the latest fashion.

The comparison will prove a drawing power to the windows of the merchant and the exhibitor will derive a

heap of free advertising for the picture.

Another good stunt would be to dress two women in the fashion of by-gone days and send them around through the streets in an open carriage, with a sign on the back of the vehicle reading "These are yesterday's wives. See the picture at Blank Theatre."

* * *

Give Happiness

THAT'S what the California Theatre, Los Angeles, did with the Laurette Taylor picture. A special showing was given to the Children's Orphanage and "Happiness" broke big on the front pages of the dailies.

This "Happiness" stunt can be worked with any suitable picture. "Put" as well as "Take" and you will increase the popularity of your theatre and its attractions a hundred fold.

A good act advertises itself either on or off.

* * *

Arouse Curiosity

IN the personal column of your paper run a small ad with the wording "Ted: All is known. Meet me at 7:30 at (give the street and number of the theatre) and I will explain. George." This should arouse interest in Hodkinson's "Another Scandal."

Play up the ad in a slightly different manner each day and on the day for the opening of the picture make the announcement that the picture will play, at the Dash theatre.

Cheap and Effective

ANY shoe dealer will tieup with an exhibitor of First National's "Those Who Dance." The title is perfect for a display of dancing pumps for both men and women. A tieup could easily be arranged with dealers of ladies' wearing apparel displaying evening gowns. Clothing stores could display the latest in dress suits and accessories.

Drug stores could make a display of deoderants and perfumes. Taxis in small towns could be induced to carry signs on the rear of the cars bearing the legend, "Those Who Dance can depend upon the Blank Taxis to get them to the ball on time."

* * *

Budget Contest

AN interesting contest may be arranged with Selznick's "\$20 a Week." Run an announcement in the daily paper offering prizes for the best budget on how to run a home on \$20 a week.

You might obtain a window display from your local grocer showing how much could be bought 20 years ago for \$20 and along side for comparison show how much of the same produce can be had today for the same amount.

* * *

Music to Attract

PARAMOUNTS "Singer Jim McKee" offers a good bet. Mount a piano on a truck and obtain the services of a local singer. Dress him in Western garb and have the truck stop at various points about the city and the vocalist render some old time songs.

The truck should bear a banner announcing the arrival of "Singer Jim McKee" in town and at what theatre he is playing.

* * *

Create Mystery

IN First National's "The Girl in the Limousine" it would be no trick to stage a mystery contest a week or so before the picture is scheduled to play in your theatre.

Announce in the local papers that prizes will be awarded to persons guessing the identity of "The Girl in the Limousine." This can be worked only in smaller towns where everyone knows everyone.

Choose a well known girl, who may be one of your ushers. Dress her in an evening gown and mask. She can drive through the streets of the town daily for a week and interest will no doubt be aroused.

A sign, on the machine, can announce the coming attraction.

This contest could be arranged cheaply and effectively. Nearly every exhibitor has a car, even though it has a mortgage on it, and it can be utilized very nicely in exploiting this picture.

NATIONAL

Tie-Up

SECTION

AND LOCAL

CO-OPERATIVE

Every Week a Different Feature. Every Issue a Section of Opportunities

Turn Window Shoppers Into Movie Patrons and You Fear no Competition

Copyrighted 1924

Exhibitors Trade Review

Constructive Incentives for

EXHIBITORS

and Local Merchants

Colorful WINDOWS

Ready to SERVE you when you play

‘The ARAB’

Of all story backgrounds none holds greater fascination than the vast silence of the desert. And no hero type in recent fiction has greater charm for the popular imagination than the turbaned, white-robed rider of the burning sands.

In “The Arab,” adapted from the Selwyns’ stage play, you have a picture replete with the atmosphere of nature-painted wastes—bold Bedouins seared by scorching suns—careening caravans—oases and palm trees—and the mad love of untamed hearts.

Add to these things the directorial artistry of Rex Ingram, the appeal of Alice Terry, the magnetism of Ramon Novarro, and you have a box-office attraction that folks will flock to see.

Different Publicity

The theme lends itself admirably to exploitation that will be “different.” Every publicity stunt may be made individualistic. Every window may be chock-full of personality—the personality of “The Arab.”

Ballys, lobbies, windows — every variety of advertising may be effective-

ly employed. National Tie-Ups, local tie-ups, all kinds of tie-ups that will keep the line moving from the box-office into the theatre from opening night to the final run off, come to you with the booking.

\$1,000,000

*is not too high for the
value of a good name. It
is a prime requisite of suc-
cessful advertising. Scan
and appreciate the array of
good names the National
Tie-Up Section has built*

FOR YOU

The Press Sheet, done by J. E. D. Meador, is in Metro's best style—which means that it teems with concrete suggestions, constructive ideas, and feasible plans to aid the showman. The slogan of the Metro press sheets is “Everything the Exhibitor Needs”—and it was never more true than in application to the compilation of practical showmanship thoughts assembled for “The Arab.”

Nothing has been left undone in the way of exhibitor aids, and the showman who intelligently utilizes even a fraction of the service tendered him absolutely free of charge will remember his showing of “The Arab” as one that brought joy to his heart and shekels to his pocket.

National Tie-Ups

EXHIBITORS TRADE REVIEW has exercised care to present a list of National Tie-Ups that are absolutely “in the picture.” Each of them fits in admirably with the setting, and offers material for the creation of as artistic and interest-compelling windows as ever stopped traffic for a motion picture in any city.





They are all free—and they are all business getters. So when you book the picture do not fail to fill in every coupon and mail them all promptly upon receipt of your play dates.

This done, all your exploitation partners will put their shoulders to the wheel of publicity and help you roll up a big gross.

'The Arab'

Ted Barron has written an Oriental love song. It is called "The Arab." It is the theme song of the picture. Dedicated to Alice Terry and Ramon Novarro, the cover carries their pictures against a background of desert palms. Also their facsimile signatures appear on each copy.

You know Ted. Everything he writes goes over big. Everyone has hummed "Georgia Moon." Everyone knows "Happiness," the song he wrote to help the "Happiness" campaign that offered a \$25,000 house as a prize.

"The Arab" is another hit. The fact has been demonstrated. Roger Wolfe Kahn, the millionaire musician, has his Biltmore Orchestra play it every evening. And it is radioed to thousands.

'Temple of Allah'

Is the name of an Oriental incense manufactured by the James Drug Company. Had they chosen a name for their product with a special view to tying-up with "The Arab" they could not have selected a better one.

"Temple of Allah" literally breathes the fragrance of the East. Not only are you offered a tie-up with the incense itself—but for purposes of window display there is a varied assortment of incense burners which in themselves will make an alluring show.

Here again is a tie-up that will be effective in many ways other than to popularize your attraction through the medium of the town's shop windows.

'Oriental Cream'

In "Gouraud's Oriental Cream," Ferd T. Hopkins & Son offer you a box-of-fice rendezvous with beauty. For over eighty-five years this complexion aid has proven itself a boon to womanhood on both sides of the sea. And tied-up in a beauty window with stills of Alice Terry and Oriental scenes from "The Arab" it will prove a boon to your box-office as well.

There is also "Gouraud's Oriental Comprimette" the cream in compact form—a soft, silky adhering powder containing all its subtle beautifying properties. All these products are attractively packaged with true parisian artistry, and will make a display instantly compelling attention from femininity.

'Sanka Coffee'

Here is another tie-up that presents exhibitors showing "The Arab" with opportunities for marvelously magnetic window displays. Sanka Coffee has gained national and international fame as a beverage absolutely devoid of caffeine—the drug contained in ordinary coffees which is decidedly deleterious in its effects.

The Coffee Products Corporation has stressed the Arabian idea in all its advertising. All its pictorial matter feature sheiks in snowy garments partaking of the fragrant drink brewed from coffee beans.

'Oriental Rugs'

Like the Orient itself, the imported product of Gullabi Gulbenkian & Company reflects an art that is centuries old. These woven masterpieces hold

universal interest as do jewels. Not only for those who spend long years in the study of texture and color, but for those who merely appreciate beauty without possessing technical knowledge.

This firm is one of the oldest in the business, and it offers a tie-up as interesting and colorful as the picture itself. A display rich in the many-toned harmony of this product, together with stills such as numbers 311 and 636, will create a furore in your city.

'Perfumerie Ramses'

No picture of the Orient would be complete without the haunting, subtle scent of perfume. In Le Blume's perfumes you are presented with a National Tie-Up that blends with "The Arab" as moonbeams with the Nile. The names of the various scents are significant of how they fit "in the picture." Consider "Ramses IV," "Sphinx d'Or," "Jasmin d'Egypte" and the rest.

The packaging of this latest Parisian vogue in perfume is distinctive and unique. Each scent is bottled in a Baccarat—the world's finest, quaintest crystal bottle. And the motif in the design of each is strictly in keeping with the Oriental idea.



This is still number 311 from Metro's production "The Arab." It is cited as a good example of a suitable picture to feature with window displays on the tie-up products.

Box-Office Aces That Will Deal 'The Arab' a Full House

YOU can tie up with a very desirable element in your city when you show "The Arab." Perhaps you have long been awaiting the chance to make real friends with the churches. Here it is.

The story of this Rex Ingram production deals with the efforts of a Christian missionary and his daughter to keep the Cross ascendant in the land of the Crescent. The latter, you will remember, is the symbol of Mohammed and his Moslem followers.

Churches Will Help

Tie up with the churches. Give a special performance for the benefit of the Missionary Society. Call on the pastors and arrange to have them deliver special sermons on the dangers encountered by the preachers who carry Christianity into far infield corners of the world.

If there is a bazaar, ball or other costume entertainment scheduled in town a little before your play dates, make it a point to see the necessary committee, and offer a special prize for the best example of Oriental costuming. Of course tie-up "The Arab" with this proposition.

With a little forethought—and action—you can have the town sitting up nights awaiting the arrival of "The Arab."

Lobby Lure

In decorating your lobby do not overlook a few palms. An effective stunt would be to rig up a tent of brightly striped canvas, and have a costumed "Arab" sitting before it smoking a water pipe. Or have him distribute samples of the products with which you have tied-up the showing.

The Crescent is the symbol of Mohammedanism and the Moslem world, just as the Cross stands for the Christian portion of the sphere. Feature the Crescent in your lobby display. It is effective as decoration and will lend the necessary Oriental atmosphere.

Do not forget the incense. Have it burning in the lobby from high incense burners, or small ones on pedestals. You can also arrange to have it on sale, and have your tie-up partner's representative in costume to make the sales and distribute samples.

It should be possible to tie up with an Oriental rug dealer in your city. Obtain a few rugs to hang on the walls of the lobby. The merchandise cannot be injured and a card, "by courtesy of," will bring him business.

Costumed Bally

The idea of a ballyhoo consisting of a costumed rider is certainly not new. But an "Arab" parading your streets on a more or less spirited steed will most certainly attract attention to your show. And so will a walking "sheik" distributing samples of any of the tie-up commodities, throwaways, Arab love-charms for the girls, or simply acting as a perambulating costumed bally.

You may also costume your ushers effectively and inexpensively. A few yards of white cheesecloth will make robe and turban, and a colorful sash will complete the picture.

Streets of Cairo

In fact, why not make your lobby a regular Oriental bazaar. Arrange with a number of the town's merchants to contribute toward the decorations and have various articles on sale by their representatives all colorfully clad in Oriental costumes. For instance, the confectioner could surely dispose of quantities of that sticky delicacy called "Turkish Delight." The smoke shop should dispose of plenty of Turkish cigarettes beside gaining publicity for his store. The tie-up merchants on the song, the coffee, the dates, the incense and all the other products will augment receipts. Dolls in Oriental dress should go well, especially if sold for charity. And, to make a long story short, there is no reason in the world

why a dozen merchants should not combine in a unique advertising stunt of this nature which will pay for itself in sales and get front page publicity both for themselves—and most of all for your theatre and your show.

Local Sheiks

You can interest your local newspaper in publishing a series of articles on "Famous Sheiks of History"—the description "sheik" being used in a strictly modern sense. And of course, Ramon Novarro, in "The Arab" would be the greatest sheik of all. Others might range from King Solomon down to the local lady killer.

The School Kids

You can tie up with the kids on this picture, too. In the play there is a mission school which gives shelter to the child converts to Christianity. The school is attacked by the fanatical infidels—and saved by "The Arab."

Through the schools offer prizes for the best drawings of camels, Arabs, horses, or Oriental landscapes. Have every drawing submitted prominently displayed in the lobby or out front. You will be surprised at the amount of publicity that will accrue to your theatre and the picture through this simple stunt. A school children's essay contest on "The Land of the Arab" would also be interesting.

Beauty Tie-Ups

You can tie up Alice Terry with every article which in any way beautifies femininity. Rex Ingram's charming wife is as nearly the American ideal of womanly beauty as any girl in or out of filmdom. Stills of Novarro's leading woman in "The Arab" will attract.

Drug stores, hair-dressers, beauty parlors, manicure shops, stores selling womens' apparel—none should be overlooked in the exploitation of "The Arab" through Alice Terry's charm.



Getting Full Value From Tie-Ups

Some Helpful Ideas On How to Get 100% Results on National Tie-Ups

THE Herati Wilton Rug tieup should prove a winner for the exhibitor. Rugs have always played an important part in the life of the Arabian, and as far back as history records there are records for the wonderful workmanship in this line of industry.

Practically every town or city in the country has a shop where these rugs are sold. Have the merchant arrange a window display showing rugs used on divans, floor coverings and the finer ones even as wall coverings.

The lobby can be draped in highly colored rugs and the merchant might have a display of them in the rest rooms.

Be as lavish as possible with the use of rugs, for they form an ideal means of exploiting "The Arab."

Write Metro-Goldwyn for still picture number 311 which shows an interior scene from the picture in which rugs are used for service and decoration.

* * *

COURAUD'S Oriental Cream may be of great importance in directing attention to your showing of "The Arab." Not only may very attractive windows be built for this tie-up, but there are a variety of other ideas which will boost business.

For instance, the thought of having a live model in the window demonstrating the "Magical Beautifier." If this is not practical for you—at least have a "still" window that is "alive." Do not make the window a dead thing. Get action in it.

Arrange to have samples of the various Gouraud products given as prizes. Have tickets for your show on sale in this and every tie-up merchants' store. Give cut rates to purchasers of the tie-up products.

Don't overlook the idea of the summer sun and the desert sun—and that Gouraud's Oriental Cream will restore beauty to freckled faces. Tie-up with summer resorts in your vicinity—do not limit your campaign to a radius of a few blocks close to your theatre.

Incidentally, if you give prizes in connection with the local contests elsewhere mentioned, nothing would please the feminine contestants more than Gouraud's Oriental Comprimettes.

ON the "Sanka Coffee" tie-up, you may utilize an idea that caused much comment along Broadway when used in connection with a picture bringing \$2.20 top. This was simply to have small cups of this fragrant beverage served to the audience.

Another thought, of course, would be to have the tie-up merchants distribute a number of samples with appropriate cards extolling the virtues of

the product and of your attraction "The Arab." The distribution might be made from the shops or by a "sheik" appropriately dressed who would parade the streets of the city.

The idea of serving "Sanka Coffee" may be carried out in another way by having a "sheik" or "sheikess" serve coffee to the patrons of the shops in whose windows the product is tied-up with "The Arab." There are stills of



This still portraying Ramon Novarro in the title role of Metro's "The Arab" will tie-up well with windows on cigarettes, shoes, beverages, or prove effective as "atmosphere."

Arabs drinking coffee, and these are the ones that should be specially stressed in arranging the window displays.

America is a coffee drinking nation, and as such is always interested in obtaining the best possible bean to brew its beverage. The Coffee Products Company has attained the ultimate inasmuch as it has succeeded in freeing its product "Sanka Coffee" of 97 per cent of the caffeine usually found. And in doing so has gained prominence here and on the Continent.

* * *

BY all means burn "Temple of Allah" incense in your lobby during your showing of "The Arab" and also on the stage during the prolog. This is a picture that lends itself to colorful exploitation, and if you do not play this asset for all it is worth you are overlooking a bet.

The window displays on tie-ups with this product also give opportunity for real artistry in displaymanship. A few potted palms, stills from the production and the odd oriental incense burners with thin blue lines of smoke curling upward, will give you an atmosphere window sure to sell the show as well as the merchandise of your tie-up partner.

Play the mysticism of the East in conjunction with this Oriental "Metro" and you will not fail to make an irresistible appeal to every woman in your town. And do not forget that it is the woman who dictate, where the fam-



Rex Ingram, Alice Terry and Ramon Novarro talk it over between scenes on Metro's "The Arab." The picture, shot in the desert of Algiers, breathes atmosphere.

ily shall go for an evening's entertainment.

* * *

YOU can work wonders with Ted Barron's new song hit "The Arab." Of course, it is quite obvious that window displays of the song bearing the pictures and signatures of Alice Terry and Ramon Novarro, together with

stills from the production, will attract unusual attention. But in addition to this, arrange with every music shop and music department of other stores to have the melody played and sung.

* * *

ORIENTAL rugs—those of Gul-labi Gulbenkian and Company—offer display possibilities that will help turn your showing of "The Arab" into a real event. Not only may you attract throngs with windows, but the rugs may be used most effectively for display in the lobby, following out the bazaar idea, and also for interior theatre decoration.

As soon as you have your play dates let us know and you will receive further information as to how this Oriental Rug tie-up may be utilized to make your showing and your theatre talked about for miles around.

* * *

IN addition to windows displaying the oddly bottled fragrance of "Ramses" perfumes, be sure to feature this product in your lobby bazaar, in split-a-page ads, and in every way in which this delightful perfume may be linked with the mystery, the lure, the romance of the Orient—and of "The Arab." And the beauty of Alice Terry, the star.

Co-operate with your tie-up dealer, and the local paper to stage an Terry-Novarro resemblance contest. The idea is not new, but it always excites interest. Give prizes of "Ramses" to those girls most closely resembling Alice Terry. And if by chance they have talent let them stage your prologue.



Coffee forms an important item in the every day life of the Arabian. Still number 636 from Metro's "The Arab" shows the natives being served the invigorating draught.

Your Friends On Main Street

Will Help You Sell "The Arab" Through *Local* Window Tie-ups

Motor Cars

ARRANGE an Arab tie-up with one of your automobile dealers. Paint a sign to read "The Arab with his camel travels at the rate of five miles an hour. The Dash car can travel from camel pace to the speed of a bird. See 'The Arab' at Blank's Theatre."

Have the car bearing the sign travel through the streets. Dress the driver in an Arabian costume.

Three Ways

A show shop tie-up window should prove effective. A showing of bootee slippers, moccasins, and similar foot gear may be logically associated with the picture in conjunction with stills from the production. There might be

a three way window on this by having the shoe man co operate with the cigarette shop as well as yourself. Clever cards suggesting "The Arab" walking a mile for a "Camel" in Blank's shoes, would get a smile and attention to the merchandise displayed as well as your showing.

Millinery Tie-Up

Besides the National Tie-Ups there are many different ways in which you may secure publicity for your showing of "The Arab" through purely local co-operation.

For instance, every town has a millinery establishment, and it should not be hard to convince the proprietor that it will be to her advantage to dress a window with the type of hat called turbans during the engagement of your

picture. The crescent-shaped pins, now so much the vogue, will lend an additional touch. A few striking stills of Alice Terry and Novarro will stop the crowds. And a window card announcing "The Arab" turbans, and your theatre's attraction will increase business for all hands.

Beach Resorts

If there is a beach resort nearby don't fail to have the cars going there placarded with signs to the effect that in "The Arab" the sands of the desert are hot—but at "little Coney Island" they are cool. Maybe some where in your town there is a restaurant that still revels in the pre-Volstead name of "The Oasis." If so the proprietor will see the advantages of tying-up his resort with your picture.

Tobacconist Window

The local tobacconist can boost sales for himself and you, too, in a variety of ways. One might be to have a sheik sitting in his window puffing at the Turkish nargile, or water pipe, and surrounded with a display of cigarettes and modern pipes. Or a cut-out from the production will answer the same purpose. Excepting, of course, that the eye always follows motion. That is why living window displays never fail.

Desert Sand

There is no reason why a contracting firm would object to banners affixed to the sides of their trucks engaged in hauling sand. The signs might read "The Blank Construction Company is Hauling This Desert Sand to the City Theatre to Make 'The Arab' Feel at Home." And banners on any sort of delivery wagons will help let the town know that you are playing the picture.

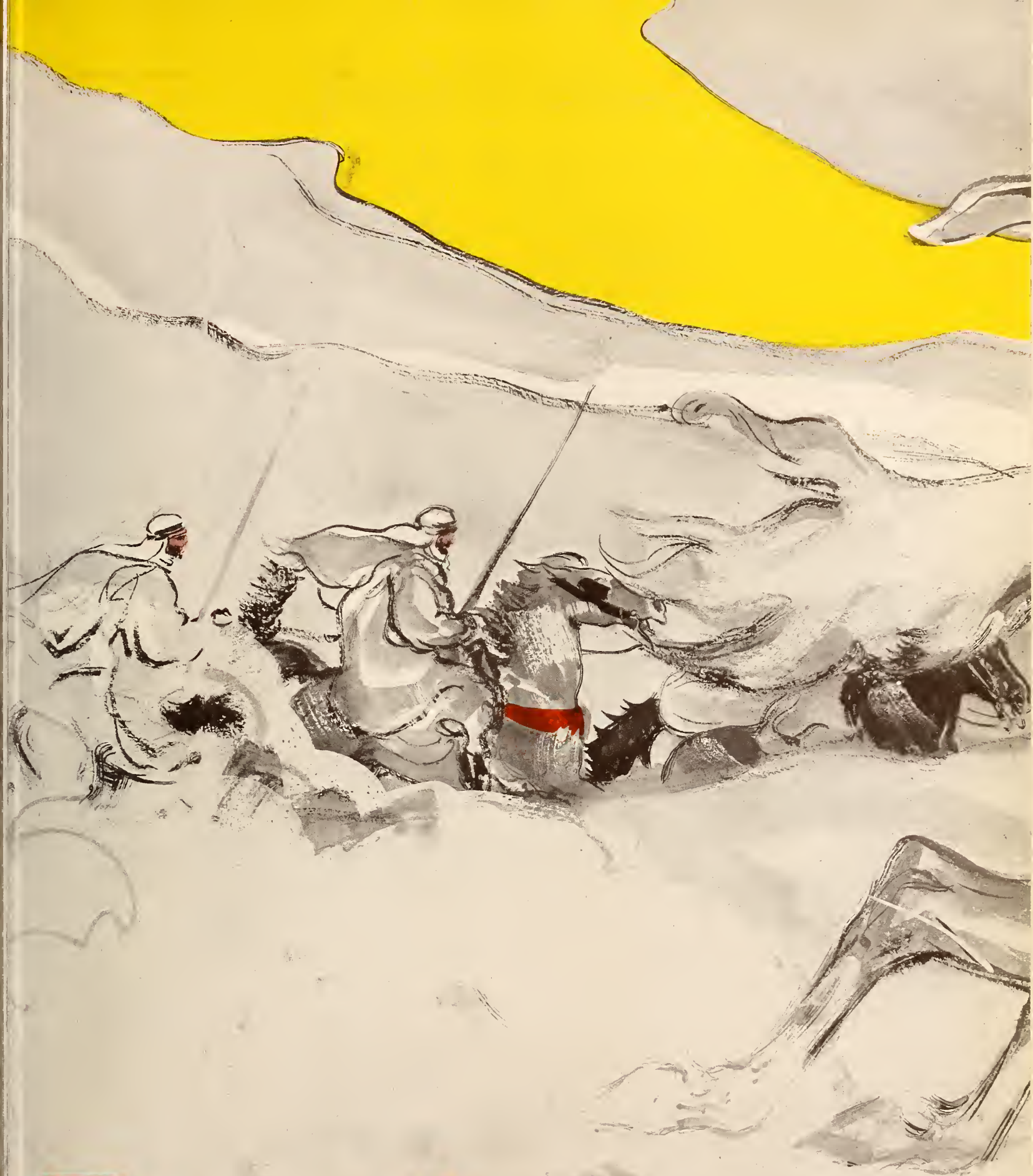
Confectioners

Almost any modern confectionery store will be glad to tie-up with "The Arab." Have him arrange a cool looking window with his various drinks. Have a card bearing the statement that through generations of necessity, the Arabs have learned to curb their thirsts, but the people of (name of city) can step up to Brown's fountain and be served with cooling drinks at any time. Work in the picture, name of theatre and date of showing.

A new drink called "The Arab" might be originated for the run of the picture.



An example of the stills available from Metro-Goldwyn-Mayer which when displayed in the windows will be sure to catch the eye and call attention to your picture.



Rex Ingram's



THE





RAMON NOVARRO ALICE TERRY

THE famed film lovers in a history-making romance which Rex Ingram has brought gloriously to the screen. "The Arab" is a whirlwind production, gleaming with beauty, majestic in the sweep of its narrative. The war cry of a thousand avenging horsemen comes down the wind like a Fury. Heroes of a death-defying race plunging to victory for the love of a man and a maid. Rex Ingram has once more given exhibitors a brilliant Money-Maker!

*"The Arab" is from the famous stage play by EDGAR SELWYN
Photographer John F. Seitz*

Metro Goldwyn

LURE THEM IN WITH THE FRAGRANCE OF THE ORIENT.



HERE is a tie-up on "The Arab" which will bring big business to you and to the dealers who feature this window. Not only is there a big appeal in incense, but the burners are the last work in Oriental art.

**TEMPLE
OF
ALLAH
INCENSE**

—and 'The Arab' Make
A Perfect Tie-Up!

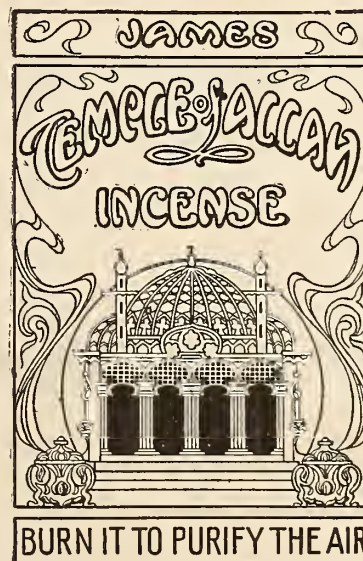
That Will Sell Seats Like Magic

THE lure of the East is forever "tied-up" with the mystic fragrance of Oriental Incense. And a co-operative campaign between exhibitors of "The Arab" and manufacturers of the famous "Temple of Allah Incense" will most surely cash a big bet for the theatre's box-office and the dealer's cash register.

A window display of "Arab" stills together with the attractively packaged Oriental air-scenter and the handsome incense burners will gather a crowd before any shop. And more—the display will sell the goods and will arouse the interest of every window watcher in your attraction.

A line to Exhibitors Trade Review giving your play-dates will be the only requisite to set the ball of efficient and effective publicity in motion. We are behind you to the limit.

JAMES DRUG CO., Inc.
172 Fifth Avenue
New York



LURE THEM IN WITH THE FRAGRANCE OF THE ORIENT.

Another Ted Barron Song Hit!

"THE ARAB"



A Liltng Melody of Burning Love
That Will Set the Town Afire
With Desire for "The Arab"

IT WILL SELL YOUR SHOW

HERE is a ballad of sheiks and desert sands written specially for Rex Ingram's great picture of Bedouin passion, dedicated to Alice Terry and Ramon Navarro, and featured as the theme song of the magnificent production. All you have to do is fill out the coupon and we will help you to get your town playing—singing—humming—whistling the tune—AND SEEING THE PICTURE.

FEATURE THE SONG IN PROLOG

THE bigger you play this great tie-up the better will be receipts at your box-office. Don't be content with window displays tying-up the love-song of the orient with stills from the production. Put on a prolog, have the song on sale in your lobby, have a phonograph concealed by palms in the lobby—and have the phonograph play the tune. You can't go wrong on this one. So play it every way.

IT is all free. Not a cent of cost to you other than the price of the stamp or post card necessary to advise Exhibitors Trade Review of your play dates on "The Arab." As soon as we are notified we will get together with you on the biggest song and picture tie-up that was ever put over to the public. We have done it before with "Happiness" and others—and we'll do it again—only better.

TED S. BARRON, Music Publishers
224 West 46th St. New York City

Book the Film

CLIP THIS COUPON

Get This Tie-Up

EXHIBITORS TRADE REVIEW.

45 West 45th Street,
New York City.

Please notify Ted S. Barron, publishers of the oriental love song called "The Arab" which is the theme song of the picture of that name, to get in immediate communication with me regarding the tie-up between the song and the picture. I have filled out the coupon giving my name, play dates, etc.

Name

Theatre

Address

Town State

"The Arab"
Play Dates



When You Show "The Arab"

Don't Miss This National Tie-Up

GOURAUD'S ORIENTAL CREAM

Will Sell Out the House



WE offer you a magic tie-up with an Oriental box-office charm. Gouraud's Oriental Cream is known where women care for beauty. Since 1840 it has been famous in many lands. Its appeal to womanhood is irresistible. A display in the windows of your city of our products tied-up with your picture "The Arab" will go a long way toward making this run a record.

There is no expense for you. When you know your play dates communicate them to Exhibitors Trade Review. They will advise us, and we will at once tell you what we have in mind to make this co-operative publicity campaign a big paying proposition for both our dealer and your theatre. We will do all we can to help. So play this tie-up. It will improve the complexion of your box-office receipts.

FERD. T. HOPKINS & SON

NEW YORK CITY.



An Effective Sanka-Arab Window.

THE 'ARAB' ENJOYS 'SANKA'

**This National Tie-Up
Will Make Patrons
For Them Both**

SANKA COFFEE is indeed a logical tie-up with "The Arab." Coffee was discovered in Arabia, and is the national drink of that country as it is of America. Here is a big opportunity for you to exploit your picture through our product—not only by means of window displays but with other stunts and ideas that will make the plan a really big one for both your theatre and our dealers. The windows themselves may be made things of art. Commercial art. The kind that attracts attention and accomplishes its selling purpose. The public in your town is interested in good coffee and in good motion picture entertainment. In "Sanka Coffee" and "The Arab" you are offering both, and the combination will surely prove a gigantic stimulant to the buying urge for both your merchandise and ours. We will meet you more than half way to make this partnership bring big business.

'SANKA COFFEE' WILL PROVE A BOX-OFFICE FRIEND

LET us know your playdates for "The Arab" and we will write at once giving requisite details regarding how to get the very best results from this National Tie-Up. We will do our level best to help you and our dealers sell our product and your show one hundred percent in your territory. Let's get together and put across a real big co-operative drive to clinch friendship with old customers and make new ones for your theatre and the

live merchants handling "Sanka." Elsewhere in this issue of your business paper you will find ideas of various sorts which will prove second only to the window displays in attracting attention, stimulating sales and procuring patrons. Look them all over carefully. Let us know when you are ready for the tie-up, and we will join forces for a real old-fashioned selling jubilee. Big money for all.

COFFEE PRODUCTS CORPORATION

301 Madison Avenue

New York

Real Oriental Tie-Up For 'The Arab'

'RAMSES' PERFUMERIES

Window Displays Will Sell
Seats For Your Show
And Help Dealers



RAMSES PERFUMES date back to 1683 when the factories of this house were established in Cairo. Our product is as truly Oriental—as exotic—as “The Arab” itself. All the mystery and delight of the land of the Nile are in these scented essences and the Egyptian flasques containing them. Here is a truly fitting tie-up with your attraction. One that will surely bring business both to your theatre and to our dealers who will work with you. There is no cost to you. It is merely a matter of advising your business paper as to your play dates and you will receive immediate information as to what we have planned to make the showing of your picture a real Oriental event.

'RAMSES' LURES THEM TO YOUR LOBBY

RAMSÈS

PARIS

LE BLUME IMPORT COMPANY, Inc.
4 West 16th Street New York.

EXHIBITORS TRADE REVIEW,

45 West 45th St., New York City.

Please have Le Blume Import Company, forward their special “Ramses” window display so I can take advantage of this tie-up. I have listed herewith my “Arab” play dates and the number of displays I desire.

Name
Theatre
Town State
“Arab” No. of Displays
Play Dates Desired

ORIENTAL RUGS FOR 'THE ARAB'



YOU have never been presented with a more interest-compelling National Tie-Up than is offered you with our importations in connection with your showing of "The Arab." The gorgeous colors of our rich carpets will complete the atmosphere of Oriental beauty which will lend your attraction universal appeal. Not only in window displays featuring appropriate stills of the production together with our examples of the rug-weavers' art, but in various other ways, this National Tie-Up will make your entertainment a positive sensation. □ □ □ □ □ □ □

ALL OUR DEALERS WILL CO-OPERATE WITH YOU

THE finest houses in the country are proud to handle our product, and the moment we receive word of your play dates through Exhibitors Trade Review, immediate steps will be taken to secure their co-operation. □ □

Gullabi Gulbenkian & Company New York City

Clip This Coupon

EXHIBITORS TRADE REVIEW,
45 West 45th Street, New York.

Please have Gullabi Gulbenkian & Co., get in touch with us regarding the co-operation of their dealers in the National Tie-Up effected between their company and "The Arab."

Name
Theatre
Town State
'The Arab'
Play Dates

TWO WAYS—ONE EASY

Do You Want to Trudge Along, or Ride in a Box-Office Limousine?

HERE are two ways to do things. One is hard. The other easy. Which way do you choose? Do you enjoy making things difficult for yourself? Or do you believe in the system and self-organization which tends to make tough problems simple?

Are you carefully filing every copy of EXHIBITORS TRADE REVIEW for ready reference—or are you conducting your business in a slipshod manner? Eventually you will book National Tie-Up pictures. Then you will want the tie-ups and the exploitation that goes with them.

Save yourself future petty trouble and loss of time by keeping the section, the list of tie-ups and the exploitation on Tie-Up pictures where you can get them. Then it will not be necessary to waste time and energy to write for another copy of your business paper.

As you see, the Section has passed the hundred mark—has made the Century run. Over a hundred tie-ups with national advertisers of nationally known products are at your disposal free for the asking. As a rule "the first hundred are the hardest." But there never was anything hard about National Tie-Ups. It was a Big Thought. And it was acclaimed as such both in and out of the industry the very day that Exhibitors Trade

Review broke the idea with "Beau Brummel."

Every day since then letters of inquiry and congratulation have literally swamped the National Tie-Up Section editors. But they don't mind. They are here to serve you. There is joy in service—even eighteen hours a day of it, and together with the augmented staff they will continue to give you real constructive stuff which will help you put your pictures over from a box-office angle.

Do your part. That's all. Go at it with three hearty cheers. Enthusiasm will move mountains. You can make your theatre the talk of the town.



ROBBERY

It's not so good to lose money. And when you overlook a chance to make it it's the same as a loss. Don't rob your box-office by failing to get all National Tie-Ups.

National Tie-Up Windows Now Available

FIRST NATIONAL TIE-UPS

- 101—Ashes of Vengeance Book ... Book Shops
- 100—Ashes of Vengeance Song ... Music Shops
- 99—Boy of Mine Song ... Music Shops
- 98—Ponjola Book ... Book Shops
- 97—Penrod Clothes ... Clothing Stores
- 96—Sure-Fit Caps ... Hat Shops
- 95—Kleanet Hairnets ... Beauty Shops
- 94—Propper Hosiery ... Women's Wear

'CAPTAIN JANUARY'

- 83—Baby Peggy Handkerchiefs Children's Wear
- 84—Baby Peggy Hats ... Millinery
- 85—Baby Peggy Underwear ... Children's Wear
- 86—Baby Peggy Dolls ... Toy Shops
- 87—Kummel Juvenile Dresses ... Children's Wear
- 88—Wayne Knit Socks ... Children's Wear
- 89—Junior Coats and Suits ... Children's Wear
- 90—Westphal's Shampoo ... Drug Stores
- 91—Baby Peggy Stationery ... Stationery Stores
- 92—Security Blanket Fasteners Children's Wear
- 93—Baby Peggy Story Book ... Book Stores

'FAMOUS' TIE-UPS

- 76—Chex ... Drug Store
- 77—Coro Pearls ... Jeweler
- 78—Aubry Sisters ... Beauty Shop
- 79—Berklet Knit Ties ... Haberdashers
- 80—Kleanet ... Drug Stores
- 81—Triumph Hosiery ... Women's Wear
- 82—Garcia Grande Cigars ... Cigar Stores

'SHOOTING OF DAN MCGREW'

- 70—Fashionette Hair Nets ... Drug Stores
- 71—Amami Shampoo ... Drug Stores
- 72—Richelieu Pearls ... Jewelers
- 73—Victor Record (No. 55218) ... Music Stores
- 74—Djer-Kiss Compacts ... Drug Stores
- 75—Vanity Fair Underwear ... Women's Wear

'SHERLOCK, JR.'

- 63—Pebeco Tooth Paste ... Drug Stores
- 64—El Producto Cigars ... Cigar Stores
- 65—Regent Pearls ... Jewelers
- 66—Gage Hats ... Milliners
- 67—Molto Reducing Cream ... Drug Stores
- 68—Djer-Kiss Compacts ... Drug Stores
- 69—Fownes Gloves ... Haberdashers

'MIAMI'

- 59—Capri Perfume ... Drug Store
- 60—Vogue Hair Nets ... Drug Stores
- 61—Rigaud's Talcum ... Drug Stores
- 56—Jantzen Swimming Suits ... Women's Wear
- 57—Kleinert Bathing Caps ... Women's Wear
- 62—Gotham Gold Stripe ... Women's Wear
- 58—Chappel-Harms (Miami) ... Music Stores

'BOY OF FLANDERS'

- 54—Ingersoll Watches ... Jewelers
- 51—Jackie Coogan Hats ... Hat Shops
- 53—Jackie Coogan Chocolates ... Confectioners

- 55—Jackie Coogan Peanuts ... Confectioners
- 50—Grosset & Dunlap ... Book Dealers
- 52—Borden's Milk ... Grocers

'THE SEA HAWK'

- 42—Mystikun Perfume ... Drug Stores
- 43—Old English Lavender ... Drug Stores
- 44—Bonnie B Hair Nets ... Drug Stores
- 45—Conde Cosmetics ... Drug Stores
- 47—Van Raalte Apparel ... Women's Wear
- 48—Blue Bird Pearls ... Jewelers
- 49—Tudor Silverware ... Jewelers
- 46—Fownes Gloves ... Haberdashers
- 40—Grosset & Dunlap ... Book Dealers
- 41—Jack Mills Music ... Music Stores

'MISSING DAUGHTERS'

- 33—Wonderstoen Hair Eraser ... Drug Stores
- 36—Pebeco Tooth Paste ... Drug Stores
- 35—Criss-Cross Brassieres ... Women's Wear
- 38—Forest Mills Underwear ... Women's Wear
- 39—Gordon Hosiery ... Women's Wear
- 37—Omar Pearls ... Jewelers
- 34—Gage Hats ... Milliners

'PERFECT FLAPPER'

- 24—Djer-Kiss Products ... Drug Stores
- 25—Mineralava ... Drug Stores
- 26—Pert Rouge ... Drug Stores
- 28—Molto Reducing Cream ... Drug Stores
- 29—Hygienol Powder Puffs ... Drug Stores
- 30—Wonderstoen Hair Eraser ... Drug Stores
- 31—Winx Lash Nourishment ... Drug Stores
- 22—Frances Faire Frocks ... Drug Stores
- 27—Vanity Fair Frocks ... Women's Wear
- 23—Regent Pearls ... Women's Wear
- 32—El Producto Cigars ... Cigar Stores

'CHECHAHCOS'

- 18—Sterno Canned Heat ... Drug Stores
- 16—Zepherized Knit Underwear Women's Wear
- 19—Thermo Sport Coats ... Men's Clothing
- 20—La Palina Cigars ... Cigar Stores
- 17—Borden's Condensed Milk ... Grocers
- 15—Auto Vacuum Freezer ... Housefurnishing

'RECOIL'

- 9—Inecto Hair Tint ... Drug Stores
- 11—Boncilla Beauty Clay ... Drug Stores
- 12—Venida Hair Nets ... Drug Stores
- 14—Chinwah Perfumes ... Drug Stores
- 8—Onyx Hosiery ... Women's Wear
- 13—Nemo Corsets ... Women's Wear
- 10—Deltah Pearls ... Jewelers

'BEAU BRUMMEL'

- 5—Mineralava ... Drug Stores
- 6—Vivaudou ... Drug Stores
- 1—Glove Industries ... Women's Wear
- 4—Sampson Dress Jewelry ... Jewelers
- 3—Personality Clothes ... Men's Clothing
- 2—Fashionknit Ties ... Haberdashers
- 7—Sta-shape Hats ... Hat Shops

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS'

WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

Name Theatre
 Town State
 Tie-Up Numbers Play Dates

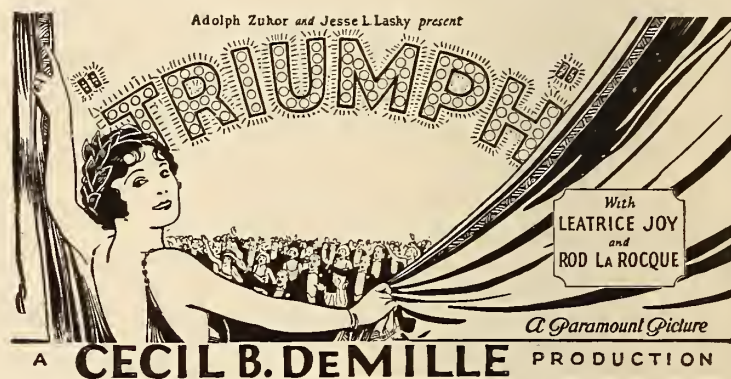
Tried and Proved Directors

CECIL B. DeMILLE

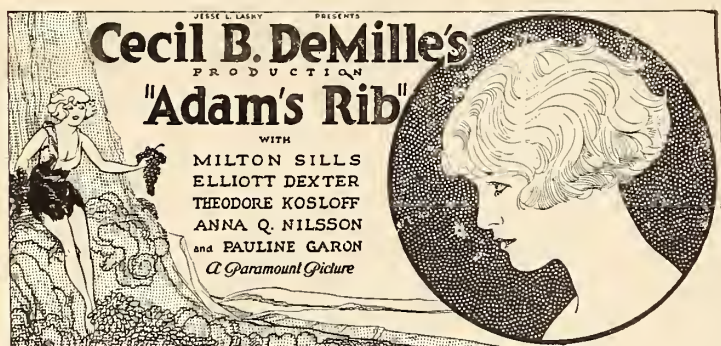
No director in this business can boast of an unbroken chain of box-office successes such as Cecil B. DeMille has to his credit. He is the master-showman of the film world. Have you gotten your money out of the tried and proved hits listed below?



Probably the greatest of all DeMille sensations. With two stars heading the great cast. Has broken countless theatre records. Adapted by Jeanie Macpherson from Alice Duer Miller's famous novel.



A big Fall DeMille super-special released this Summer when you need surefire pictures most. A society love-thriller. Adapted by Jeanie Macpherson from May Edington's novel.



DeMille's flapper-classic that proves it's their parents who need watching. An all-star cast and a gorgeously mounted production. From the story by Jeanie Macpherson.

Coming in
Paramount's Famous 40

CECIL B. DeMILLE'S "FEET OF CLAY"

With Rod LaRocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edeson and Victor Varconi. Adapted by Beulah Marie Dix and Bertram Millhauser from Margareta Tuttle's novel and story of the same name which ran in The Ladies' Home Journal.

Paramount Pictures

Produced by Famous Players-Lasky Corp.

Tried and Proved Pictures

Rare Editions or Best Sellers?

As a Showman, Which Are of Greatest Interest to You?

A LOT of men with more money than they know how to use collect "First Editions" of books. The value of the contents of these books may be negligible—but the collectors value them for their age.

Charles Lamb was a writer. And a wise man. He once remarked: "I don't collect first editions. I collect eleventh editions. They are much rarer." And in those few words he told the story of Tried and Proved Pictures.

Many first runs are wows—many are not. But the old timers—the "eleventh editions" are sure fire box-office cash register ringers. They are the "Tried and Proved" pictures.

Which Are You?

If you are an experimenter—one who loves to take a chance, and have plenty of money, don't bother to read this. Just go ahead and book first runs—and pay the price—and have a lot of fun seeing whether or not you will make money.

But if you are in business to sell entertainment for profit to the average American and his family, then put your bet on the eleventh editions—the "Tried and Proved" pictures.

In Alaska

Up in Alaska there is an exhibitor. Each year before the river freezes he lays in a supply of film. In the beginning of each new season he shows pictures that are quite new in the country of the Northern Lights. But before Spring comes, the stock is exhausted. So he starts in and shows the pictures over again.

Not all of them. Only the ones that made a hit with the original audience—the "Tried and Proved" pictures.

And the funny part is that on this second showing he *charges advanced prices*. And he does bigger business on this "Tried and Proved" showing than he did at first.

Gambling Patrons

Folks are becoming weary of attending a motion-picture theatre on speculation. When they step out to forget the drab monotony of life by a brief excursion into the realms of silent drama, they wish to make sure that they will be entertained according to their tastes—and not bored to death by some photoplay which for them holds no interest.

"Tried and Proved" pictures accomplish just this for your theatre. Your patrons have either seen them once and want to see them again, or they have missed them at the first showing and have been watchfully awaiting a second opportunity. Or they have read of the merits of the production and have heard its praises sung along the underground route known as "word of mouth" advertising.

On Broadway

An attractive lobby halted us before a theatre on the Great Wet Way. The house plays a different picture every

night. Stills and paper from the coming week's attractions drew the eye, one picture was a "Tried and Proved." May as well call it by name. It was "Blind Husbands."

Listening In

We didn't mean to listen, but after hearing one or two remarks we loitered about to learn *at first hand* what Broadway picture-goers thought of "Tried and Proved" photoplays. It was interesting. So much so that we stepped in and shook hands with the house manager.

"You are going to have a big house Wednesday," we told him.

"You've been reading my mail," he laughed.

"Nope, been listening to the folks outside," we answered.

"We always have big houses for these 'Tried and Proved' things. We count on 'em and they never disappoint. Come on in and see the show."

"Not tonight," we answered, "but, say, we'll drop in Wednesday and see *that* picture for the 'steenth time."

Leave it to others to play ball with their bank-rolls, just as you leave it to others to make a living at the track. Stick to safe and sane bookings —

"Tried and Proved" pictures. Advertise them with exploitation ideas that have proven both inexpensive and efficient. Do these two things, and as Mr. Shakespeare says, "it follows as the night the day" that your theatre will yield you a larger and steadier income than ever.

There is no guess work to this. It has been demonstrated many times. We may only judge the future by the past.



An example of good showmanship, is such window tie-up as shown here. In a Pennsylvania city, this window attracted wide attention from the passersby during the run of Metro-Goldwyn's "Six Days."

HOW They Became Tried and Proved

The Stunts That Built Up Patronage

Bringing 'Em In

ARTHUR WELD, of the Strand Theatre out Waterloo, Iowa way, don't believe in waiting for them to line up. He brings 'em in.

Ten thousand cards have been mailed to prospects within a radius of forty

Big Top

THE circus idea is still doing business at the old stand for "Circus Days." Up across the line where the moisture comes from, Manager Leon Ozier, Regent Theatre, Oshawa, Ontario, cashed in plenty with it.



An altogether animated and appropriate display is this used in Monmouth, Ill., while "The Stranger," a Paramount feature, was being shown at the local theatre.

miles from the city. They read:

"Make a date for a ride in "The Covered Wagon" which will leave the Strand Theatre stockade in Waterloo, Ia., daily at 1, 3, 5, 7 and 9 o'clock Aug. 31 to Sept. 6. Fifty cents a trip. (Signed) A. E. Weld, Scout."

* * *

Tag Day

THE Circle Theatre, Buffalo, N. Y., played Metro's "The White Sister" and the "tag" stunt with it.

Every motor-car in town was "tagged" with a red ticket looking terribly like the police tags affixed to naughty automobiles that violate parking regulations.

The little red badges got attention—and brought business to the Circle. The tags aren't new—but they are "Tried and Proved" exploitation. And they don't cost much.

The zoo consisted of a raccoon. A chap with a regular medicine doctor make-up did the barking, while a "Joey" sold the tickets. A white awning and canvas front did the rest. And a "good time was had by all"—especially Manager Ozier when he counted up the house. * * *

Scandal

JOHN LAW, himself, helped the Strand, Vincennes, Indiana, to put over "A Society Scandal." Here's how. The theatre management tied-up with a local motor-car company. A snappy car sped along the streets with tonneau completely draped with white curtains. A banner on the back read: "If you knew what was going on behind these curtains there would be "A Society Scandal" in Vincennes."

The Chief of Police is a good fellow. Through him it was arranged to have a motor-cycle cop stop the car every couple of blocks, motion it to the curb. A crowd would gather to see what all the shootin' was for.

Next day the same car appeared announcing that Gloria Swanson was going to appear in "A Society Scandal," at the Strand.

* * *

Kid Tie-Up

YOUTHFUL artists in Galveston, Texas, have a warm spot in their hearts for the Queen Theatre, and its manager, E. E. Collins.

Manager Collins ran a simple line cut of Jackie Coogan in "A Boy of Flanders" in one of the newspapers, and offered passes to the kids that could reproduce it on a two time scale. The size was to avoid any monkey business with tracing paper.

The simple stunt won out with the kids, parents and for the theatre.



The leading department store of Streator, Ill., used a book window to tie-up with Paramount's "The Confidence Man." The books were current on speculative fiction.

**Tried—Proved—
and making box office records!**

VIRGINIA VALLI

Advanced to the forerank of screen celebrities by the unanimous acclaim of critics and audiences alike, her best work is offered in these Universal Jewels—tried and proved pictures that bring a record of box office results.

A LADY of QUALITY

"Virginia Valli, the featured star, is charmingly aristocratic and sweetly spirited."—*Holyoke Telegram*.

"We doubt very much that anyone could have played her role so charmingly, with such fire and passion, as well as sweetness."—*Photoplay*.

"She gives the picture the necessary high bred touch."—*Detroit News*.

"An appealing vision of youth and loveliness. Plays with a sparkling vivacity."—*Exhibitors Trade Review*.

"The role is one of the best in which Miss Valli has ever been placed."

—*Detroit Free Press*.

"Gorgeously produced. Splendidly acted. Easily one of the most interesting dramas."—*Film Daily*.

"A production of great beauty. Should mean great satisfaction everywhere."

—*Moving Picture World*.

"A splendid example of how a picture should be made."

—*Motion Picture News*.

"She is the picture! I sincerely congratulate her!"

—*Mae Tinee—Chicago Daily Tribune*.

THE SHOCK

"Miss Valli brings us a demure yet very thriving personality. Ability and a face of cameo beauty."

—*Chicago Daily Journal*.

"Her acting is sincere and altogether pleasing."—*The Milwaukee Journal*.

"Miss Valli will be remembered for her work in 'The Storm.' Here she is equally effective."

—*Exhibitor's Herald*.

"A spectacle one will remember. Miss Valli has wonderful opportunities for her special talents."

—*The Milwaukee Sentinel*.

"A very good picture. Well acted."—*Hugh G. Martin, American Theatre, Mason, Mich.*

"Virginia Valli is a charming heroine, beautiful, an artist to her fingertips."—*Exhibitors Trade Review*.

"Miss Valli gives a wholesome characterization and looks charming."

—*Moving Picture World*.

Make your summer count with tried and proved pictures from this list.

THE ABYSMAL BRUTE

From the famous story by Jack London, full of red-blooded smashing action. Directed by Hobart Henley and starring Reginald Denny supported by a cast including Mabel Julienne Scott, Hayden Stevenson and Buddy Messinger.

WHITE TIGER

A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

DARLING OF NEW YORK

An entertaining combination of pathos, comedy and drama, with a great cast including Baby Peggy, Gladys Brockwell, Pat Hartigan, Carl Stockdale, Sheldon Lewis and Max Davidson. Directed by King Baggot.

THE LAW FORBIDS

A gripping domestic drama of the lights of love of Broadway versus the strength of home ties. A powerful cast headed by Baby Peggy, Edward Earle, Gladys Hulette, Frank Currier, Joe Dowling and others.

A CHAPTER IN HER LIFE

A Lois Weber production based upon the story of "Jewel" by Clara Louise Burnham. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Garson Production.

THE ACQUITTAL

This Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

MERRY GO ROUND

A remarkable story of the Austrian court, bringing an unsurpassed production to the screen and featuring Mary Philbin and an exceptional cast, including Norman Kerry and George Hackathorne. Directed by Rupert Julian.

THE STORM DAUGHTER

Dynamic, tempestuous Priscilla Dean starring in this great sea story. The splendid supporting cast included Tom Santschi, Bert Roach, J. Farrell MacDonald and others. Directed by Geo. Archambaud.

DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

FOOL'S HIGHWAY

From the amazing story "My Mamie Rose" of Owen Kildare, vibrating with life on New York's famous Bowery, and featuring Mary Philbin. Directed by Irvin Cummings.

SPORTING YOUTH

The great American Speed Picture, starring Reginald Denny, supported by Laura La Plante and an extraordinary cast. Byron Morgan's dazzling story of the Younger Set. Directed by Harry Pollard.

THE FIGHTING AMERICAN

That laughing, gasping comedy thriller—now the big hit all over the country. Featuring Pat O'Malley, Mary Astor, Warner Oland, Raymond Hatton. Directed by Tom Forman.

Every one is a summer money-maker. Book from this list and kill the slump.

UNIVERSAL JEWELS

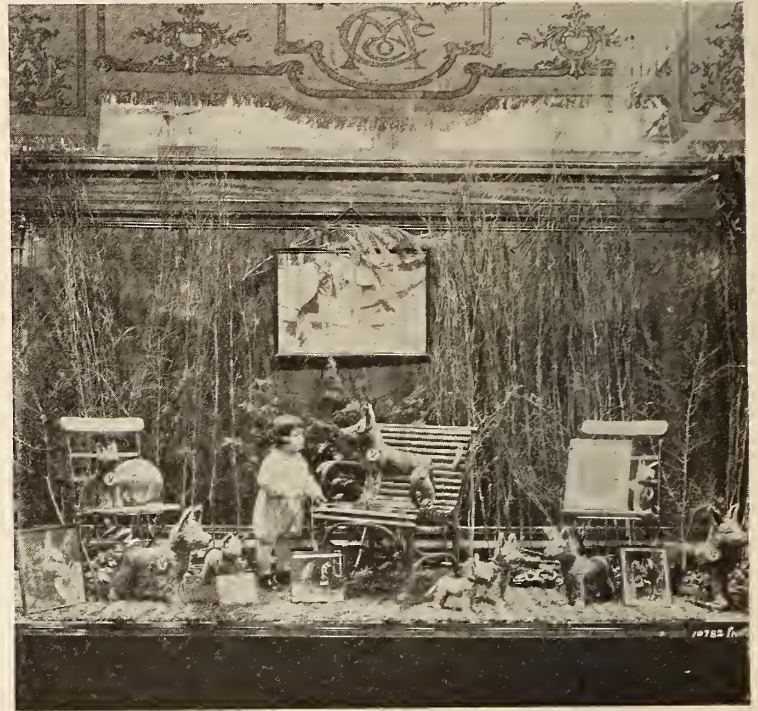
Presented by CARL LAEMMLE

Nationally Advertised in the
Saturday Evening Post

Co-operative Publicity Aids Box Office



Strikingly appropriate was this excellent window bearing the caption "Dress Well and Triumph," during the run of the feature, advertising Paramount's picture, "Triumph."



McCreery's, the large New York Department Store, put in a window tie-up, co-incidental with the showing of the First National attraction, "The Love Master." The window showed teddy bears and toys in a most artistic manner. Here's an instance where Fifth Avenue retailers were quick to see how they could attract attention through motion picture tie-ups.



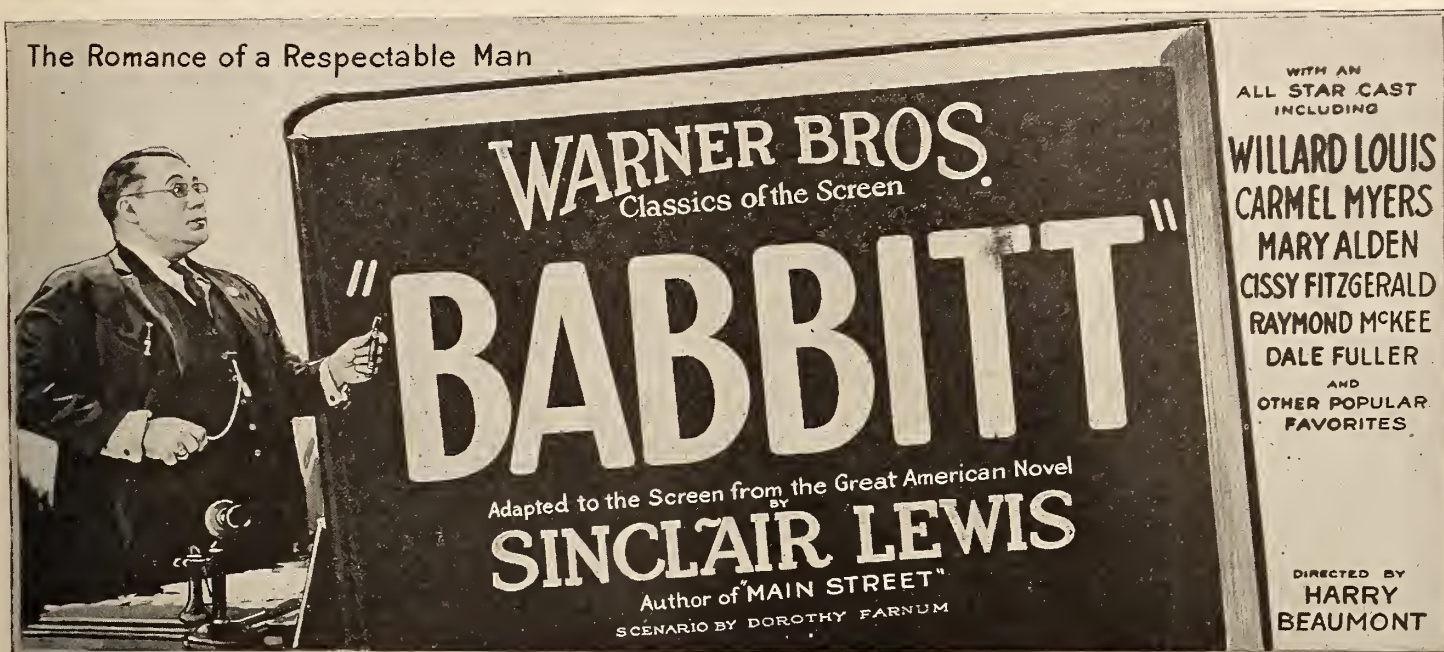
The central character of "Black Oxen" was used in this instance by a wide-awake store owner and properly appared in the latest styles, which were displayed during the entire presentation.

In Minneapolis, a window of Liggett's Drug Store was devoted to a display of Vivaudou's products for the engagement of "The Uninvited Guest," a Metro-Goldwyn production.



A Straw Hat display invited every purchaser to see Paramount's film "Men." In this way the tie-up was direct and certain and the box-office proved it.





Very often the newer pictures offer excellent exploitation media. Warner Brothers in presenting the recent picture based on Sinclair Lewis' novel "Babbitt" designed this excellent poster.

Batter Up

BEFORE the classic cry of the ump concentrated attention on the local diamond at Augusta, Ga., Frank Miller, of the Modjeska Theatre, saw to it that three usherettes, clad with regard for the heat, handed out samples of cosmetics to every woman in the grand-stand.

This was the way he told them he was showing "Painted People," and they all came to see the show.

* * *

Here Comes the Bride

STYLES in wives change. So does the vogue in wedding rings. And that was the thought that promoted a window display of rings in a big jeweler's window during the recent showing of "The Marriage Circle."

There were all sorts from the horse-collar thickness of a century ago to the horse-hair thinness of the modern trinket.

The jeweler did a lot of business in bringing the handcuff variety down to date with platinum finishes and orange blossom engraving. And he sold a lot of new ones, too.

Yes, the theatre did fine.

* * *

Somebody's Darling

EVERY kid is somebody's darling. That is why Manager Kissock staged a resemblance contest for his showing of "The Darling of New York" at the Lyric, Minneapolis, Minn.

Old stuff? Sure. But it got across so well that during the seven day run there were from fifteen to thirty-two entries each night.

All the leading merchants in town

donated prizes, and worked the split-a-page ad idea to their mutual benefit—and that of the theatre.

* * *

Ring the Bell

THAT'S what Universal's "Hunchback of Notre Dame" did at East Palestine, Ohio, with the help of the Liberty Theatre management. The film was rushed from Cleveland by special messenger. Meantime it was framed up that the bell atop Memorial Hall was to peal forth the glad tidings of the film's arrival in town.

The Beau Himself

GUY KENIMER runs the Arcade in Jacksonville, Fla. He's full of tricks. Recently he showed Warner Brothers' "Beau Brummel."

Three times a day a young man clad as the "Beau" put in an appearance in the most prominent window in town. With his cane, the Beau pointed out ten persons in the crowd. These folks had only to step into the shop and receive a pass to the show.

A window card announced the hours of his appearance and at those times traffic was blocked.



In this instance the smart apparel of the male star was the tie-up, and during the run of First National's "Cytherea" a tailor featured the clothes worn by Lewis Stone.

Ideas That "Sold" The Picture



LOBBY display of the Coliseum, Seattle, Wash., featuring First National's "The Marriage Cheat." Panels were hand colored, and character cut-outs used to exploit it. The attractiveness of lobby displays usually furnishes just that necessary added incentive to invite greater patronage.

FOR "Lillies of the Field," a First National feature, the entrance of the Riviera Theatre, Knoxville, Tenn., was tastefully decorated with lilies.



A street ballyhoo, ordered to continue walking, advertised First National's "Galloping Fish." It isn't always the lavish expenditure of money on these ideas that count. It's the "selling" idea.



Below, the Strand, of Nashville, while showing First National's "Her Temporary Husband," effectively used cut-outs to exploit the picture.



Selected Headliners

*As Disclosed By Their Past Performances in
the Box Office Hall of Records*

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. **BECAUSE** it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. **BECAUSE** it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. **BECAUSE** Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. **BECAUSE** the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. **BECAUSE** it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. **BECAUSE** it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. **BECAUSE** Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. **BECAUSE** it is one of the outstanding box office successes of all time and has broken booking records.

Paramount

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. **BECAUSE** Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. **BECAUSE** it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. **BECAUSE** it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. **BECAUSE** it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. **BECAUSE** it handles South Sea

scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

HER GILDED CAGE—Reviewed March 8. Love Drama. **BECAUSE** it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY? — Reviewed March 15. Auto Comedy. **BECAUSE** there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. **BECAUSE** it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. **BECAUSE** Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION — Mystery Drama. Reviewed February 23. **BECAUSE** its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

Selznick

A MAN'S HOME—Story of New Riches. Reviewed December 29. **BECAUSE** it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. **BECAUSE** it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. **BECAUSE** it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. **BECAUSE** audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. **BECAUSE** it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. **BECAUSE** it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humanness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. **BECAUSE** it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. **BECAUSE** it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. **BECAUSE** it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. **BECAUSE** it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

'FLAPPER WIVES'

The

TRIED AND PROVED

Picture

*Getting The Money
And That's That*

SELZNICK
DISTRIBUTING
CORPORATION

*"The prints are in
FINE CONDITION"*

The Big Little Feature

ALL-PATHE PROGRAM MAKES DECIDED HIT

Pathe's program of short-subject releases achieved a remarkable record recently when the Dreamland Theatre at Bandon, Ore., employed Pathe releases exclusively for a period of one week. A dispatch from Portland, Ore., telling of this one-hundred per cent representation of Pathe output at the Dreamland, reads as follows:

"During the week of June 30 to July 6 every reel of film shown in this theatre was a Pathe release."

The week's programs included a number of Pathe's "All Comedy Carnival Shows." For the Fourth of July, the "All Comedy" bill comprised Mack Sennett's two-reel fun film, "Down to The Sea In Shoes"; the "Snub" Pollard comedy, "Jack Frost"; the Hal Roach two-reeler, "Brothers Under the Chin"; starring Stan Laurel; Harold Lloyd in "Nothing But Trouble"; Topics of the Day; and the Aesop Film Fable, "Derby Day".

For the July 5 and 6 programs, the seventh of the "Chronicles of America" series, titled "Wolfe and Montcalm", formed the feature, with the "Our Gang" in "No Noise" and the Aesop Film Fable, "Walrus Hunters," furnishing the comedy numbers.

* * *

WANDA WILEY RESTS

After completing work on "Some Tomboy," her latest starring vehicle for Century Comedies, Wanda Wiley left Hollywood for a much needed rest. Since coming to the Century lot, Wanda has worked continuously, making in all ten comedies for Century, four of which she has starred in. They are "Her Fortunate Face," "Sweet Dreams," "Snappy Eyes" and "Some Tomboy."

Wanda Wiley will go to her home in Texas to spend her vacation, which will probably last three or four weeks. She has several friends at the Texas Dental College, where she studied before going to Hollywood, to visit as well as her family.

* * *

McHUGH IN SERIES

Jack McHugh, the clever Juvenile actor, who attracted so much comment on his work in the recent series of Educational-Juvenile Comedies, has been selected to play leads in the new series of these comedies to be released through Educational Film Exchanges, Inc., during the 1924-25 season.

This young actor, who has not yet



Will Rogers, seated at the wheel of his flivver, is pondering over his Congressional candidacy in Pathe's series "Going to Congress" which have just been released.

reached his 'teens, has been appearing before the camera for the last two years, usually in comedy roles. He is of the ultra-freckled type and his infectious grin, unruly hair and mischievous eyes make him an ideal type for "kid" parts.

* * *

PATHE REVIEW

Pathe

1 Reel

This is an excellent subject. It consists of flashes of scenes and activities that contain educational data. The scenes are not long enough to become

tiresome yet they are long enough to thoroughly acquaint one with the subject.

The first, "Slaves of the Shuttle" is an interesting scene of the rug makers of San Miguel in action. The shuttles work unceasingly and the picture shows the great care necessary to produce the beautiful patterns.

The other subjects are "The Gem of the Adriatic," "The Adventures of Dick," and "The House of Refuge."

This reel will make a good filler.

* * *

'FLYING FEVER'

Pathe

1 Reel

Paul Terry takes his characters in the air in this one. The scheme is an around-the-world flight in which the aviator tries to compete with nature's flyers. Terry injects a heap of originality in this and it is good for some laughs as it is exceptionally timely since there are several round the world flights in action at the present time.

Terry misses no opportunities to put over some original ideas in the aviation game and the tricks are good.

This is up to Terry's standard.

* * *

'KID DAYS'

Universal

1 Reel

A monkey is the center of interest in this picture. The animal is almost human in his actions and seems to take a delight in his work. The scene in which he carries water to the elephants is exceptionally clever and is worth a good laugh.

This one will go over big with the youngsters.



Charles Chase is called upon to do most everything in his fast moving comedies for Pathe, but in "Fraidy Cat" he is seen riding a fiery bull. Some stunt, we'll say!

GRAVES ON LOCATION

Ralph Graves, featured player in Mack Sennett Comedies, has left Los Angeles on a two weeks' trip to complete the exteriors of his third picture under his contract recently signed with the famous comedy producer.

Graves is accompanied on the trip by Ralph Ceder, his director, Hal Davitt, assistant director, Tay Garnett, gagman, George Crocker and Billy Williams, cameraman. The cast supporting Graves in the new comedy includes Alice Day, feminine lead, Vernon Dent, Tiny Ward, Andy Clyde and Thelma Hill.

* * *

'ROMEO AND JULIET'

Pathe

2 Reels

Can you imagine Ben Turpin as a dashing Romeo? Well, that is his part in this Mack Sennett fun producer. Ben not only takes the part of Romeo, but manages to fill the bill in fine form. His weakness for women gets him into many difficulties but he survives them all.

Alice Day is the lady fair and Vernon Dent is Ben's hated rival. There is keen competition for the hand of the lady and it seems that all is fair in love and war.

Natalie Kingston as an actress, and Billy Bevan, as an actor, help in the fun and with the combined efforts of the cast and excellent titles the picture goes over big.

Ben Turpin is always funny but it is seldom that he is given a role that offers such a range for his peculiar humor. At times he is pathetic in his endeavor to win the gal, but at the proper moments he becomes a dashing hero, sweeping the fair damsel off her feet.

You will laugh at this picture and your patrons will laugh with you.

'GOOD NEWS'

Educational

1 Reel

Cliff Bowes and Virginia Vance do their darndest to make something of this but it is a foolish subject from start to finish.

Cliff is supposed to come from a line of strong ancestors while he is an esthetic dancer and prances about the lawn in a Pan outfit. His father is disgusted with his son's actions, but the fond mother is inclined to encourage him.

He meets Virginia and they plan to elope, but he is forced, by his mother to don his dancing outfit, but he waylays a tramp and steals his clothes, making his escape to a taxi where Virginia is waiting.

A policeman, mistaking him for a hold up man, beats him up and in the final fadeout he is being dragged away to the hoosgow.

This is a silly comedy but will do as a filler.

* * *

'TURN ABOUT'

Educational

1 Reel

There is little sense to this comedy. It has some laughable situations and Cliff Bowes and Virginia Vance do their best to create humor.

Cliff is the inventor of a patented mouse trap. He arrives at Virginia's home to give a demonstration. In an effort to repair a leak in a water pipe he shuts off the power and disconnects the water, vacuum and gas pipes and in replacing them he mixes the connections and as a result there is a riot when the various faucets are turned on.

There is heaps of slapstick and some funny situations. The scheme is new and is good for some laughs. The comedy is clean and fast moving and will make a good filler.



In Educational's "Grandpa's Girl" a clever little lady impersonates a young man and gets away with it. The above is a scene in which Grandpa gets young ideas again.

'SHORT KILTS'

Pathe

2 Reels

Stan Laurel shows the lighter side of the life of a Scot. Everything in the picture is kilts and the whole affair smacks of bagpipe and bonnie heather.

Stan takes advantage of every opportunity to create laughs and as a result he has made a clever comedy that will please. He is aided and abetted by James Finlayson, Mickey Daniels, Ena Gregory and George Rowe.

Stan Laurel seems to have hit his stride for his last few pictures have been loaded with action and clever situations. He seems to be partial to the British Isles since his last picture had to do with life in old Erin.

We do not know whether or not Stan is of Scottish descent but he certainly knows the characteristics and weaknesses of the race and plays them for good comedy results.

* * *

'NEVER AGAIN'

Educational

2 Reels

Al St. John wrote and directed this comedy and it is full of laughs. It depicts a married man who is addicted to the flirt habit. His wife is of the Amazon type and gives him little opportunity to do flirting.

On one occasion his wife leaves him alone in a park and he starts to flirt with every woman in sight. He encounters some difficulty and in many cases is manhandled.

A roaming news photographer follows him and obtains pictures of all of his escapades and they are shown at a theatre, which his wife attends.

Of course Al lands in a hospital and the final fadeout shows him swearing off the frivolous life.

This is a good subject and will appeal to those who like fast moving comedies. You can book it safely.



Pathe's serial "The Fortieth Door" is filled with exciting situations. Above is a scene from the tenth episode in which is one of the greatest surprises of the picture.

The Exhibitors Round Table

Exhibitor Attacked

Virgil N. Lappeus, manager of the Griswold Theatre in Troy, N. Y., was set upon one night last week by two hold up men, but managed to not only beat off his assailants, but to escape with his watch and money. The attack occurred about six miles from Troy, and a short distance from Mr. Lappeus' home.

He was driving his car at the time, but had been forced to stop when another car crowded him from the road. One hold up man jumped on the running board and pointed a gun at Mr. Lappeus, demanding that he throw up his hands. Lappeus struck the man full in the face, the assailant firing at the same moment, the bullet missing Lappeus and grazing the steering wheel. The other hold up man appeared on the other side of the car as Mr. Lappeus jumped out and grappled with him, receiving a heavy blow from a blackjack. Lappeus managed to escape, however, but is now carrying a gun.

* * *

Clemmer in Seattle

James Q. Clemmer, old timer in Seattle's film history, has come back after several years spent in California, and again assumed active management of the theatre he built here a number of years ago. Mr. Clemmer's first identification with the "movies" was in the old Dream on Cherry Street and First Ave. Then he built the Clemmer, which was a model of everything that was up-to-date, and was predicted by some of the wise guys to be much too fine for the purpose. It was copied by numerous other theatre builders throughout the country, and is today, still a house of great refinement and comfort.

Upon leaving Seattle, Mr. Clemmer sold his house to the Universal Company, which renamed it the Columbia. Mr. Clemmer announces extensive improvements, such as new decorations, lighting effects, projection machines, and loge arrangements, also a fine lineup of excellent attractions. Summer prices are in effect, but splendid programs are being offered.

* * *

Reduce Prices

There now is no extra charge for loge seats at the Newman Theatre, Kansas City. Formerly these sold at 75 cents. Matinee prices have been reduced to 20 and 40 cents, while night prices are 25 and 50 cents, the latter being merely an elimination of the former tax. Prior to the tax reduction Frank L. Newman, manager announced that eventually the prices would be reduced lower than the amount of the tax decrease.

At the Royal theatre, also owned by Mr. Newman, loges are 50 cents, while all other seats have been reduced to 35 cents. At the Liberty Theatre, a Universal, loges are 45 cents, all other seats 30 cents, while at the Mainstreet, nights, except Sunday and Saturday, the main floor is 50 cents, a reduction of 10 cents, the balcony 27 cents and all matinee seats are 25 cents.

* * *

A Charitable Move

As a result of a talk of Col. Francis D. Ross, Superintendent of the Municipal farm at Kansas City, who told members of the Women's City Club of the great benefits derived by inmates from motion pictures recently exhibited at the farm by the Kansas City Paramount exchange, the Motion Picture Committee of the Women's organization has voted to purchase a projection machine and equipment for the farm.

New Kansas Theatre

In accordance with its policy outlined at the time of its organization little more than a year ago, the Capitol Enterprises of Kansas City, a one million dollar concern, has announced the erection of another new theatre—the Lincoln of Lincoln, Neb.,—which is one of several to be announced in the last month.

The new house, which will be exclusively for motion pictures, will cost approximately \$500,000 and will be one of the most artistic and modern theatres in the Middle West. Upon completion it will be almost an exact copy of the Criterion Theatre at Oklahoma City, Okla.

* * *



M. B. Shanberg, proprietor and general manager of a chain of theatres in Hutchinson, Salina, and Junction City, Kansas.

Alamo Changes

Having remained closed most of the Winter, the Alamo Theatre, one of Kansas City's larger suburban theatres, has opened its doors to summer business with an entirely new decorative scheme and new equipment. K. L. Darnall is the new manager.

"By impressing upon my patrons that I have a cool, attractive theatre and by the careful selection of pictures, I hope to make a strong bid for a good summer business," Mr. Darnall said.

* * *

Troy Election

The motion picture operators in Troy will hold their annual election on the third Sunday in August. It is expected that Harry Brooks will be re-elected president. There will be no change, it is said, in the present wage scale. There has been some talk of a uniform wage scale for operators in Troy, Schenectady and Albany, but this will be rather difficult as Albany houses run but six days, while those in Schenectady operate seven. In addition, operators in Troy houses are paid on a sliding scale and those in Schenectady by the hour.

* * *

Strike Hurts Business

The garment-makers strike in New York City, is making inroads on the receipts at motion picture theatres in several sections of the Catskills. There has been a marked falling off among summer tourists in certain places, as the direct result of the strike.

Theatre Changes

The Cozy and City Theatres, Junction City, Kas., have been purchased by the Midland Circuit of Theatres, it was announced by M. B. Shanberg of that organization. The houses were purchased from R. B. Fegan, long time leases being signed on both theatres. As the Columbia Theatre in Junction City already is under the control of Mr. Shanberg, this places all theatres in the city under the same supervision. Both the City and Cozy Theatres have been closed and it is not likely, Mr. Shanberg said, that more than one of them would be opened in the fall, as Junction City already is over-seated. The other house will be converted into other uses. The Midland Circuit also has theatres in Wichita, Salina and Hutchinson, Kas.

* * *

Theatre Reopens

The Rialto Theatre, Winnipeg, Manitoba, a downtown house, has been re-opened after being dark for two months for overhauling and structural improvements. The interior of the house has been completely transformed under the direction of Sam Swartz who has gained considerable renown in Western Canadian circles as the youngest exhibitor in the West. The theatre re-opened with the presentation of "The Great White Way," while another attraction is the "Fighting Blood" series.

* * *

Question Canadian Tax

The question of the legality of the Amusement Tax in Canada, as imposed by the various Canadian Provinces, has been brought up in the Dominion Parliament at Ottawa by T. L. Church, a Toronto member. Speaking before the Canadian House of Commons, Mr. Church declared that the "Government should check up the illegal amusement taxes of the Provinces or deduct from their subsidy the over collections not their due, as the amusement tax is illegal."

Canadian exhibitors have seized upon this statement as their clue for action in the matter and the subject has been officially brought up before the Canadian M. P. T. O. for official consideration. The abolishment of various taxes in the United States has also had the effect of spurring Canadian managers to increased effort in demanding tax reforms in their own country.

* * *

Theatre Sold

The sale has been recorded at Toronto, Ontario, of the Oriental Theatre at 1481-83 Dundas Street, West Toronto, by John J. Taglietti to Jacob Goldstein, the purchase price being \$20,500. The theatre property has a 41-foot frontage with 121 foot depth and is situated at the busy corner of Dundas and Dufferin Streets.

* * *

Lucky People

Operators and stage hands at Proctor's Theatre in Troy received a handsome present last week, each being presented with \$100 by the management.

Theatres in Troy, N. Y. are cutting down on their overhead this summer by reducing their newspaper space. One theatre has cut out newspapers altogether.

Round Table Briefs

The co-operative spirit between the radio department of the Kansas City Star and motion picture theatre still continues to be of great advantage to both. This week a halitone cut and story, "playing up" Lorraine, the flapper xylophone player at the Liberty Theatre, was used in connection with her gratis concert over the Star's radio.

* * *

Dave Harding who, with his brother, Samuel, owns the Liberty Theatre, Kansas City, was a principal speaker at a meeting of the Rotary Club in Kansas City last week.

* * *

Mrs. Mary "Hoot" Gibson of the Kansas City Universal office, after a two weeks vacation in Southern Missouri, is "hard at it" again. Mrs. Howard E. Jameyson, wife of the advertising director of the Miller and Palace Theatres, Wichita, is spending her vacation in Kansas City.

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Manny Gottlieb, veteran exchange manager of the Northwest is the latest addition to the sales force of the Kansas City Universal branch office.

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D. E. Griffith, who has been acting as sales representative for Fox in the Cincinnati office, has been transferred to the Kansas City office.

* * *

George P. Walker, who owns and operates the Liberty at Attala, Alabama, in addition to several other interests is a trap shooter of no mean ability and made good shooting in the meet held in Atlanta recently.

* * *

Howard-Wells Amusement Company have reopened their Victoria Theatre in Wilmington, North Carolina, under the management of D. M. Bain, who has been with this organization for ten years. They are playing only the biggest pictures on a two-performance daily basis.

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H. L. Lazenby, who owns and operates the New Theatre at Monroeville, Alabama, has opened the Georgiana, Alabama.

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R. B. Wilby and Cecil Grimes announce that their new house in Tuscaloosa, Alabama will be ready for a grand opening by October first.

* * *

Fred M. Schiller, of Loew's Grand, Atlanta, is vacationing with his family in Wilmington and Wrightsville Beach.

L. L. Denton, of Fort Lauderdale, Florida, stopped over in Atlanta for a few days enroute from Tennessee in the interest of his Sunrise Theatre.

* * *

C. B. Patterson of the Best Theatre, Pulaski, Tennessee, in order to kill competition in his town, bought the Strand, the opposition house and is dismantling it.

* * *

Hugh V. Manning of Etowah, Tennessee, spent the greater part of last week in Cartersville, Ga. where the Manning and Wink interests are adding another house to their chain. It is well under way and should open by early fall.

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Mrs. Dorothy L. Strauss is another successful woman exhibitor, operating the Honita Theatre, Copperhill, Tennessee.

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B. A. White of Madisonville, Tennessee, has opened his new house, the Norka.

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Michael McGraw, of the Troy Theatre, in Troy, N. Y., has figured in five automobile accidents thus far this summer, but fortunately carries accident insurance.

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Walter Powers, formerly manager of the Griswold in Troy, is now with R. V. Erk, in Iliion, N. Y.

* * *

Colby Shaw, former conductor of the Mark Strand orchestra in Albany, N. Y., and who was coming east this summer, will not make the trip as he has been engaged with the Paul Whiteman orchestra at Santa Monica, Calif.

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Exchange Notes

The "Swedish Nightingale" they call him—H. J. Chapman. He started covering the territory for Universal recently. He was almost a total stranger at first, but today any exhibitor in his territory will give you a smiling nod if you ask him if he knows the "Swedish Nightingale."

* * *

And still another salesman has been added to the Kansas City Selznick branch. J. H. Hill, formerly manager of the Goldwyn exchange at Oklahoma City, Okla., is making the key cities of Oklahoma and Kansas.

* * *

The following out-of-town exhibitors were mingling in Kansas City exchanges last week: F. C. Weary, Farris theatre, Rich-

mond, Mo.; C. L. McVey, Herrington, Kas.; Lee Gunnison, Royal and Crystal theatres, Atchison, Kas.; M. W. Jenks and G. L. Hooper, Orpheum and Novelty theatres, Topeka, Kas.; Lee Masters, Oak Grove, Mo.; C. W. Sears and William Sears, Star theatre, Nevada, Mo.; Roy Burford, Rex theatre, Arkansas City, Kas.; M. B. Shanberg, Midland Circuit of Theatres, A. T. Perkins, Harrisonville, Mo.

* * *

A "long distance" manager is H. Roy Payne, owner of the Palace, Spring Hill, Kas. Although Mr. Payne is living in Kansas City, Mo., while operating the Palace he seems to be making a success of it, provided his cheerful disposition can be taken as meaning anything.

* * *

J. E. Foland, manager of the Selznick branch at Kansas City, after a visit to theatres in Springfield, Mo., and Southwest Missouri, asserted that the outlook for summer business was better this year than it had been in several years among the theatres of the smaller towns.

* * *

Gerald Akers, Universal district manager; G. B. Howe, traveling auditor for Universal; Harvey Day of the New York office of Kinograms News weekly, and J. F. Payne, district manager for Selznick, were in Kansas City this week looking after routine business affairs.

* * *

Miss H. Russell, Educational's chief inspector at Kansas City, is devoting her vacation to learning the technicalities of aquatics—high diving and all the fancy strokes.

* * *

An extended trade trip into the territory is being made by H. E. Corby, A. H. Blank Film Enterprises branch manager at Kansas City. Harold Hollander, Universal branch manager, and Gerald Akers, district manager, also are out in territory, while C. A. Schultz, manager, and C. W. Allen, assistant manager of the Kansas City Vitagraph office, are confining their efforts to Southwestern Missouri.

* * *

C. C. Strubel, Portland manager of Hamrick's Blue Mouse, has resigned to go to California. Fred Teufel, long associated with Mr. Hamrick, has taken over management of the Portland house. Ned Edris is new manager at Tacoma. Mr. Hamrick has inaugurated summer prices in both Portland and Tacoma (25c), but kept prices unchanged at his Seattle house.



Luncheon given to the West Coast Managers Association by President Albert E. Smith, President of Vitagraph, Inc., at the Hotel Alexandria, Los Angeles, California, during the annual convention of the association recently held here.

Production Chart with Review Dates

Here Will Be Found the Essential Details of Productions That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Director and Length of Film.

AUGUST

Feature	Star	Distributor	Length	Reviewed
Along Came Ruth	Viola Dana	Metro-Gold	5,000	Aug. 2
Behold This Woman	Irene Rich	Vitagraph	6,448	Aug. 2
Bread	Mae Busch	Metro-Gold	6,500	Aug. 2
Into the Net	Murphy-Mulhall	Pathe	Serial	Aug. 2
Love of Women	Chadwick-Love	Selznick	5,500	Aug. 2
Rarin' to Go	Buffalo Bill, Jr.	Artclass	4,641	Aug. 2
Swords and the Woman	Flora Le Breton	F. B. O.	6,000	Aug. 2
The Heart Buster	Tom Mix	Fox	4,500	Aug. 2
Western Fueds	Edmund Cobb	Arrow	4,908	Aug. 2
Who's Cheating	Ralph Kellard	Lee-Brad	4,700	Aug. 2

JULY

Feature	Star	Distributor	Length	Reviewed
Arab, The	Novarro-Terry	Metro-Gold	6,710	July 26
Babbitt	Louis-Alden	Warner	5,500	July 19
Behind the Curtains	Ricksen-Harron	Universal	4,800	July 5
Between Worlds	Special Cast	Weiss Bros.	6,400	July 26
Captain January	Baby Peggy	Principal	6,194	July 19
Changing Husbands	Leatrice Joy	Paramount	6,793	July 5
Code of the Wilderness	Bowers-Calhoun	Vitagraph	6,483	July 19
Daring Love	Hammerstein	Truett	5,000	July 19
Dark Stairways	Dwyer-Rawlinson	Universal	5,030	July 5
Don't Doubt Your Husband	Viola Dana	Metro	5,510	July 5
Enemy Sex, The	Comp-Marmont	Paramount	7,861	July 5
Fools in the Dark	Miller-Moore	F. B. O.	7,702	July 26
For Sale	Windsor-Menjou	First Nat'l	7,480	July 5
Girl in Limousine	Larry Semon	Chadwick	5,600	July 5
Napoleon & Josephine	Evans-Dibley	F. B. O.	6,591	July 5
One Law for the Woman	Harris-Landis	Vitagraph	5,800	July 5
Perfect Flapper	Colleen Moore	First Nat'l	7,000	July 5
Revelation	Dana-Blue	Metro	7,762	July 5
Romance Ranch	Gilbert-Faire	Fox	4,741	July 19
Sawdust Trail, The	Gibson-Sedgwick	Universal	5,509	July 26
Sixth Commandment	Wm. Faversham	Asso. Exhib.	5,214	July 5
Stranger of the North	Travers-Dwyer	Selznick	5,000	July 26
There's Millions in It	Catherine Calvert	F. B. O.	6,100	July 5
Those Who Give	Sweet-Love	Ince	7,312	July 19
Tiger Thompson	Carey-Clayton	Pro. Dist.	5,700	July 12
Traffic in Hearts	Fraser-Harris	C. B. C.	5,548	July 26
Un-guarded Women	Daniels-Dix	Paramount	6,051	July 5
Valley of Hate, The	Lucas-Yearsley	Russell Pro.	5,000	July 26
Wine of Youth	Boardman-Lyon	Metro-Gold	6,600	July 26
Young Ideas	LaPlante-Lyon	Universal	4,095	July 26

JUNE

Feature	Star	Distributor	Length	Reviewed
Back Trail, The	Jack Hoxie	Universal	4,615	June 28
Bedroom Window, The	May McAvoy	Paramount	6,550	June 28
Broadway or Bust	Gibson	Universal	5,272	June 21
Code of the Sea, The	Logan	Paramount	5,800	June 14
Dangerous Crowd	Thompson-Keener	F. B. O.	4,757	June 14
Dangerous Line, The	Sessue Hayakawa	F. B. O.	5,406	June 7
Daughters of Pleasure	Prevost-Blue	Principal	6,000	June 14
Family Secret, The	Baby Peggy	Uni-Jewel	5,676	June 28
Fighting Sap, The	Thompson-Keener	F. B. O.	5,138	June 28
Gaiety Girl, The	Mary Philbin	Uni-Jewel	7,419	June 7
Good Bad Boy, The	Special	Principal	5,198	June 7
Guilty One, The	Agnes Ayres	Paramount	5,365	June 21
High Speed	Rawlinson	Universal	4,927	June 28
Hold Your Breath	Special	Hodkinson	6,000	June 7
How To Educate a Wife	Prevost-Blue	Warner	6,800	June 21
In Fast Company	Talmadge-Harris	Truett	5,411	June 7
Iron Man, The	Albertini	Uni-Ser. 15	Epis.	June 28
Lightning Rider, The	Harry Carey	Hodkinson	5,580	June 28
Lily of the Valley	Harry Carey	Hepworth	5,580	June 28
Lone Chance, The	Gilbert-Brent	Fox	4,385	June 21
Masked Dancer, The	Chadwick	Principal	4,987	June 14
Miami	Betty Compson	Hodkinson	5,989	June 14
Pal O' Mine	Irene Rich	C. B. C.	6,000	June 14
Paying the Limit	Special	Gerson	5,000	June 7
Reckless Age, The	R-g. Denny	Universal	6,954	June 7
Sea Hawk, The	Millon Sills	First Nat'l	12,045	June 14
Self Made Failure, The	Miller-Moore	First Nat'l	7,345	June 28
Spirit of the U. S. A.	Walker-Carr	F. B. O.	8,312	June 14
S-tiffire, The	Blythe-Dexter	Asso. Ex.	6,109	June 14
Tiger Love	Taylor-Moreno	Paramount	5,325	June 28
Turmoil, The	Hackathorne	Jewel	6,741	June 21
Unseen Hands	Wallace Beery	Asso. Ex.	5,392	June 7
Western Luck	Chas. Jones	Fox	5,020	June 28
White Moth, The	LaMarr-Tearle	First Nat'l	6,571	June 28

MAY

Feature	Star	Distributor	Length	Reviewed
Beloved Vagabond, The	C. Blackwell	F. B. O.	6,217	May 3
Bluff	Ayers	Paramount	5,442	May 10
Borrowed Husbands	Flo. Vidor	Vitagraph	6,900	May 10
Broadway After Dark	Nilsson-Menjou	Warners	7,200	May 3
Chechacos, The	Eva Gordon	Asso. Ex.	7,600	May 17
Circus Cowboy, The	Chas. Jones	Fox	4,000	May 17
Come on Cowboys	Ar. Wilson	Ar. Wilson	4,700	May 31
Confidence Man, The	Thomas McVighan	Paramount	7,215	May 3
Crosses Trails	Franklyn Farnum	Independent	4,900	May 10
Cytherea	Rubens-Stone	First Nat'l	6,500	May 3
Dangerous, The	Laura LePlante	Universal	4,919	May 31

Dangerous Trails	Irene Rich	Ambassador	5,750	May 10	
Daring Youth	Daniels-Kerry	Principal	5,300	May 17	
Dorothy Vernon of Haddon Hall	Mary Pickford	United Art	9,500	May 17	
Fighting American, The	O'Malley	Universal	5,351	May 31	
Fire Patrol, The	Special	Chadwick	6,600	May 31	
Fortieth Door, The		Pathe	Serial	May 17	
Forty Horse Hawkins	Hoot Gibson	Universal	5,419	May 3	
Girl of the Limberlost		F. B. O.	5,942	May 31	
Goldfish, The	Const. Talmadge	First Natl.	7,145	May 3	
Hutch of the U. S. A.	Chas. Hutchison	Steiner	4,890	May 31	
Kentucky Days	Dustin Farnum	Fox	4,508	May 17	
Lawless Men	Neal Hart	Steiner	4,816	May 17	
Listen Lester	Fazenda-Myers	Principal	6,000	May 10	
Lone Wolf, The	Holt-Dalton	Asso. Ex.	5,460	May 24	
Marriage Cheat, The	L. Joy	Paramount	6,795	May 24	
Men	Pola Negri	Paramount	6,487	May 17	
Minute-A-Minute	Morgan	Matty Mattison	Aywon	4,900	May 10
Missing Daughters	E. Novak	Selznick	6,676	May 3	
Midnight	Mae Murray	Metro	6,778	May 17	
Monmartre	Pola Negri	Paramount	6,715	May 3	
Night Hawk, The	Harry Carey	Hodkinson	5,115	May 17	
No Mother to Guide Her		Fox	6,650	May 24	
Unarmed Youth	L. Hughes	F. B. O.	4,558	May 24	
Recoil	Blythe-Hamilton	Gold-Cos.	6,800	May 10	
Rejected Woman	Rubens-Nagel	Gold-Cos.	7,760	May 10	
Riders Up	C. Hale	Universal	4,904	May 17	
Ridgeway of Montana	J. Hoxie	Universal	4,843	May 24	
Sherlock, Jr.	Buster Keaton	Metro-Gold	4,065	May 17	
Signal Tower, The	Special	Super-Jewel	6,714	May 31	
Son of Sahara, A	Windsor-Lytell	First Natl.	7,603	May 10	
Triumph	Leatrice Joy	Paramount	8,225	May 10	
Trouble Shooter, The	Tom Mix	Fox	5,702	May 17	
Wanderer of the Waste-land	Holt	Paramount	7,000	May 31	
Wandering Husbands	Kirkwood-Lee	Hodkinson	6,300	May 17	
What Shall I Do	D. Mackail	Hodkinson	6,000	May 31	
What 3 Men Wanted	Miss DuPont	Independent	5,000	May 24	
When a Girl Loves	Ayers	Asso. Ex.	5,876	May 17	
Why Men Leave Home	Chadwick-Stone	First Natl.	8,002	May 3	
Woman on the Jury, The	Special	First Natl.	7,408	May 24	

APRIL

Feature	Star	Distributor	Length	Reviewed
Around the World in the Speedjacks	Travelogue	Paramount	6,000	April 12
Beau Brummel	John Barrymore	Warners	9,900	April 12
Breaking Point, The	Naldi-Moore	Paramount	6,614	April 26
Between Friends	Nilsson-Tellegen	Vitagraph	6,930	April 26
Boy of Flanders, A	Coogan	Metro-Gold	7,018	April 5
Dancing Cheat, The	Rawlinson-Lake	Universal	4,727	April 26
Dawn of Tomorrow	Logan	Paramount	6,010	April 5
Days of '49, The	Neva Gerber	Ar.-Wilson	Serial	April 5
Enchanted Cottage	Barthelmess	First Nat'l	Serial	April 19
Excitement	Laura LaPlante	Universal	4,913	April 19
Galloping Ace, The	J. Hoxie	Universal	4,560	April 12
Galloping Fish	Chaplin-Fazenda	First Nat'l	6,000	April 5
Galloping Gallagher	Thompson-Keener	F. B. O.	4,819	April 5
Girl Shy	Harold Lloyd	Pathe	7,600	April 12
His Darker Self	L. Hamilton	Hodkinson	5,000	April 5
His Forgotten Wife	Bellamy	F. B. O.	6,500	April 19
King of Wild Horses	Edna Murphy	Pathe	4,611	April 5
Man's Mate, A	Adoree-Gilbert	Fox	5,041	April 19
Moral Sinner, The	Dalton-Rennie	Paramount	5,437	April 19
Mrs. Danes Confession	Salm-Doraine	F. B. O.	4,800	April 12
Night Message, The	Hulette-Truetsell	Universal	4,590	April 5
Pagan Passions	Elvidge-Standing	Selznick	5,600	April 26
Plunderer, The	Mayo-Brent	Fox	5,812	April 5
Racing Luck	Monty Banks	Asso. Ex.	4,819	April 12
Right of the Strongest	Lincoln-Ferguson	Selznick	6,240	April 19
Rough Ridin'	Buddy Roosevelt	Approved	4,650	April 5
Second Youth	Palmeri-Lunt	Gold-Cos.	6,169	April 19
Secrets	Norma Talmadge	First Nat'l	8,363	April 5
Shooting of Dan McGrew, The	LaMarr-Marmont	Metro-Gold	6,318	April 19
Silent Stranger, The	Thompson-Keener	F. B. O.	5,040	April 26
Surging Seas	Hutchison	Steiner	4,800	April 26
Sword Daughter, The	Priscilla Dean	Univ.-Jewel	5,303	April 19
Three Weeks	Pringle-Nagel	Gold-Cos.	7,468	April 12
True As Steel	Pringle-Gordon	Gold-Cos.	6,244	April 26
Try and Get It	Washburn	Hodkinson	5,770	April 19
Twenty Dollars A Week	Arlist	Selznick	5,990	April 26
Virtuous Liars	David Powell	Vitagraph	5,800	April 19
Which Shall It Be	Marks-Wales	Hodkinson	4,600	April 19
Why Get Married	Andree Lafayette	Asso. Ex.	5,091	April 12
Yankee Madness	Larkin-Dove	F. B. O.	4,680	April 12

MARCH

Feature	Star	Distributor	Length	Reviewed
America	Dempster-Ham.	United-Art	13,000	Mar. 8
Arizona Express	Starke-Goodwin	Fox	6,313	Mar. 29
Blizzard, The	Hansson-Johnson	Fox	5,890	Mar. 8
Cause for Divorce	O'Malley-Brun.	Selznick	4,973	Mar. 1
Daughters of Today	Miller-Graves	Selznick	7,280	Mar. 22
Discontented Husbands	Kirkwood-Madison	C. B. C.	5,421	Mar. 15
Drums of Jeopardy	Hammerstein	Truett	6,529	Mar. 22
Fair Week	Carr-Power	F. B. O.	6,154	Mar. 22
Fighting Coward, The	Torrence-Astor	Paramount	6,501	Mar. 29
Floodgates	Lowell-Russell	Lowell	6,435	Mar. 8
Flowing Gold	Nilsson-Sills	First Nat'l	8,005	Mar. 8

Current Production Chart

Fools Awakening, The	Ford-Bennett	Metro	7,431	Mar. 15
Fool's Highway	O'Malley-Philbin	Universal	5,763	Mar. 1
Gambling Wives	Daw-Earle	Arrow	6,438	Mar. 8
Happiness	Taylor-O'Malley	Metro-Gold	7,700	Mar. 8
Hill Billy, The	Jack Pickford	Allied Prod.	5,734	Mar. 6
Hoosier Schoolmaster	Henry Hull	Hodkinson	5,500	Mar. 29
Icebound	Wilson-Dix	Paramount	6,471	Mar. 15
Law Forbids, The	Baby Peggy	Universal	6,203	Mar. 15
Leave It To Gerry	Billie Rhodes	Grand-Asher	5,748	Mar. 29
Lilies of the Field	Griffith	First Natl.	8,510	Mar. 29
Love Letters	Mason-Edwards	Fox	4,749	Mar. 8
Love's Whirlpool	Kirkwood-Lee	Hodkinson	6,028	Mar. 22
Nellie the Beautiful				
Cloak Model	Windsor-Cody	Gold-Cos.	6,098	Mar. 22
North of Hudson Bay	Tom Mix	Fox	4,973	Mar. 1
North of Nevada	Thompson-Keener	F. B. O.	4,929	Mar. 15
On Time	Rich, Talmadge	Truart	6,030	Mar. 15
Phantom Horseman, The	Hoxie	Universal	4,399	Mar. 29
Poisoned Paradise	Harlan Bow	Preferred	6,800	Mar. 15
Restless Wives	Kenyon-Rennie	Burr	6,317	Mar. 1
Ride For Your Life	Gibson	Universal	5,310	Mar. 8
Roulette	Roberts-Trevor	Selznick	4,850	Mar. 1
Shadows of Paris	Pola Negri	Paramount	6,440	Mar. 1
Society Scandal, A	Swanson	Paramount	6,433	Mar. 22
Stolen Secrets	Rawlinson	Universal	4,742	Mar. 29
Thief of Bagdad, The	Fairbanks	United Art.	12,000	Mar. 29
3 O'clock in the Morning	Binney-Breese	Burr	6,293	Mar. 1
Thy Name Is Woman	LaMarr-Navarro	Metro	9,087	Mar. 8

Coming Productions

Features	Star	Distributor
A Desperate Adventure	Franklyn Farnum	Independent
Adorable Scofflaw, The	Bow-Harlan	Preferred
A Drama of the Night	Cruze	
After a Million	Kenneth McDonald	Sunset Prod.
Against the Grain	Special Cast	First National
Age of Innocence, The	Special Cast	Warner Bros.
Alaskan, The	Thomas Meighan	Paramount
Alibi, The	Special Cast	Vitagraph
An Old Man's Darling	Laura La Plante	Pathe
A Prince of India	A. K. Mozundar	Excelsior
Argentine Love	Daniels-Cortez	
A Sainted Devil	Valentino	
A Woman Under Oath	Florence Reid	Independent
Back of the Beyond		Grand-Asher
Baffled	Franklyn Farnum	Independent Pic.
Bag and Baggage	Special Cast	Selznick
Bandolero	Special Cast	Goldwyn-Cos.
Barbara Freitchie	Special Cast	First National
Beast, The	Special Cast	Fox
Beggar of St. Sulpice, The	Special Cast	Vitagraph
Beggars on Horseback	Blue-Prevost	Warner Bros.
Ben Hur	Special Cast	
Bird of Paradise, The	Special Cast	First National
Blackmail	Special Cast	Universal
Boden's Boy	Special Cast	Hepworth Dist.
Boomerang, The	Special Cast	Preferred Pic.
Border Legion, The	Moreno	
Border Intrigue	Franklyn Farnum	Indep. Pic.
Breath of Scandal, The	Special Cast	Preferred Pic.
Broken Barriers	Special Cast	Metro
Buddies	Marion Davies	Cosmo
Butterfly	Virginia Valli	Universal
Cause for Divorce	Special Cast	Selznick
Changing Husbands	Joy	
Circe	Mae Murray	Metro
Circus Rider, The	Charles Jones	Fox
Claim No. 1	Special Cast	Universal
Clean Heart		Vitagraph
Colorau	John Gilbert	Fox
Corsican Brothers	Dustin Farnum	Independent
Covered Trail, The	J. B. Warner	Sunset Prod.
Courage	Franklyn Farnum	Indep. Pict.
Covered Wagon, The	Cruze	
Crash, The	Special Cast	Vitagraph
Dangerous Money	Daniels	
Dante's Inferno	Special Cast	Fox
Desert Rose, The	Harry Carey	Hodkinson
Discontented Husbands	Special Cast	C. B. C. (S. R.)
Dollar Down	Ruth Roland	
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.
Double Dealing	Charles Jones	Fox
Driftwood	Elaine Hammerstein	Truart
Drusilla With a Million	Special Cast	F. B. O.
Dust in the Doorway	Special Cast	First National
Empty Hands	Holt-Norma-Shearer	
Enemy Sex, The	Compson	
Extra Man, The		Universal
Face to Face	Viola Dana	Metro
Faint Perfume	Special Cast	Preferred
Fast Set, The	Compson-Menjou	
Female, The	Compson	
Feet of Clay	C. B. DeMille	Paramount
Fighting Tylers, The	Special Cast	Hal. Roach
Fine and Dandy	Tom Mix	Fox
Fires of Fate		Truart (S. R.)
First Violin, The		Grand-Asher
Flames of Romance	Special Cast	
Flattery	Special Cast	C. B. C.
Fool, The	Special Cast	Fox
Forbidden Paradise	Negri	
Forbidden Lover, The	Special Cast	Selznick
Forty-Horse Hawkins	Hoot Gibson	Universal
Furnace of Life, The		Grand-Asher
Garden of Luxury, The	Compson	
Getting Her Man	Special Cast	Gerson Pic.
Gold Rush, The	Charlie Chaplin	United Artists
Good Men and Bad	Special Cast	F. W. Kraemer
Goof, The	Special Cast	First National
Greed	Special Cast	Gold-Cos.
Haunted Hours	Olive Hammerstein	Fred Wehl Prod.
Hearts of Oak		Fox

Her Code of Honor	Florence Reid	Independent
Her Love Story	Swanson	
Her Game	Florence Reid	Independent
Her Own Free Will	Helene Chadwick	Hodkinson
House of Youth	Norma Talmadge	First Nat'l
Human Mill, The	Special Cast	Metro
Hunted Woman, The		Fox
I Am The Man	Barrymore-Owen	Chadwick
In the Shadow of the Moon	Dorothy Chappell	Lee-Bradford
Inner Sight, The	Kirkwood-Lee	Hodkinson
Innocence	Anna Q. Nilsson	C. B. C.-S. R.
Innocent	Special Cast	Universal
It Is the Law	Special Cast	Fox
It's a Boy	Special Cast	Weber and North
Janice Meredith	Marion Davies	Goldwyn-Cos.
Justice Raffles	Gerald Ames	Hepworth
Last Frontier, The	Special Cast	First National
Lend Me Your Husband	Doris Kenyon	Grand-Asher
Let's Go		F. B. O.
Lily of the Dust	Negri	
Listen Lester	Special Cast	Phil Goldstone
Lone Fighter, The	J. B. Warner	Sunset Prod.
Lost	Special Cast	F. B. O.
Love Pirate, The	Carmel Myers	F. B. O.
Lower's Lane	Special Cast	Warner Bros.
Love Trap, The	Special Cast	Grand-Asher
Loyalties	Special Cast	Fox
Man Who Fights Alone	Lois Wilson	Paramount
Man Who Came Back, The		Fox
Manhattan	Dix	
Madame Satan	Theda Bara	
Manhandled	Gloria Swanson	Paramount
Mansion of Aching Hearts	Special Cast	Preferred Pic.
Mark of Cain	John Gilbert	Fox
Mary Anne		Pathe
Mary the Third	Eleanor Boardman	Goldwyn-Cos.
Meddling Women	Lionel Barrymore	Chadwick
Merton of the Movies	Glenn Hunter	Paramount
Missourian, The	Reginald Denny	Universal
Mist in the Valley	Alma Taylor	Hepworth
Misunderstood	Special Cast	First National
Monsieur Beaucaire	Rudolph Valentino	Paramount
My Ladies' Lips		Preferred
My Man	Special Cast	Vitagraph
Never Say Die	Douglas McLean	Asso. Exhib.
No More Women	M. Moore-Bellamy	Allied P. & D.
North of 36	Holt, Torrence, Wilson	Paramount
Offenders, The	Marjorie Wilson	Independent
One Law For the Woman	Harris-Landis	Vitagraph
One Night in Rome	Laurette Taylor	Metro
Open All Night	Dana-Goudal-Menjou	
Open Places	John Lowell	John Lowell
Other Men's Daughters	Special Cast	Grand-Asher
Outline of History		J. R. Bray
Painted Flapper	Kirkwood-Garon	Chadwick
Painted Woman, The	Kirkwood-Lee	Hodkinson
Passionate Adventurer	Alice Joyce	Selznick
Peter Pan	Daniels-Cortez	
Plugging, The	Special Cast	Fox
Pony Express	Special Cast	Universal
Potash and Perlmutter in Hollywood	Bernard-Carr	First National
Prairie Wife, The	Special Cast	Gold-Cos.
Relativity	Alma Rubens	Goldwyn-Cosmo.
Restless Wives	Doris Kenyon	Mastodon
Romola	Gish Sisters	Inspiration
Rose of the Ghetto	Marie Prevost	Warner Bros.
Sands of Time	Special Cast	First National
Sheriff of Tombstone	Fred Thompson	Monogram Pic.
Side Show of Life	Torrence-Nilsson	Paramount
Sinners in Heaven	Daniels-Dix	Paramount
Skyline of Spruce, The	Special Cast	Universal
Slow as Lightning	Kenneth McDonald	Sunset Prod.
Southern Love	Betty Blythe	
Steeping Lively	Richard Talmadge	Truart
Stolen Hearts	Herbert Rawlinson	Universal
Story Without a Name	Ayres-Moreno	
Strange Woman, The	Shirley Mason	Fox
Strathmore		Fox
Superstition	De la Motte-Bowers	Creative Prod.
Taming of the Shrew	Bebe Daniels	Principal Pic.
Tarnish	May McAvoy	First National
Tarzan and the Golden Lion	Elmo Lincoln	Grand-Asher
Tenth Woman, The	Special Cast	Warner Bros.
Tess of the D'Urbervilles	Special Cast	Goldwyn-Cosmo.
Spitfire, The	Betty Blythe	Asso. Exhib.
Throwback, The	Pat O'Malley	Universal
Tongues of Flame	Meighan	
Treasure Canyon	J. B. Warner	Sunset Prod.
Tree in the Garden	Special Cast	Goldwyn-Cosmo.
Triflers, The	Special Cast	Preferred Pic.
Trouble Shooter, The	Tom Mix	Fox
Ultimate Good, The	Elaine Hammerstein	Truart
Unguarded Women	Daniels-Dix	
Virtuous Crooks	H. Rawlinson	Universal
Virtuous Laws	Special Cast	
Visions		United P. & D.
Wages of Virtue	Swanson	
Wandering Husbands	Kirkwood-Lee	Hodkinson
Wanderer of the Wasteland	Holt (Technicolor)	
Wanted by the Law	J. B. Warner	Sunset Prod.
Warrens of Virginia		Fox
Way of All Flesh		Grand-Asher
Way of a Man	Special Cast	Pathe
Weavers, The		Goldwyn-Cosmo.
Week End Husbands	A. Rubens-M. Love	Equity
Welcome Stranger	Special Cast	
Westbound	J. B. Warner	Sunset Prod.
Western Vengeance	Franklyn Farnum	Indep. Pict.
What Shall I Do?	Dorothy Mackail	Hodkinson
When Johnny Comes Marching		
Home	Special Cast	Universal
When a Woman Reaches Forty		Preferred
Wise Son, The	Special Cast	Universal
Women Who Give	Frank Keenan	Metro
Woman Between Friends, A	Special Cast	Vitagraph
Worldly Goods	Ayres	
Yoke, The	Special Cast	Warner Bros.
You Can't Live on Love	Reginald Denny	Universal

Equipment Newsettes

Drinking Fountains

It is surprising how few of the smaller theatres having drinking fountains installed for the convenience of their patrons. Many, of course, have a water bottle in the rest rooms, but a small bubbling fountain located in the rear wall of the theatre or even in the lobby will do much to aid the patrons.

The small bubble fountain can be installed and maintained at exceedingly small cost but the returns for the thoughtfulness will be great.

If a fountain is installed in the lobby for the convenience of the public, it will make people accustomed to coming to your theatre. If they stop to drink they cannot help reading your posters and other announcements.

* * *

Phone Muffler

You can equip your office 'phone with an attachment that absolutely insures privacy for all conversations, and keeps lobby listeners from sitting in on your private affairs.

The device is marketed by the Hush-A-Phone Corporation, New York. The attachment is adjustable to any 'phone transmitter mouthpiece. You talk directly into it, and you cannot be heard three feet away.

Here is an ideal attachment for any exhibitor whose telephone connection is located in ticket booth, lobby, or office that opens directly on the lobby. If you require absolute privacy in 'phone conversations, this will give it to you. We know, for we use one ourselves. Wouldn't be without it.

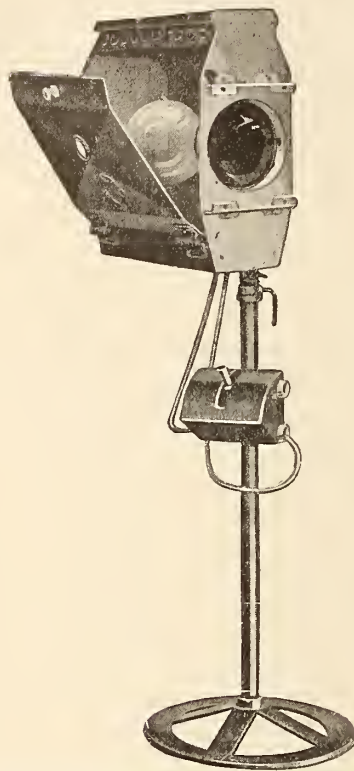
* * *

Ventilation

A hot evil smelling theatre is on the sure road to failure. People have been educated to sanitation and will not accept poor conditions.

A few fans, properly placed, will do much to eliminate the condition. There are small blower fans on the market that will keep air in circulation and with a small fan installed in the roof or rear of the theatre to draw out the bad air will make the ordinary small theatre a comfortable place to sit and enjoy a picture.

Most small theatre owners are under the impression that a large expenditure of money is necessary to instal proper equipment for ventilation. This is a mistake and the sooner he learns that ventilation plays a large part in securing patronage, the sooner he will reap the rewards.



New model spotlight offering many new and novel features. It is a Brenkert light.

Flashlights

There is a small inconspicuous flashlight on the market that should be supplied to every usher. It is about the size and shape of a fountain pen and is equipped with a clip that makes it easy to carry and no chance to be mislaid.

It should not be necessary for a patron to grope his way to a seat and bump all the bark off his shins when a few dollars will buy several small lights that will save many tempers.

* * *

Illuminating Signs

Do the signs in your theatre cause eye strain among your patrons? It is

aggravating to sit in a theatre and have a small beam of light hit one in the eye. Cheap signs have a faculty of permitting beams of light to filter about the theatre and cause annoyance.

There are several varieties of signs on the market that are especially adaptable to theatre interiors. One in particular is a plate glass affair with glazed letters. A small light is enclosed in a guard on top of the glass and the light is forced to filter downward through the glass. This makes a soft light and presents a handsome appearance.

* * *

Color Goods

Your lobby can take on a new dress every week at small cost with the aid of color hoods. These hoods are made of colored glass and slip over the ordinary electric light bulb and give any desired color effect. They are slipped on and off in an instant and can be used indefinitely.

The hoods can be used in electric signs or in lobby decoration and are effective in exploiting your picture.

The cost of the hoods is small and they can be purchased in any quantity and color.

* * *

Rope Guides

There is always a time in every theatre when the crowd is so great in the lobby of the theatre that it is hard to manage the crowd. This difficulty can be overcome with the use of guide ropes placed to form lanes running to the ticket window or to keep the standees, in the theatre, in line.

There are several varieties of these ropes on the market. The most practical is one that is covered with velvet and is equipped with a clasp at each end to be hooked in rings.

There is another guide made of light chain which is covered with velvet. This one is very durable and practical.

An Ad
on the
Equipment
Page Brings
Results

National Projector Carbons

*throw on the screen
all that is in
the picture.*

Pictures in light—these are your stock in trade. The best film in the world is only as good as the light you project through it to the screen. National Projector Carbons produce a light that is steady, brilliant, and gives the film its full value.

Use National Carbons

NATIONAL CARBON CO., INC., Cleveland, Ohio; San Francisco, Cal. C
Canadian National Carbon Co., Limited. Factory and Offices: Toronto, Ontario

New Piccadilly Has Many Showmen's Angles

(Continued from page 11)

runs of pictures in structures devoted to screen entertainment.

He cites as an example what has been done in Los Angeles, with one-seventh the population of New York. He sees no reason why with players of the rank of Tom Meighan or Gloria Swanson at the head of the cast a good picture should not run on Broadway for twelve or fourteen weeks without any difficulty.

"It's just a question of exploitation," said Mr. Ochs last week, "between the short run and the longer one. I'm sure of that point. As I see the situation in order to carry a picture on a longer journey we must recognize the fact that Broadway presents a problem that is different from that of the theatre situated in the Bronx, for example.

"We have come to do something that will arouse to the entering point the interest of the throngs of residents and non-residents that each day pass through this thoroughfare. That is the problem I have been working on and one for which I believe I shall have a solution.

"If in other days a Douglas Fairbanks picture, I think it was 'Mark of Zorro,' can go the distance of a dozen or fourteen weeks at advanced prices in Los Angeles I see no reason why New York today cannot do much better at regular picture house rates.

"A good picture should run longer than two weeks on Broadway; it should run, as I say, twelve or fourteen or even sixteen and perhaps longer. I don't mind saying I have pretty well mapped out in my own mind just how I am going to do it, too."

* * *

New Theatres

Manchester, Conn.—Samuel Kempner, former Mayor of New Haven, and Samuel Poxner, formerly of New London, have awarded a contract to a Hartford builder which calls for a theatre and office building.

* * *

Eugene, Ore.—Plans for a new theatre were announced by A. H. McDonald, president of the McDonald-Scaefers Corporation, which filed at Salem, with capitalization at \$75,000.

* * *

Los Angeles.—Plans for the construction of a new \$560,000 West Coast theatre have been completed and building will begin at once.

* * *

Roseville, Cal.—F. L. Farlow and Ira Gordon have completed plans for a picture house that will seat 1200.

* * *

Richmond, Va.—Construction on a new two-story theatre, seating 1000, has started.

Projection Hints

By WESLEY TROUT

Helios Reflector Arc Lamp

As a result of many years of experimental work and of many scientific tests, the advent of the Helios Reflector Lamp marks a pronounced advance in motion picture equipment for the projection room.

Some of the special features of the new Helios Reflector arc lamp are: it can be used on direct or alternating current, short or a long projection distance, with equal effectiveness it has an extra large reflecting mirror made of special heat-resisting quartz glass; it also has a cooling plate in back of the reflector.

I have installed several different makes of reflecting lamps on the market and can sincerely recommend their use to my readers. They will save you many dollars in current as they use only 20 amperes, and you secure just as good picture with this small amount of amperage as you would with 75 amperes with the old style arc lamp. They also use very small carbons which will save the exhibitor many dollars in the purchasing of carbons. You can use them on a long projection throw and a large or small picture.

Magnesium Paint

The new Major-Lite Magnesium Screen Coating Paint is made of magnesium, which is used by some scientists by which to measure light, as it gives the highest relative surface without any eye strain or distortion, and is especially suitable for very wide angle picture theatres, also where projection results of the very best is wanted. This paint will make a very good screen and at a very small cost.

It is claimed that this coating paint will not flake off or change color after continued use, which is the case with a large variety of paints used to make projection screens with. This new screen paint is sold by a New York Firm.

Advice as to Alabastine Screens

Exhibitors and projectionists that are using a home made screen of paint or alabastine should recoat same about every two months to secure good results. A new coat of paint will give your screen a better projection surface and you will secure a much brighter and clearer picture. It takes just a few minutes and you should do it so as to give your patrons the best in projection. Better projection gives you better patronage.

Have You Any Projection Troubles?

The writer of this department will be more than glad to answer any questions pertaining to projection or electricity free of charge. *Please state your projection trouble as clearly as possible so that I can give you a correct answer to your questions that you may wish to submit to me for answering.* All questions will be answered just as quickly as possible.

Picture Jumps Badly on Screen

The writer of this department recently received a letter from an exhibitor from a small town in the middle West States. He writes as follows:

Dear Mr. Trout: I am operating a picture theatre in a small town where I can not get a good competent projectionist to operate my machine. One of our projection machines has developed a very bad "jump" on the screen and we can not seem to find the cause of same jumping so badly on the screen. Will you please tell us how to correct this jump in your department at an early date?

We certainly enjoy your articles and find many of them of huge value to us in improving our projection from time to time. Please do not publish our name if you will.

You do not say if the jump is at every turn of the intermittent sprocket, so it is rather hard to answer your question as I would like to. Dirty intermittent sprockets will cause a jump; under intermittent sprocket will cause a very bad jump, a worn pin cross, cam or star wheel will cause your picture to jump. Take a look at your movement and see that the star wheel and cam fits snugly against each other, but remember that they should not fit too tightly. There should always be a little play between the star wheel and cam.

Another thing that will cause a bad jump in your picture is a sprung star wheel shaft. In placing a new sprocket on your machine you should be very careful to not spring this shaft as it will cause picture to jump. Secure a small Fulco "V" block and place same in a vise, and then remove the intermittent sprocket very carefully by placing the sprocket and shaft in this "V" block. If you are using the star and cam movement, look at the pin in the cam and see that it is not worn too badly; also take a look at the star wheel and see that the slots are not badly worn. If you are using a Powers machine you should see that the pin cross and cam is not worn badly. See that you have the proper tension on the film at all times. Be sure that the tracks on the aperture plate are not worn too much.

Classified Opportunities

Regular Display Rates are charged on all Classified Display Ad-lets. For the Agate Line Items the price is 2c for each word, cash with copy. Forms close every Wednesday.

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MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

For Sale

EXHIBITORS AND PROJECTIONISTS—We have discontinued handling a general line of theatre supplies and will handle the following supplies only: POWERS, SIMPLEX INTERMITTENT SPROCKETS, each \$4.23; EDISON and MOTIOGRAPH INTERMITTENT SPROCKETS, each \$3.98; Powers, Simplex, Motiograph and Edison take-up and feed sprockets, each \$2.88. Every sprocket is fully GUARANTEED FOR ONE YEAR. Regular factory made sprockets that are sold by all the leading theatre supply houses, but these other houses can not compete with us on prices as we buy them by the thousand. We handle CINEPHOR LENSES at a discount. Baird Rewinder, complete \$6.75. OUR VOLUME OF BUSINESS IS SO GREAT THAT IT TAKES FROM SEVEN TO TEN DAYS TO FILL YOUR ORDER FOR THE ABOVE GOODS, so please mail your order with cash remittance EARLY AS POSSIBLE. W. TROUT THEATRE SUPPLY, BOX NO. 499, ENID, OKLAHOMA.

SPECIAL PRICES—Veneered Chairs from \$1.00 up; Upholstered Chairs \$2.50 up; Changeable Admission signs \$2.75; Hertner Transverter 75-75 amp., brand new \$250.00; Double Machine Asbestos booth \$50.00; All makes motion picture machines \$100.00 up. Capitol Motion Picture Supply Co., 142 West 46th Street, New York City.

PRE-INVENTORY SALE—2 Simplex Type S Machines, motor driven, like new \$300 each; 2 Powers 6B machines, motor driven, perfect condition \$275 each; 1 Powers 6A machine, motor driven \$150; 1 Hallberg generator, 30 to 70 amperes motor generator, perfect condition \$175; 1 Hallberg generator new, 20 to 40 amperes motor generator \$150; 1 Hallberg 70 ampere latest type new, list \$750, \$375; 1 General Electric double 50 ampere motor generator, used for demonstration only \$500; 1 Double 75 ampere General Electric motor generator, multiple, rebuilt by factory, guaranteed \$600; 1 Westinghouse double 90 ampere generator with resistors, used one month \$500, EXTRA SPECIAL.—Mahogany ticket boxes, white enameled top and base \$27.50 each. Independent Movie Supply Co. Inc., 729 Seventh Avenue, New York City.

THEATRE CHAIRS, veneer, \$1.50 up; theatre chairs, upholstered, \$4.00; Powers machines No. 6A, \$150; Powers machines No. 6B, \$200; Simplex Type B, \$175; Simplex Type S, \$250; Spot Light, \$35; Admission Brass Sign, \$3.00, with changeable price tags; Thumb Tacks per M, \$1.25. Our prices are always cheaper, compare them and send us your orders. Crown Motion Picture Supplies, 138 West 46th Street, New York City.

LEDGER SYSTEMS, now available to all showmen. A complete Time Saving System for showmen, postage prepaid, \$2.00. Sent C. O. D. upon request. Exhibitors Trade Review, 45 W. 45th Street, New York City.

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WURLITZER PIANO PLAYER in good condition — state price — Box 61, Middleton, N. S., Canada.

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Eastman Positive Film carries
quality from studio to screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

HAL ROACH *presents*

The King of Wild Horses

A Feature

Story by
HAL ROACH

Directed by
FRED JACKMAN

Conceded To Be the Big Novelty Picture
of the Year With a Remarkable
Record of Success

"A most remarkable picture. Of its kind it is without equal."

—*Billy Watson, Sherman Theatre, St. Cloud, Minn. (Amusements)*

"Broke the five year's house record with this picture, pleased 99% of the patrons at advanced prices and made good money. A better picture has not been made."—*Jack Tiller, Temple Theatre, McCook, Neb. (Ex. Herald)*

"We played 'King of Wild Horses' here and at the Palace, Lane, S. D., to packed houses, against Chatauqua opposition. They left the Chatauqua to see this picture. It's the best small town picture ever filmed."

—*W. H. Welch, Opera House, Letcher, S. D. (Amusements)*

"Pleased 100%. Rex the horse is great. Don't pass this picture."

—*M. E. Ames, Pastime, Jefferson, O. (Ex. Herald)*

"The best Western you ever saw and draws people who would not go to an ordinary Western. Pleased everybody Saturday and Sunday. It has everything a picture could have."—*Louis Van Alstyne, Quality, Cullom, Ill. (Ex. Herald)*

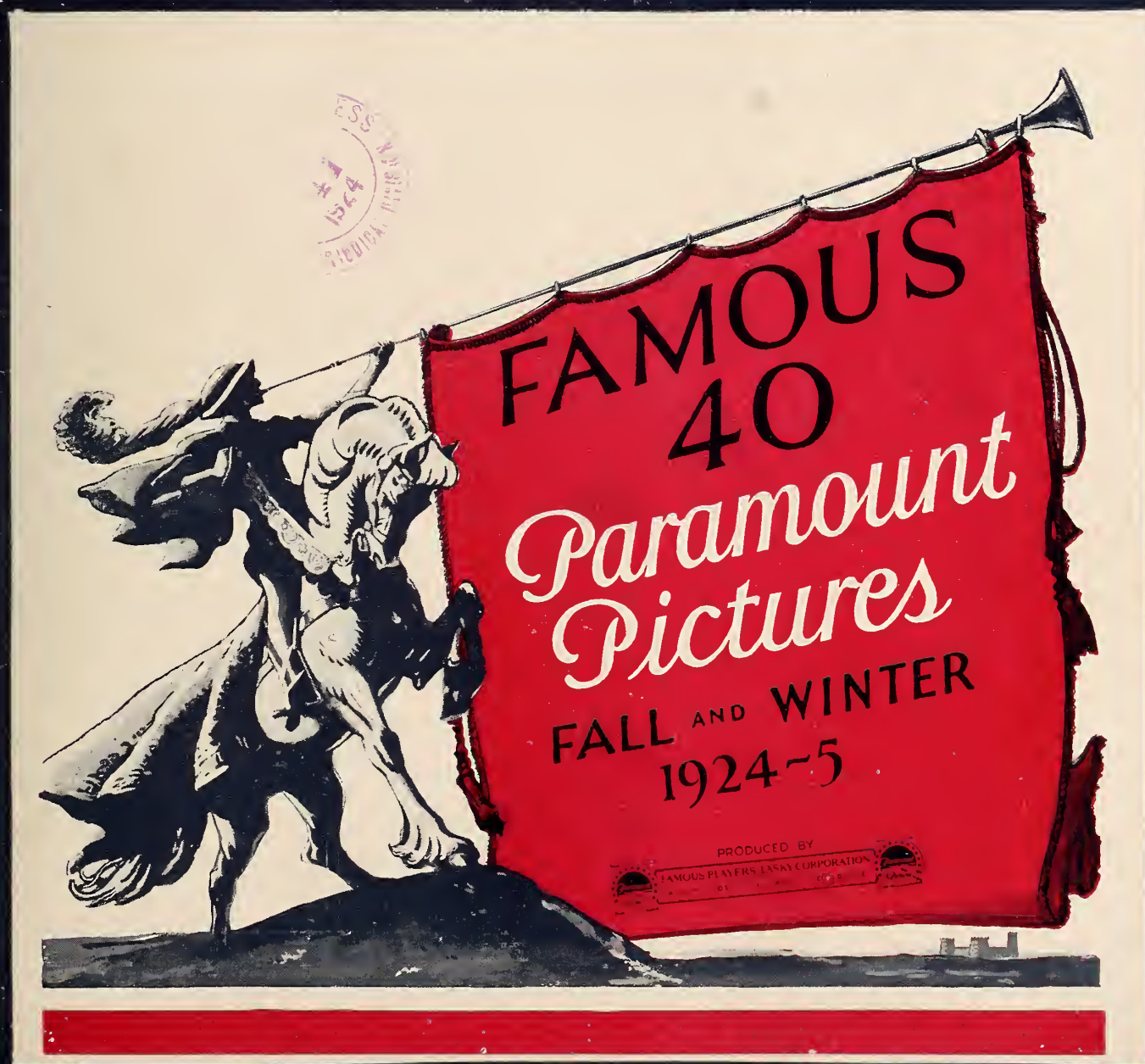
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TRADE  MARK

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry



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Eastman Positive Film carries
quality from studio to screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Encore
Pictures

W. C. Graves, Jr., presents

Unseen Hands

with

WALLACE BEERY

*Beery in the kind of role that
has made him famous*

They'll love (and hate) Beery in the role of "Jean Scholast." You know Beery, the arch villain of the screen. In this picture he has the kind of role that made him famous.

Imagine a man with whom women were a hobby; a man who would plot and plot to gain his ends; who would outwit and outthink the woman he was after. Yet while he could dominate woman he could not dominate his own conscience.

It's melodrama with a kick; acting that you'll remember.

Ask to see it at the nearest Associated Exhibitors Office.

Directed by Jacques Jaccard

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President

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Paramount's Famous Forty

THE reception already accorded the group of pictures now known nationally as "The Famous Forty" has far exceeded Paramount's fondest expectation. Exhibitors have been quick to see the value of each of the pictures, based on their own knowledge of the drawing power of the great stars and directors represented and the entertainment value of the stories, all of them from famous books and plays.

Some of the Famous Forty have been tested in pre-release runs. The value of such pictures as "Manhandled," "Wanderer of the Wasteland," "The Enemy Sex," "Unguarded Women," "Changing Husbands," "The Covered Wagon," "The Side-Show of Life" is now easy for exhibitors to determine.

But successful as these have been, even greater things may be safely predicted for the others to come. Any group that contains such material as "Feet of Clay," "Monsieur Beaucaire," "The Alaskan," "Sinners in Heaven," "Merton of the Movies," "Her Love Story," "Open All Night," "Empty Hands," "The Fast Set," "Forbidden Paradise," "The Border Legion," "Peter Pan," and all the others to come may be held, without exaggeration, to be the leading group of the greatest photoplays in the field today.

The following pages contain a corrected list of the Famous Forty pictures with the details as to stars, director, cast, author and scenarist.

It is only true to say the industry has not before seen any group of pictures that can begin to match these productions.



ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

GLORIA SWANSON

IN

"Manhandled"

AN ALLAN DWAN PRODUCTION



FROM Arthur Stringer's Saturday Evening Post story of the same name. Breaking records everywhere. The best Swanson picture ever made. A proven super-success. Screenplay by Frank Tuttle. Pre-release reports show that "Manhandled" will make more money for exhibitors than any Swanson picture ever made and that's going some!



A Paramount Picture

ZANE
GREY'S

"WANDERER OF THE WASTELAND"

AN
IRVIN WILLAT
PRODUCTION

with

JACK HOLT
KATHLYN WILLIAMS
•• NOAH BEERY ••
•• BILLIE DOVE ••

Presented by Adolph Zukor & Jesse L. Lasky

Filmed Entirely in Colors

A \$2 road show delivered straight to you. Critics and public acclaim this. A record-breaker of the first magnitude. Screenplay by George Hull and Victor Irvin.

A Paramount Picture



ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

A Sidney Olcott Production

Rudolph Valentino in "MONSIEUR BEAUCAIRE"

With

BEBE DANIELS, Lois Wilson
Doris Kenyon and Lowell Sherman

VALENTINO'S return! A gorgeous super-production of incalculable value to you. Screen play by Forrest Halsey, from the novel by Booth Tarkington and play by Tarkington and Evelyn G. Sutherland.

*A
Paramount
Picture*



ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

A James Cruze Production

"THE ENEMY SEX" With Betty Compson

Supported by

Percy Marmont, Kathlyn Williams
and Huntley Gordon

ANOTHER Cruze knock-out! A guaranteed box-office picture that is all entertainment. They'll flock to this one. From a novel by Owen Johnson. Screen play by Walter Woods and Harvey Thew. Betty Compson's finest role since "The Miracle Man." Sumptuously produced.

A Paramount Picture



"CHANGING HUSBANDS"

Presented by
Adolph Zukor
and
Jesse L. Lasky



With
Leatrice Joy
Supervised by
CECIL B. De MILLE

FUNNY, clean, romantic, clever, highly entertaining! A sumptuous production de luxe. Raymond Griffith, Victor Varconi, ZaSu Pitts in support. From "Roles," Saturday Evening Post story by Elizabeth Alexander. Screenplay by Sada Cowan and Howard Higgin. Directed by Frank Urson and Paul Iribe.



A Paramount Picture

"UNGUARDED WOMEN"

Presented by
Adolph Zukor and
Jesse L. Lasky



With
Bebe Daniels, Richard Dix
and **Mary Astor**

An **ALAN CROSLAND** Production

RICHARD DIX, America's new favorite, and Bebe Daniels, idol of thousands, in an adaptation of the Saturday Evening Post story, "Face," by Lucy Terrill. Screenplay by James Creelman.



A Paramount Picture

POLA NEGRI in "Lily of the Dust"

Presented by
Adolph Zukor
and
Jesse L. Lasky



A **DIMITRI BUCHOWETZKI** PRODUCTION

SOMETHING different! Pola Negri in her greatest role! Made from the Suderman novel and Sheldon play. Raymond Griffith, Ben Lyon, Noah Beery in cast. Screenplay by Paul Bern. A tremendous drama, absorbingly entertaining, marvelously acted. Made by the director of "Men." Pola Negri's finest acting role.



A Paramount Picture

ADOLPH ZUKOR
JESSE L. LASKY
present

"THE SIDE SHOW OF LIFE"

HERBERT BRENON
A PRODUCTION
with
ERNEST TORRENCE
and
ANNA Q. NILSSON

HERBERT BRENON'S de luxe presentation of William Locke's famous novel, "The Mountebank." Romance, heart-throbs and consummate acting. A noteworthy addition to screen history. The play by Ernest Denny and screenplay by Willis Goldbeck and Julie Herne.

A Paramount Picture

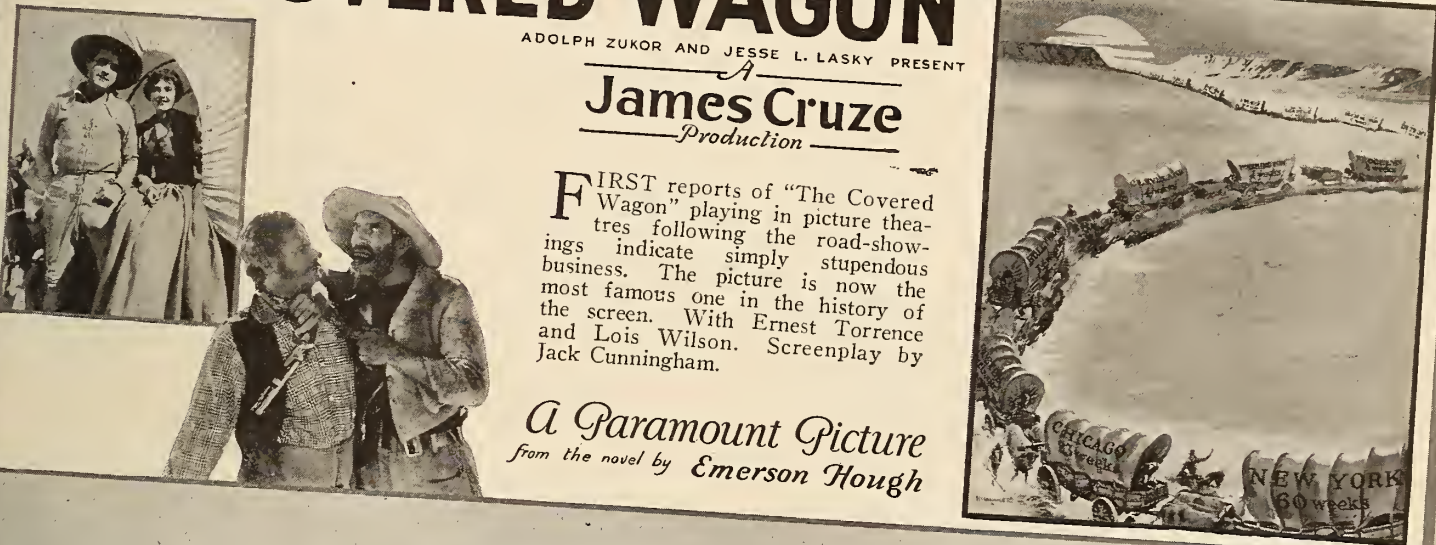


"THE COVERED WAGON"

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT
A
James Cruze
Production

FIRST reports of "The Covered Wagon" playing in picture theatres following the road-showings indicate simply stupendous business. The picture is now the most famous one in the history of the screen. With Ernest Torrence and Lois Wilson. Screenplay by Jack Cunningham.

A Paramount Picture
from the novel by Emerson Hough



THE Famous Forty is so filled with super-productions, it is extremely difficult to pick out the high lights. "The Covered Wagon" is of course one. "Manhandled" is another, "Beaucaire" a third. But then, there are such gorgeous money makers as "Wanderer of the Wasteland," "The Enemy Sex," "The Alaskan," "Sinners in Heaven," "Feet of Clay," "Her Love Story," "The Fast Set,"

"Merton of the Movies," "Tongues of Flame," "Open All Night," "North of 36," "Argentine Love," etc., etc. As a matter of fact Paramount has not 5 super-productions but at least 25 productions that can't be equalled for drawing power by any others in the field today. And they'll get 16 pages of national advertising, half of them in color, to 15,000,000 people.

"FEET OF CLAY"

Cecil B. De Mille's
PRODUCTION



"MANS LAUGHTER" and "Male and Female" rolled into one. With Rod La Rocque, Vera Reynolds, Ricardo Cortez, Julia Faye, Theodore Kosloff, Robert Edeson and Victor Varconi. From the Ladies' Home Journal story of the same name by Margaretta Tuttle. Screenplay by Beulah Marie Dix and Bertram Millhauser.

A Paramount Picture



ADOLPH ZUKOR
AND
JESSE L. LASKY
PRESENT

THOMAS MEIGHAN IN JAMES OLIVER CURWOOD'S

"THE ALASKAN"

A HERBERT BRENON PRODUCTION

THE greatest Meighan picture ever made! And that's saying something. Screenplay by Willis Goldbeck.

A Paramount Picture



PARAMOUNT offers you today, in *The Famous Forty*, the greatest, most consistent and most dependable program of good pictures that the film industry has ever known.

Any plan, any theatre backed by these pictures is underwriting success in advance. Any exhibitor who hooks onto *The Famous Forty* is assuring himself of the nicest crop of Fall and Winter

profits he has ever harvested.

The values are there. Analyze thoroughly this announcement. Stars, directors, titles, stories, advertising material — there's nothing like them anywhere in sight!

In all its twelve years of supplying exhibitors with the best pictures in the field, Paramount has never had a program to present like *The Famous Forty*.



GLORIA SWANSON

in "HER LOVE STORY"

An ALLAN DWAN Production

ANOTHER Swanson triumph of versatility! One of the greatest love stories ever written. From Mary Roberts Rinehart's *Cosmopolitan* serial, "Her Majesty the Queen." Screenplay by Frank Tuttle. Worth a fortune to exhibitors.

PRESENTED BY
ADOLPH ZUKOR &
JESSE L. LASKY

A Paramount Picture



ADOLPH ZUKOR
& JESSE L. LASKY
PRESENT

A WILLIAM deMILLE Production

"The Fast Set"

With BETTY COMPSO, ADOLPHE MENJOU
ELLIOTT DEXTER, ZASU PITTS

IN cast, story, settings and direction one of the super-features of the Famous Forty. From the tremendous Chicago and Broadway stage success, "Spring Cleaning," by Frederick Lonsdale. Screenplay by Clara Beranger.



A Paramount Picture

EVERY one of the *Famous Forty* will be brought before the public in double-color double-page and double-color single page advertisements in the *Saturday Evening Post*; a four-color double-page and four-color single-page advertisements in "Liberty," the new, million circulation, color-roto magazine; advertising in the *Ladies' Home Journal*, the first black and white ads in the magazine, up among the reading matter; pages in all of the motion picture magazines; and *Paramount Week* advertisements in 4,000 newspapers of the United States.

For eight years the intense white light of national

advertising has played steadily on the name *Paramount Pictures*.

Today there are millions of people who think automatically of *Paramount* the moment the word pictures is mentioned.

You can kid yourself all you want, but that is an asset that thousands of exhibitors consider it lunacy to neglect.

The public knows *Paramount*. The public will know the *Famous Forty* to the exclusion of everything else in pictures this season.

The *Famous Forty* will come to you, not out of the ice-box but hot off the fire.

You know that means something to you!

ADOLPH ZUKOR^{II}
AND
JESSE L. LASKY
PRESENT

SINNERS IN HEAVEN

An Alan Crosland Production

WITH
BEBE DANIELS
AND
RICHARD DIX

THIS is the name of the book by Clive Arden that won the British prize competition for the best novel. Made into a marvelous picture-romance with some of the finest acting the screen has even seen. Screenplay by James Creelman.

A Paramount Picture



ADOLPH ZUKOR AND
JESSE L. LASKY PRESENT

"OPEN ALL NIGHT"

With
VIOLA DANA, JETTA GOUDAL,
ADOLPHE MENJOU AND RAYMOND GRIFFITH

SOMETHING new! Subtlety and charm intermingled with physical action and punch, fine humor and a highly entertaining story. The six-day bike race offers a distinct novelty. By Willis Goldbeck, suggested by Paul Morand's stories. Here's a big one that'll start the town talking. Directed by Paul Bern.

A Paramount Picture



ADOLPH ZUKOR
AND
JESSE L. LASKY
PRESENT

WILLIAM FARNUM

WALLACE
WORSLEY
Production

"The Man Who Fights Alone"

WITH LOIS WILSON AND EDWARD EVERETT HORTON

FARNUM'S return to the screen in a story by William Blacke and James Hamilton. Screenplay by Jack Cunningham.

*A
Paramount
Picture*



ADOLPH ZUKOR
AND
JESSE L. LASKY
Present

"EMPTY HANDS"

with **Jack Holt**

Supported by
Norma Shearer

A VICTOR FLEMING Production

A LREADY this picture has received nationwide publicity on the front pages of every newspaper. A guaranteed gold-getter if ever there was one. From Arthur Stringer's Harper's Bazaar story of the same name. Screenplay by Carey Wilson.

A Paramount Picture



ADOLPH ZUKOR
AND
JESSE L. LASKY
PRESENT

Betty Compson

—in—
A SAM WOOD PRODUCTION

"THE FEMALE"

*a
Paramount
Picture*

A COLORFUL, elaborate picturization of Cynthia Stockley's Cosmopolitan story, "Dalla, the Lion Cub." Thrills, drama, intrigue and a different sort of triangular love story. Screenplay by Agnes Christine Johnston.



ADOLPH ZUKOR
AND
JESSE L. LASKY
Present

BEBE DANIELS

in

"Dangerous Money"

SCREENDOM'S favorite starring in a golden box office production. Directed by Frank Tuttle. Screenplay by Julie Herne. Adapted by John Russell from the famous novel, "Clark's Field," by Robert Herrick.

*a
Paramount
Picture*

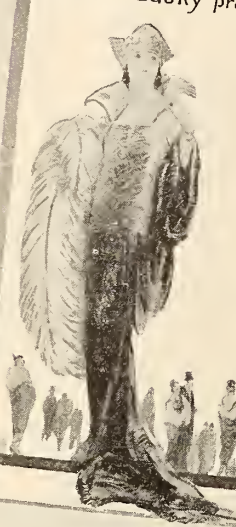


Adolph Zukor and Jesse L. Lasky present

POLA NEGRİ
In "FORBIDDEN PARADISE"
SUPPORTED BY ROD LA ROCQUE
An **ERNEST LUBITSCH** PRODUCTION

a Paramount Picture

NEGRI and Lubitsch! An incomparable entertainment. From "The Czarina," by Lajos Biro and Menyherth Lengyel. Screen play by Agnes Christine Johnston.




Adolph Zukor and Jesse L. Lasky present

"THE STORY WITHOUT A NAME"
with Agnes Ayres, Antonio Moreno
An Irvin Willat Production

THERE is a ready-made audience for this picture. Based on the Photoplay Magazine \$5,000 prize title contest story by Arthur Stringer. A fast-moving, up-to-date melodrama. Adapted by Victor Irvin.

a Paramount Picture




BIG TITLE CONTEST!
to select a title for a great
Paramount Picture
Read by 2,500,000 Fans Every Month

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

ZANE GREY'S
"THE BORDER LEGION"
with Antonio Moreno and Helene Chadwick

MARK this down as a grade A money-maker, Zane Grey at his best. A clean, wholesome, typically American story. Chock-full of action, power, drama and love. Directed by William Howard. Adapted by George Hull.

a Paramount Picture




ADOLPH ZUKOR - JESSE L. LASKY PRESENT

Thomas Meighan

IN

"Bed Rock"

MEIGHAN in a role that suits him to perfection. The book by Jack Bethea ran as a serial in Collier's entitled "Half Gods." A story of a man's fight against tremendous obstacles. Especially selected by Mr. Meighan.

A Paramount Picture



"WORLDLY GOODS"

starring

Agnes Ayres

Directed by Paul Bern

FROM Sophie Kerr's brilliant Ladies' Home Journal serial. A stirring domestic drama with a brand new twist. Luxuriously mounted and lavishly staged. The women will flock to this one. Screen play by A. P. Younger.

A Paramount Picture

Presented by
ADOLPH ZUKOR,
JESSE L. LASKY



RICHARD DIX

IN

"Where Honor Ends"

(Tentative Title)

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

AMERICA'S fastest growing favorite as a full-fledged star. In a story worthy of his undeniable talents. From "Jungle Law," by I. A. R. Wylie. Screen play by James Creelman. Directed by Paul Sloane.

A Paramount Picture



ADOLPH ZUKOR AND
JESSE L. LASKY
PRESENT



"MERTON OF THE MOVIES"

A JAMES CRUZE PRODUCTION

starring

**Glenn Hunter
with Viola Dana**

THE money picture of the year! Again the master dramatic-comedy director hits the box office bullseye! Made from the story by Harry Leon Wilson and play by George S. Kaufman and Marc Connelly. Screenplay by Walter Woods.

A Paramount Picture



RUDOLPH VALENTINO

*Presented by
Adolph Zukor,
Jesse L. Lasky*

in Rex Beach's

"A SAINTED DEVIL"

A
JOSEPH HENABERY
PRODUCTION

ANOTHER Valentino certified box office success! A vivid romance of Latin-America, crammed with exciting drama, adventurous action and suspense. Adapted by Forrest Halsey from the story, "Rope's End," by Rex Beach. Nita Na'di in support.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky present

"PETER PAN"

From the immortal story by
J. M. BARRIE

MILLIONS are waiting to see it! A screen masterpiece that will go down in cinema history. A super-production of the very highest type. Roy Pomeroy, assisting Mr. Brenon.

A Herbert Brenon
PRODUCTION
A Paramount Picture



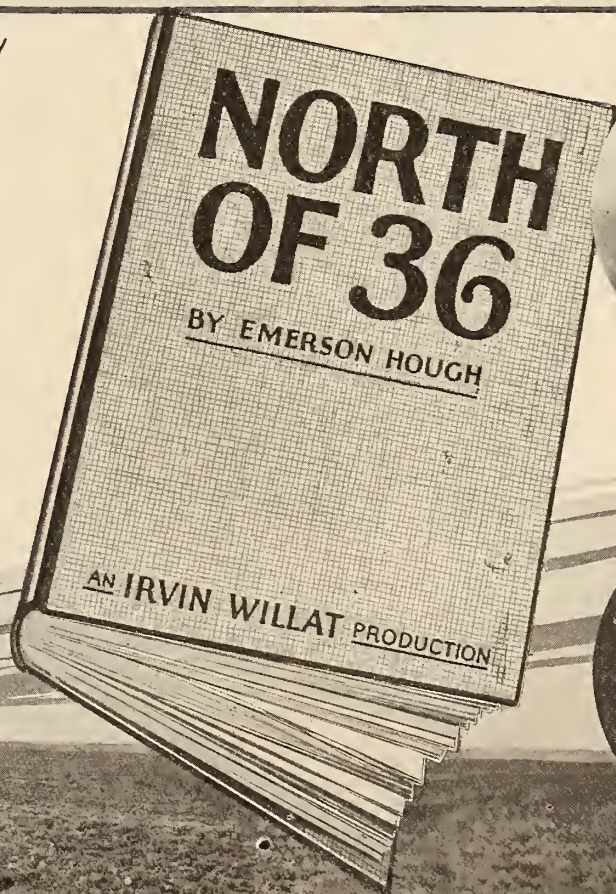
Presented by Adolph Zukor and Jesse L. Lasky

with

JACK HOLT
ERNEST TORRENCE
NOAH BEERY
LOIS WILSON

A MAGNIFICENT successor to "The Covered Wagon." In size and action a real road show—it goes direct to you. A magnificent spectacular production. A sure-fire profit maker! Adaptation by Victor Irvin.

A Paramount Picture





Adolph Zukor and Jesse L. Lasky present

James Cruze's "The City That Never Sleeps"

ENTERTAINMENT de luxe that will register 100%. Jazz, pathos, comedy, lavish clothes and gorgeous settings—this picture has them all. From the McCall's Magazine story, "Mother O'Day," by Leroy Scott. Screen play by Walter Woods and Anthony Coldewey.

A Paramount Picture

CAST INCLUDES
LOUISE DRESSER
VIRGINIA LEE CORBIN
KATHLYN WILLIAMS
RICARDO CORTEZ

ADOLPH ZUKOR
JESSE L. LASKY
present

A JAMES CRUZE production BETTY COMPSON

in

"The Garden of Weeds"

CRUZE'S treatment of this unusual story is brand new, startling, revealing in every foot of film the great showman. From the sensational stage play, by Leon Gordon and Doris Marquette. Screen play by Walter Woods and Anthony Coldewey.

A Paramount Picture



Adolph Zukor and Jesse L. Lasky present

"ARGENTINE LOVE"

with Bebe Daniels
Ricardo Cortez

AN ALLAN DWAN PRODUCTION
by VICENTE BLASCO IBANEZ

*A
Paramount
Picture*

THE most vital dramatic plot the master of romance has ever written! Supreme entertainment, colorful backgrounds, picturesque settings, consummate acting, and a great title!



ADOLPH ZUKOR and
JESSE LASKY
PRESENT



GLORIA SWANSON
in
"Wages of
Virtue"

AN
ALLAN DWAN
PRODUCTION

ANOTHER exhibitor gold mine! Gorgeous Gloria at her superb best. From the novel of the same name by Capt. Percival Wren, Screen-play by Forrest Halsey.

A Paramount Picture



ADOLPH ZUKOR
JESSE L. LASKY
PRESENT

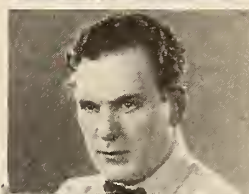


THOMAS MEIGHAN
in
"Tongues
of Flame"

By
Peter Clark Mac Farlane

THOMAS MEIGHAN in a big crashing, melodramatic story. Plus one of the mightiest climaxes ever flashed on the screen. A Joseph Henabery production. Adaptation by Eugene Walter.

A Paramount Picture



ADOLPH ZUKOR,
JESSE L. LASKY
PRESENT



POLA NEGRI
in

"A WOMAN SCORNE"

title to be changed

THE dynamic Pola in a flashing, unforgettable love-drama. Pola will pack them in with this one! Directed by Paul Bern.

A Paramount Picture



BEBE DANIELS IN "MISS BLUEBEARD"

presented by
ADOLPH ZUKOR,
JESSE L. LASKY



A SPARKLING romantic comedy, screamingly funny from start to finish. A simon-pure clean-up! From the popular stage success, "Little Miss Bluebeard," by Avery Hopwood and Gabriel Dregely. Directed by Frank Tuttle.

A Paramount Picture



Adolph Zukor,
Jesse L. Lasky
present

RICHARD DIX IN "Manhattan"

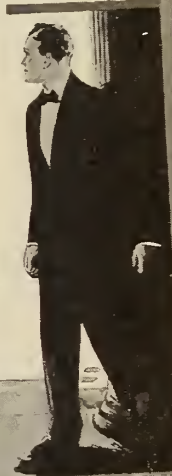
An R.H. Burnside
Production

From "The Definite Object"
by Jeffrey Farnol

with Jacqueline Logan

THE fastest growing male star in America in the greatest role of his screen career! Produced by the man who staged the New York Hippodrome shows. A sure-fire money-maker! Screen play by Paul Sloane and Frank Tuttle.

*A
Paramount
Picture*



INTERLOCUTORY (Tentative Title)

Starring **Agnes Ayres**

An Alan Crosland production

THE scarcest article on the market—a clean, fast, really funny comedy-drama. Sumptuously produced by Alan Crosland. From the Saturday Evening Post story by Charles Brackett.

A Paramount Picture

presented by
ADOLPH ZUKOR,
JESSE L. LASKY



Adolph Zukor
and
Jesse L. Lasky
Present

CECIL B. DE MILLE'S "THE GOLDEN BED"

Screenplay by
**Jeanie
Macpherson**



SOLID gold at the box office!
From the Pictorial Review
serial, "Tomorrow's Bread," and
the novel entitled "The Golden
Bed," by Wallace Irwin. As al-
ways in Cecil De Mille pictures,
the east will include an imposing
list of box-office names.



Adolph Zukor
and
Jesse L. Lasky
Present

WILLIAM de MILLE'S

Production

"Locked Doors"

AN original by Clara Beranger—a modern
story of universal interest with a tremendous
theme and a happy ending. To be portrayed by a
stellar cast. Destined to be one of the season's
outstanding hits!



Famous Forty Release Dates:

AUGUST

MANHANDLED
WANDERER of the WASTELAND
CHANGING HUSBANDS
MONSIEUR BEAUCAIRE
UNGUARDED WOMEN
THE ENEMY SEX
LILY OF THE DUST

NOVEMBER

MERTON OF THE MOVIES
WAGES OF VIRTUE
INTERLOCUTORY
A SAINTED DEVIL
TONGUES OF FLAME
THE BORDER LEGION

SEPTEMBER

THE SIDE-SHOW OF LIFE
THE COVERED WAGON
THE MAN WHO FIGHTS ALONE
SINNERS IN HEAVEN
THE ALASKAN
FEET OF CLAY
THE FEMALE

DECEMBER

THE GARDEN OF WEEDS
THE CITY THAT NEVER SLEEPS
MANHATTAN
PETER PAN
ARGENTINE LOVE
NORTH OF 36

OCTOBER

HER LOVE STORY
EMPTY HANDS
OPEN ALL NIGHT
THE FAST SET
DANGEROUS MONEY
FORBIDDEN PARADISE
STORY WITHOUT A NAME

JANUARY

COMING THROUGH
A WOMAN SCORNED
WHERE HONOR ENDS
WORLDLY GOODS
MISS BLUEBEARD
THE GOLDEN BED
LOCKED DOORS

Coming

—Alluring—

HELENE
CHADWICK

IN



"HER OWN FREE WILL"

From the popular story by
ETHEL M. DELL

Directed by Paul Scardon
Produced by
EASTERN PRODUCTIONS Inc.

Screen Dramatization
By GERALD C. DUFFY

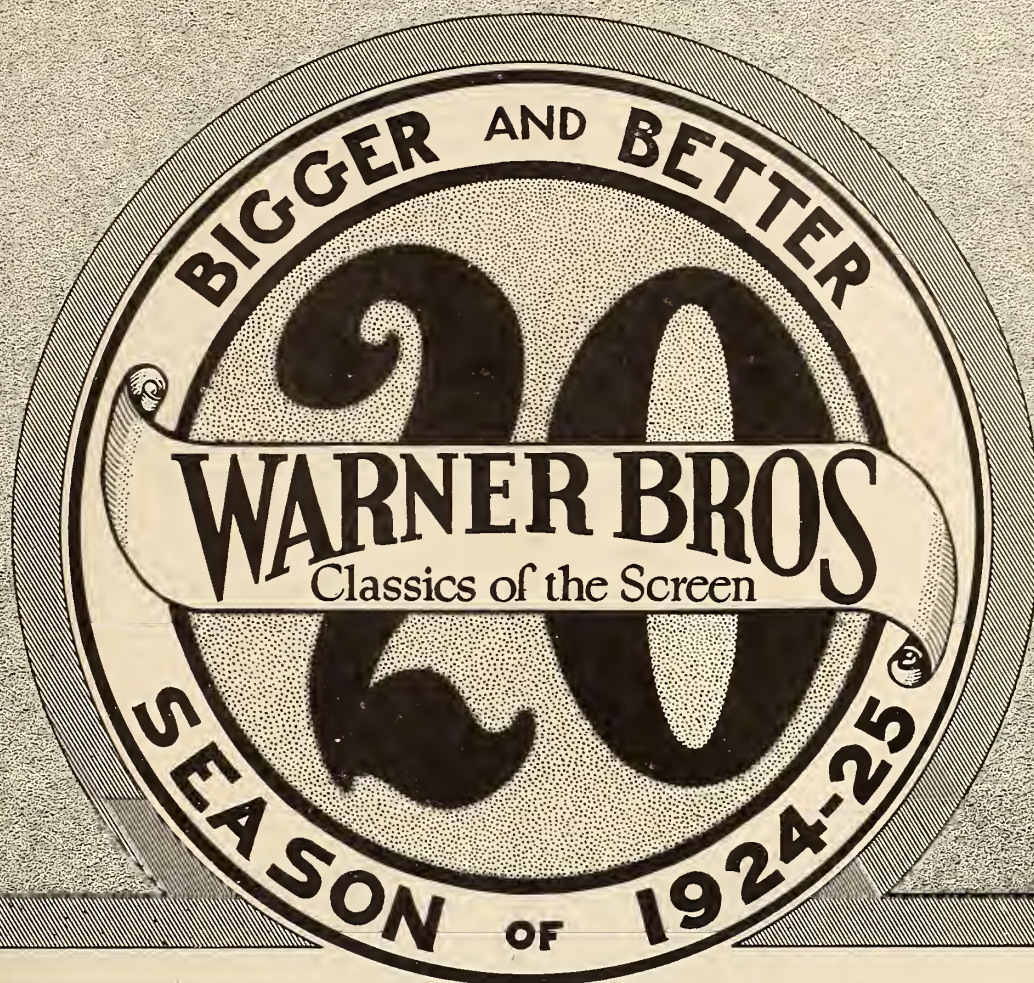
Released By
**Producers Distributing
Corporation**

FOREIGN DISTRIBUTOR
WM. VOGEL, DISTRIBUTING
CORPORATION

Season 1924-1925
Thirty First-Run Pictures



Save TWENTY Dates for the New Warner TWENTY



Promise and Performance

Last year Warner Bros. promised the motion picture Exhibitor EIGHTEEN productions for the 1923-24 season. The promise was more than exceeded by the performance. Actually TWENTY big productions are being delivered, among them several mighty masterpieces which rank as the finest examples of the silent art ever produced.

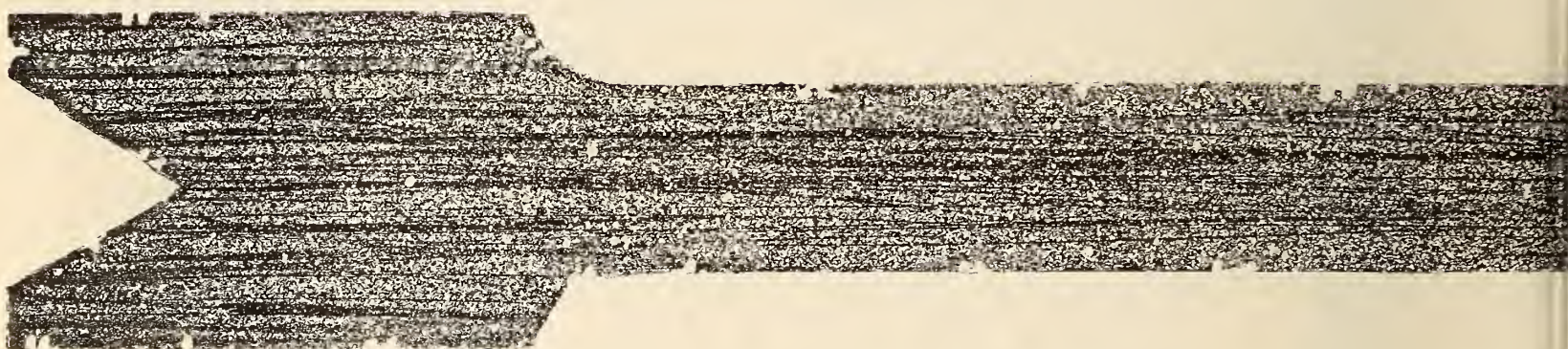
For the year 1924-25, TWENTY big "Classics of the Screen" is the promise from Warner Bros., who point to their past record of performance as an indication that the promise will be fulfilled to the letter.

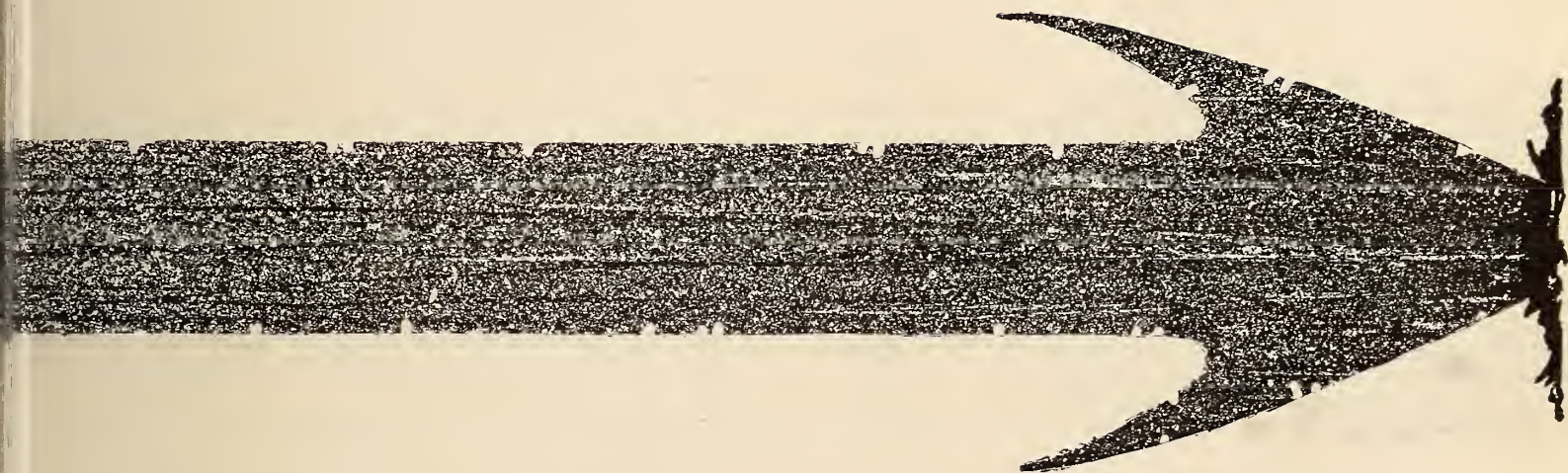
These TWENTY productions are being made from popular novels and leading stage successes. Thus are their stories of proved value. To this will be added the usual high standard of Warner production, careful casting, masterful direction and the sure-fire box-office "pull" found in all Warner pictures.

Save TWENTY dates for the new Warner TWENTY:—

Rin-Tin-Tin in "Find Your Man"	"Three Women" Ernst Lubitsch Production	"Recompense" Sequel to "Simon Called Peter"
"The Dark Swan"	"The Eleventh Virgin"	"My Wife and I"
"This Woman"	"The Dear Pretender"	"The Bridge of Sighs"
"The Narrow Street"	"The Lover of Camille" ("Deburau")	"Lighthouse by the Sea"
"Eve's Lover"	"The Age of Innocence"	"The Man Without a Conscience"
"A Lost Lady"	"Broadway Butterfly"	"How Baxter Butted In"

—and a SECOND Ernst Lubitsch Production







SELZNICK DISTRIBUTING CORPORATION offers a representative and diversified array of productions for the coming season, which includes all of the product of **Selco Pictures, Incorporated**. These pictures have been selected because of their **uniform** box-office appeal and because they will reach all types of audiences.

"MISSING DAUGHTERS"

"What happens to the girls who vanish every day?" is answered in this melodrama of far-reaching human interest and exploitation possibilities, played by an exceptional cast including Eva Novak, Rockcliffe Fellowes, Pauline Starke, Eileen Percy, Robert Edeson, Claire Adams, Walter Long and Walt Whitman. A Choice Production.

"THE PASSIONATE ADVENTURE"

Society drama, to make which Alice Joyce, the star, and Marjorie Daw, a featured member of the cast went to England, where the picture was filmed under the supervision of Myron Selznick. Clive Brook, who won such praise in "Woman to Woman," and Graham Cutts, who directed that success, give their talents to this picture. A Gainsborough Picture.

"LOVE OF WOMEN"

A Whitman Bennett Production, starring Helene Chadwick, supported by Montagu Love, Mary Thurman, Maurice Costello, Lawford Davidson, Marie Shotwell and Frankie Evans. Its theme is based on the interlocutory divorce; its drama, the human elements back of the cold legal decree.

"THE GREATEST LOVE OF ALL"

Starring George Beban, one of the screen's finest character actors, this picture is so lovable and human, such a downright fine blend of emotions and action—pathos, humor, sturdy drama—that there is no doubt of its overpowering appeal to any audience.

On these two pages are listed such of our pictures as are wholly completed and available for exhibitor scrutiny. The titles of a number of others will be announced as soon as these productions, now under way, are completed.

Thematic Cue Sheets available on all Productions.

SELCO
PICTURES Inc.

Releasing Thru

SELZNICK
DISTRIBUTING
CORPORATION



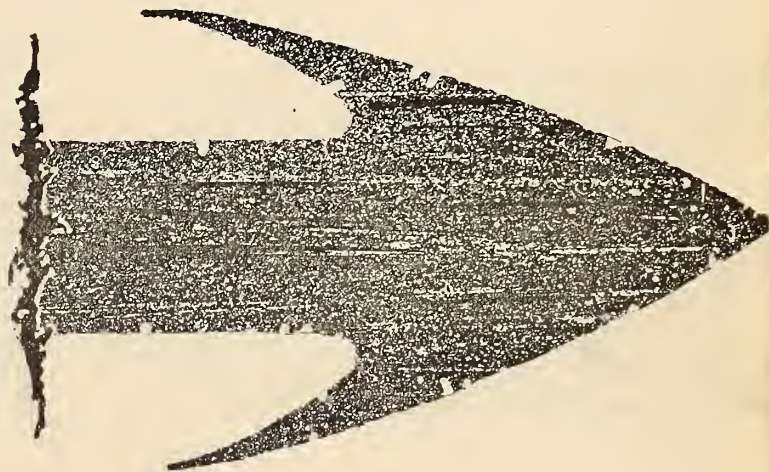
SELZNICK DISTRIBUTING CORPORATION will have available for exhibitors during the coming season at least twenty-six high-test productions, and present plans indicate an even larger output. Exhibitors have our assurance that these pictures will be released in the order of their completion, none being held back for any reason whatever.

"THE BOWERY BISHOP"

New York's famous street—the colorful and turbulent Bowery—is the setting for this vivid drama, in which Henry B. Walthall gives his finest characterization as "The Bishop," supported by Edith Roberts and Leota Lorraine. A Rellimeo Production, supervised by Grace Sanderson Michie.

"THE WORLD STRUGGLE FOR OIL"

Capt. Hank Butler's graphic picturization of the contest for the world's oil fields and the power that goes with them, has been hailed by newspaper critics as "gripping drama," "romance" and "the best of its kind yet put forth." A drama with whole continents as "location" and nations as actors.



"PASSIONS OF THE NORTH"

Filmed actually on the wind-swept, snow-covered Tibetan plateau, in sight of Mt. Everest, this picture gives the essence of real adventure, with human beings stripped down to elemental passions, and with wolf packs and herds of wild horses as unusual features of the drama.

NELL SHIPMAN'S "LITTLE DRAMA OF THE BIG PLACES"

A series of two-reel dramas of the Northwest, simple and powerful, with Nell Shipman and the myriad wild inhabitants of the region, against backgrounds of hills, snow-covered trails and woods of authentic beauty. "The Trail of the North Wind" and "The Light on Lookout" are the first two of the series.

NEWSPAPER FUN

A weekly one-reel subject, composed of the best humor of the daily papers, which will put the desired lighter touch in your program.

SELCO
PICTURES Inc.

Releasing Thru

SELZNICK
DISTRIBUTING
CORPORATION

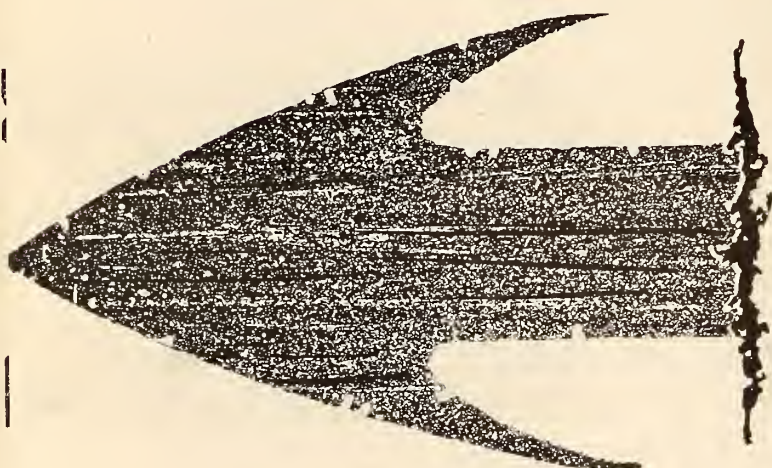


STANDARD CINEMA CORPORATION, although just rounding out its first year in the short subjects field, has acquired the product of two of the greatest comedians on the screen, Jimmy Aubrey and Stan Laurel, in addition to the Dinky Doodle series of Bray Cartoons and E. V. Durling's Screen Almanac.

JIMMY AUBREY STAR COMEDIES

This is the second series of comedies made by Aubrey for Standard Cinema, and to those who have seen and played his first series, nothing need be said of the unusual comic quality, freshness and spontaneity which invest everything that Aubrey does. Aubrey has been long before the screen public, and his popularity is greater year by year.

This new series will make new records of laughs per foot. Aubrey has surrounded himself with the most expert of "gag men," he has picked his directors from among leading screen comedians, he has chosen stories with the real comic twist in themselves. "King Dumb" is the title of the first release, "Polly Voo" that of the second.



STAN LAUREL COMEDIES

The acquisition of Stan Laurel by the Standard Cinema Corporation is an event of distinct importance and interest. Laurel, as a Pathe comedy star, under direction of Hal Roach, reached

the pinnacle of film funny men. His work for Standard maintains that high quality, and his reputation and past performance will be an asset to every exhibitor, now as in other times.

Laurel has made his mark for doing things differently from others, and extraordinary care has been taken, and expenditures incurred, in order that this series will be ahead of the field in originality and quality. That he has succeeded, is amply shown in "Detained," Laurel's first Standard Comedy, and in "Over the Bottom," the second.

On this and the following page, we give a brief outline of the Standard Cinema short subject features arranged for the coming season. Other subjects will be announced as soon as they are made ready for exhibitors.

**STANDARD
CINEMA
CORPORATION**

Releasing Thru

SELZNICK
DISTRIBUTING
CORPORATION



STANDARD FEATURETTES, hereby presented, are two-reel productions, which have been edited down from full-length classics, so that what remains is solid entertainment—every foot crammed with drama or comedy. Furthermore, the biggest box-office names in films head their casts—Valentino, Constance Talmadge, Eugene O'Brien, Conway Tearle, among others. Standard Featurettes have everything in short.

STANDARD FEATURETTES

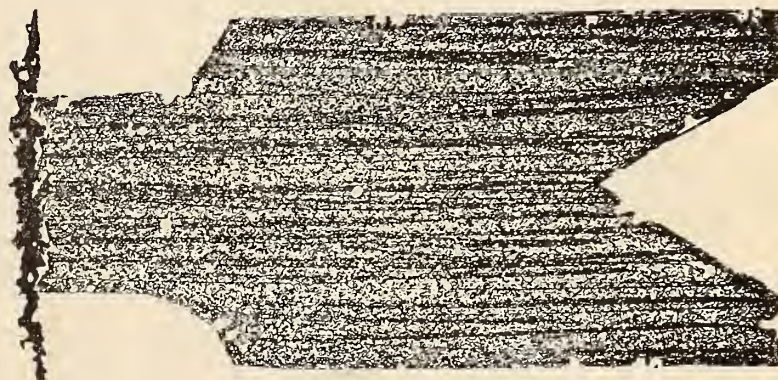
"The Wonderful Chance," first of the series of Featurettes, has both Valentino and Eugene O'Brien in its cast. It is a rapid-fire melodrama, with Valentino as a swaggering crook, and O'Brien playing a dual role. Two thousand feet of action.

"Sauce for the Goose," the second release, stars Constance Talmadge, supported by Harrison Ford. It is a comedy drama of married life that never lags for an instant, with Miss Talmadge at her best.

"A Pair of Silk Stockings," also with Constance Talmadge, is a delightful farce, with enough thrills and a whirlwind finish to keep the most blase audience on edge all the time.

"Chivalrous Charley" gives Eugene O'Brien a chance to mix comedy and action in a way to satisfy every taste. As the guileless youth who falls for every hardluck tale, he gets into enough trouble to make a two-reeler breaking all speed and laugh-limits.

Other Featurettes will be announced as soon as ready.



DINKY DOODLE SERIES

This is a new series of one reel cartoons from the Bray Studios, and are a welcome addition to any program. Maintaining the excellent record for quality associated with the name Bray, these cartoons will succeed in getting a following which will always look for them, just as millions are devoted to the comic strips of the daily papers.

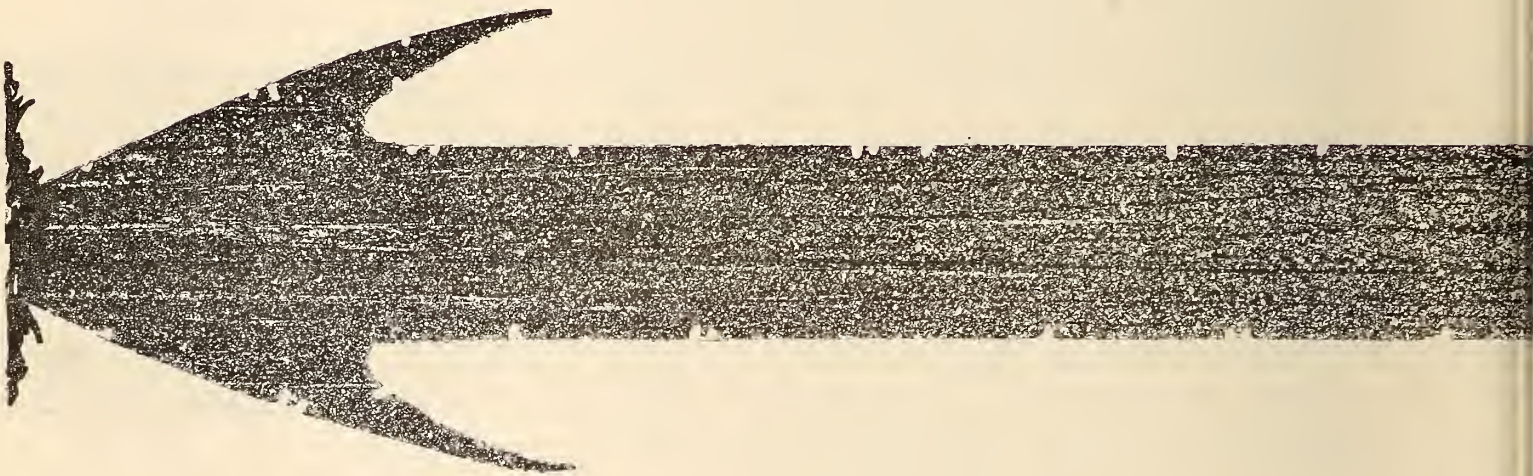
SCREEN ALMANAC

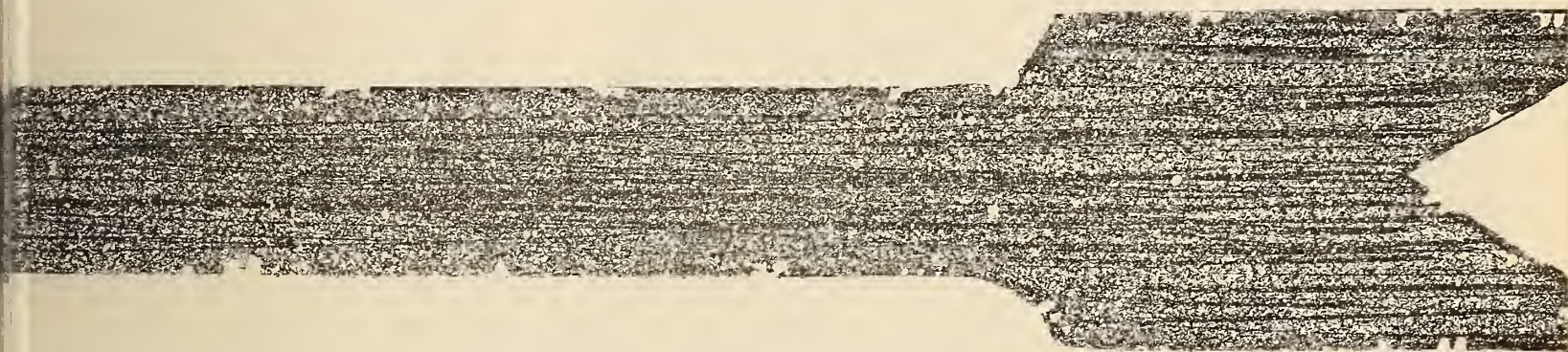
An intimate record of leading figures in the world of entertainment—screen stars, legitimate players, musicians — as you would like to see them, at home or at play, playing some different role. "Behind the Scenes," "Broadway to Hollywood" and "Among the Girls" are the first three releases, each crammed full of pep and interest.

**STANDARD
CINEMA
CORPORATION**

Releasing Thru

SELZNICK
DISTRIBUTING
CORPORATION





**They'll find Semon's first feature
length picture a
great evening of
fun.**

CHADWICK PICTURES CORPORATION presents

**LARRY
SEMON**

with

**"The Girl in the
Limousine"**

From the New York stage success by **AVERY HOPWOOD**



**Depend upon FIRST NATIONAL
that contract for next season
is the best buy on the market!**

EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager
H. K. CRUIKSHANK, Associate Editor
GEORGE T. PARDY, Reviews Editor
LEN MORGAN, News Editor

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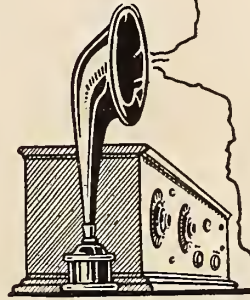
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR,
1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th
Street, New York,
broadcasting a column
of brief thoughts for the
leisurely perusal of
those who subscribe to
our Industry's most con-
structive business paper
— Exhibitors Trade
Review.

It's a good idea to get to the office on time in the morning. But it's what you do after you get there that counts most.

When you cease to be interested in keeping abreast of motion picture progress—when you fail each week to harvest the crop of showmanship ideas in these pages—when you feel that you have nothing more to learn about your business—it is time to write your own epitaph and that of your theatre.

Men are a lot like dollar bills. They get some rough usage and are pretty badly battered up. But accept both at their face values. There aren't so many counterfeits.

Be purposeful in your work. Make every move carry you toward your goal. There's a lot of motion to a merry-go-round — but it don't get you anywhere.

The boss only kicks when the employee is worth keeping. A bawling out is proof you are worth correcting. When no constructive criticism is forthcoming, then its time to look for another job.

A bad season is one which may be improved by courage, confidence and a change of tactics. To battle with and triumph over adverse conditions will make of you a super-showman. Good sailors aren't made on mill ponds.

Increased interest in the motion picture industry means increased income derived from it. If you don't enjoy your work you're in the wrong line. There is no room for pessimists.

Casting Director: What have you done? Have you some talent—some bent as they say?

Girl Applicant: Well, I'm a trifle knock-kneed.



"The Alaskan," a James Oliver Curwood story, depicts life in the open. Thomas Meighan is the featured player in Paramount's presentation.

AUG -4 1924

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Wallace Beery, noted screen villain, has announced his engagement to Miss Mary Arriea, of Parkersburg, W. Va. The wedding will take place in Los Angeles late in August.

Harry Buckley denies that Earl Carrol's Vanities will take over the Liberty theatre, in September, thus ejecting "The Thief of Bagdad."

Charles Brabin will direct First National's "So Big" instead of "If I Marry Again" as was originally planned.

John L. Day, South American representative for Famous, reports business expanding in picture markets in Latin-American countries.

May McAvoy has been engaged by Universal to be featured in "Jazz Parents." This is her first appearance under the Universal banner.

The Urban Motion Picture Industries, a \$10,000,000 concern at Irvington-on-the-Hudson, has been thrown into bankruptcy.

Warner Brothers start work on "Lovers of Camille" from the stage play "Deburau."

Producers Distributing Corporation announces the completion of "The Siren of Seville," starring Priscilla Dean.

Myron Selznick has arrived in New York with the negative of "Human Desires" which was produced in London, Berlin and Paris.

"The Ten Commandments" has averaged \$14,000 weekly for its 31 weeks on Broadway.

According to the latest figures, United States supplies 73 per cent. of the films shown in Germany.

Emil Shauer, head of Famous Players foreign department, is seriously ill in London with pneumonia. He is expected to recover.

Rumors from Europe carry the tale that Miss Lois Wilson, famous film star, will wed Barney Baruch, Jr. The young couple will neither affirm or deny the report.

Jack Dempsey is recovering from injuries received in a motor accident on the Coast last week.

Metro admits Brabin has \$23,000 due him but denies "Ben Hur" damages.

Advertising By Posters

Business Has Been Most Highly Developed for Exhibitor

THE exploitation of a motion picture is one of the most complete publicity plans that have ever been developed by any business, and no small part of this work is the designing of the posters, which as a rule consist of ones, threes, sixes, eights, sixteens, twenties and twenty-four sheets, as well as window cards and lobby cut-outs.

To each of these sizes they must create a series of designs. Once this has been completed, they are turned over to a lithographer and while in the process of being reproduced in their full colors, the press staffs are busy sending out monotone reproductions to the exhibitors throughout the country in order that they may make the choice for the poster panels in their locality.

It has become quite the accepted thing for the exchange to furnish the paper without charge, leaving the exhibitor to pay only for the space. This is the point at which the opinion of the exhibitor is called into play as to whether or not "art" posters or sensational posters will best meet his needs.

Experience has taught the poster art directors of exchanges that the old-fashioned sensational type are in greater demand than the more dignified style.

Cluttered Shelves

It is discouraging to note that in the stock rooms of nearly all the principal producers the "art" posters are cluttering up the shelves. There is little doubt but what there is something to be said on all sides.

It is not the great masses of the people who spend their leisure hours

By PHILIP CHANDLER
Installment No. 2

in the great art galleries of this country; and then again, art as applied to poster advertising is difficult to describe.

Looking back over the past ten years, it seems as though almost every motion picture poster has been nothing more or less than an enlarged and colored photograph of a scene from the photoplay, or else a photograph of the film favorite featured in the production.

Even this latter style of a poster would be most acceptable if not done too frequently, providing the poster design could equal the charm of the 24-sheet designed by Warner Brothers for the production of Lenore Ulric in "Tiger Rose."

The color scheme for this poster was a dark blue background with a brown decorative figure on it in semblance of tapestry. To the left, a golden frame with a large crimson rose contained a portrait of the "star."

Many Distinguished Artists

The lettering of player and play was done in yellow and black, which produced an effect of tiger stripes and was decidedly in keeping with the name.

The producers have not been hesitant about engaging worthwhile artists to produce the designs for the posters, but unfortunately, there is something more required than the mere ability to paint a beautiful picture.

This is ably demonstrated by the posters of national advertisers, for

while there are in the United States there or four hundred distinguished artists who are famous in their line, not more than fifteen of them have yet been able to catch the spirit of poster advertising technique.

Just recently an artist of the highest standing was engaged to make a poster for a prominent film play, and when the finished work was submitted it was approved by everyone called in for their opinion; and yet, when it was produced in the size and shape of a 24-sheet poster, it was so decidedly ineffective that the distance of two hundred feet its entire effect was lost.

An unusual side of the poster advertising of motion pictures in the 24-sheet size is the fact that in many cases the artist is advised of the necessity of so creating the 24-sheet that it can be mounted on beaver board with the white space cut out and used as a float.

Lobby Display

Still another method of using the 24-sheet outside of its regular form is to mount and cut it out for the purpose of lobby display. While on the subject of lobby displays, it has often been remarked that if the type of art work used in the theatre lobbies should be carried out in 24-sheet form, it would mark a new day for outdoor publicity.

By this we do not mean lithographed cut-outs, but rather work similar to the exquisite batik posters as used for the "Hunchback of Notre Dame" or the cleverly handled colored lighting as used for the "Ten Commandments."

True, the lobby is, as a rule, seen

(Continued on page 90)



An artistic example of the modern trend of art in poster advertising, is this 24 sheet poster, designed for Warner Bros.' screen dramatization of "Tiger Rose."

An Answer To The Defamers of Motion Pictures

By Victor Hugo Halperin

WHEN motion pictures came into prominence some ten years ago, there were ministers and church officials who threw up their righteous hands in dismay. The screen was an evil thing, an instrument of the devil, a menace to the young. It should be stamped out.

But underlying all this was the fear of these short-sighted citizens that their attendance would be affected and that their collection boxes would suffer. Therefore, the movies should be stamped out.

These men with small visions did not see the great and good power of the films. They did not recognize one of the greatest mediums for better influence and education that was just beginning to get a foothold.

For ten years a battle has been waged between the churches and motion picture champions, including film executives, exhibitors and all of the other important elements. Entire cities, towns, counties and states have been flooded with bills from the boobery to stamp out this menace in celluloid.

Modern Sermons

There are sermons—and sermons. The thinking gentlemen behind the pulpit have cast aside the old-fashioned fire and brimstone methods of pounding in religion. Their sermons are scholarly and show deep thought. They bring timely subjects into play when they face their congregations. Gone is the sermon driving the fear of an eternal Hell into the breasts of the trembling listeners. And the public is better off for it.

Take the influence of the motion pictures. In every film production—good or bad—there is the influence of good and evil. It depends altogether on how the subject has been handled. The same as the ministers of the gospel have handled biblical subjects or moral questions, directors and producers are handling stories for the screen.

Screen Characters

The screen hero is an outgrowth of the Bible hero. He is either a strong character or he has his weaknesses. In either case, he triumphs over evil in the end and he usually does it in a way that makes it intensely human. The evil element—the villain—receives his just deserts and a moral lesson has been taught.

The Bible heroine is pictured on the screen in a modern setting. She faces the same obstacles and pitfalls, and she emerges commendably—usually much more so than our heroines of the Bible. We have our Magdalenes of the screen—our women who have fallen beyond help, and others who see the light and become good celluloid women.

And these examples are what the visionless members of the Church have railed about. They have no hesitancy about assigning chapters in the Book of Job and the Songs of Solomon to the young, but they hide their faces in despair when these same youngsters show a desire to see the movies.

Naturally, there have been pictures deserving a certain amount of criticism. As an author and producer, I know. But should the church take this upon its shoulders?

The strongest institution in the world today is the home fireside. Parents should take the place of these calamity howlers. They know the kind of a picture their children should see. Their supervision should be enough.

Before I start to make a production, I first weigh the elements of good and



Victor Hugo Halperin, who has specialized in character analysis for the screen.

evil. I try to see the different roles and situations that pile up through the eyes of the different classes that attend the theatre. And, if you please, I do not omit the devout churchman. He is the personality I am flirting with, for in some cases—and only a few, God be praised—he is the barrier to the future of the motion pictures.

In each of us is a certain amount of egotism. Each one of us is our own particular hero. When we read a book we look upon the leading character as ourself. It is the same in a cinema play. Youth looks at youth with himself in the leading role. Old age sits hand in hand and recalls those rosy days of the past.

True to Life

Whether I make a melodramatic picture like "When a Girl Loves," or a comedy production like "Tea With a Kick," I analyze my characters and make them as true to life as possible. I build my characterizations with a thought of registering the good and evil elements, and make my story stand for justice to all.

The screen teaches as fine a moral lesson as does the sermon, and, in almost every case, it remains in the onlooker's mind longer. Any message in pictures lives much longer than does the spoken word.

ARE YOU

*Fighting for a square
deal for our industry,
or are you playing the
part of the door mat in
the bigot's pastime of
"Panning the Pictures"*

?

Old Lady Astor Says



BLASCO IBANEZ, author of "Four Horsemen" and of the new "Circe" in which Mae Murray is starred, in a formal statement tells how he has been impressed with the possibilities of the motion picture which for a long time the majority of leading literary persons treated with slight regard. "Circe" is Mr. Ibanez's first effort in the way of direct screen writing. He was not deterred from creating the story by the seemingly genuine horror expressed in certain literary circles including among others even his personal friends. The author's chief satisfaction in his new work is that it affords a medium containing methods of expression which heretofore he has not sounded. He says the work altogether has proved so artistically satisfactory that he believes it will go far in opening the eyes of his literary colleagues to the substantial worth of the screen.

HARVEY GATES has completed the script of "A Cafe in Cairo," an adaptation of Izola Forrester's novel. Hunt Stromberg will make the picture with Priscilla Dean in the star role. Actual work is under way now. The subject will be the second Dean picture on the program of Producers Distributing Corporation.

SAM WOOD, the director, makes a plea for better working conditions for directors, who he says are hampered in giving their best efforts to the screen because of the failure to apply the theory of selectivity in assigning directors to film stories. He cites as example the enterprises which have continued with increasing success even after the death of their founders and ascribes this condition to the wisdom displayed by the former executives in the selection of their chief aids. The suggestion was made that if there were a larger element of discrimination on the part of producers in choosing directors, failures on the screen would be far between.

LOUIS BUETTNER, two-time president of the New York State Exhibitors organization, is once more at the desk of the president of the Cohoes Amusement Company, conducting affairs with his old time pep and vigor. Mr. Buettner has recently returned from Boston after taking the insulin treatment and since spring has gained sixteen pounds. His many friends throughout the state will be delighted to hear of his recovery.

RAMON NOVARRO while working in Paris on the interiors of "The Arab" employed his evenings in visiting the Montmartre. He did not travel in the garb of a sightseer but rather as one of the residents of the quarter. So if the interpretation of his role in "The Red Lily" indicates the Apaches sometimes are human beings and not the unvarying bad men they are represented it will be understood the basis for the portrayal is through firsthand contact.

H. M. K. SMITH, head of the costume department at the Paramount Long Island studio, who has been in Europe for the past two months in the interests of Famous Players, returned last week. During his trip Mr. Smith visited Algiers to study native life and customs and to purchase many properties for use in Gloria Swanson's "Wages of Virtue," Forrest Halsey's screen adaptation of Percival Wren's novel of life in the French Foreign Legion.

MAY ALLISON has returned from Huntingdon, Tenn., where she completed work on the exteriors of "The River Road," an Ernest Shipman production. This picture, it is said, will prove Miss Allison's contention that she is absolutely through with the "Fluffy Ruffles" type of role.

AT the Rivoli Theatre in New York last week the De Forest Phonofilm presented Eva Leoni, coloratura soprano, in "The Shadow Song" from Dinorah. It was one of a series of subjects in which were shared talks by Chauncey Depew and Governor Al Smith. Plainly the singer, from the reproduction standpoint, has a decided advantage over the speaker. The illusion of the physical presence of Miss Leoni was almost complete. Registering with especial definiteness are the extremely high notes. The entire production is the most creditable as well as the most enjoyable of any of the series which we have seen and incidentally heard.

SAWYER & LUBIN are still Associated Pictures Corporation in spite of the fact that this department last week through a slip affiliated them with Associated Exhibitors. Our regrets are extended to both parties.

CHARLES LUNDGREN has opened a branch office at Indianapolis for Producers Distributing Corporation. The new manager has been connected with the industry since 1907. He began with George Kleine prior to the formation of the General Film Company and has been a salesman on the West Coast and manager of an independent exchange in Chicago. He has been with the present company four years.

SAM ROTHAFEL, of the Capitol Theatre, is enthusiastic over the Pathe Grantland Rice Spotlight series picture, "Our Defenders." The subject is the United States military students at West Point. The Capitol director is anxious that every man, woman and child interested in the nation should see it.

WHITMAN BENNETT is now titling and editing "Two Shall Be Born," production of which recently was completed at the Whitman Bennett Studios in Yonkers. Mr. Bennett feels that in this screen adaptation of Marie Conway Oemler's famous story he has an unusual picture. Jane Novak, Kenneth Harlan and Sigrid Holmquist head the cast.

ROD LA ROCQUE has been chosen for the leading role opposite Pola Negri in "Forbidden Paradise," which Ernst Lubitsch, loaned by Warner Brothers for the picture, will produce for Famous Players at the West Coast studio. Mr. LaRocque will be seen as Count Alexei Czerny, an army officer.

WALTER WANGER, formerly general manager of the department of production for Famous Players-Lasky, has been engaged by Jesse L. Lasky to resume his former position. Mr. Wanger for nearly three years has been in Europe. He returned to New York last week in company with Mr. Lasky and will take over his duties at the Famous Players offices immediately.

LOIS WILSON, according to word that comes from Paris, is being seen very much these days in the company of Barney Baruch, Jr. Questions as to whether wedding bells may be heard in the near future are greeted with a smile by both parties. If the guesses of the wiseacres prove to be true photoplayers will be mightily interested to know if it means the loss of a favorite artist.

ELMER CLIFTON writes from the Maunganin, en route to Tahiti: "We lost a day crossing the 180th meridian. It is rather a queer feeling to lose a day out of your life. It is also funny that this happened to be the day I had set aside for meditation and good resolutions."

Director Henry King Says Censorship Has Helped Film Industry

HENRY KING, director of "The White Sister" and "Romola," was the speaker of the day at the weekly luncheon of the Associated Motion Picture Advertisers' Thursday, July 24. Mr. King caused the diners to sit up for a moment when he declared he believed censorship had been a good thing for the industry in that it had compelled writers and directors to think, and that as a result of the thought they had been compelled to expend on their product it had been materially improved.

Another speaker was J. D. Williams, just home from a trip to Los Angeles. He paid his respects to Mr. King, saying he considered him one of the best directors, if not the best, in the country. "If you see 'Romola,'" he added, "I think you will agree with me."

"There is no director whose stock is higher than his today, and personally I don't think any one can touch him."

"The time will come when people will go to see pictures because of the directors just as today they go because of the star."

Speaking of the Hays organization, Mr. Williams declared he did not think any other agency had done so much for the business in so short a time.

"It has only started to function," he said. "I am not a member of it, but I hope to be shortly. If you let these suggestive pictures run wild there is no limit to the harm that may follow—the business will be ruined in a very short time."

"There has got to be censorship, yes, but it must come from within. The man who makes a motion picture unfit for the family to see and tries to sell it to the public is committing a great wrong."

"We are whipping the censorship thing through the Hays organization, and you advertising men can do a lot of good in helping the work along."

"From what I have seen in Los Angeles I believe you are going to see during the coming season some of the finest pictures that have been made."

"Big pictures made by big directors and big stars have the same effect on this business as the evangelist has on religion in the small town. They are the influences that stimulate business. Take out of the market ten or twelve of the big pictures during the past year and the industry would experience a serious drop."

Mr. King in opening said that when he went away from the country some time ago censorship was a very live topic, but that on his return he heard nothing about it. "I wonder if it is dead," he remarked.

"I believe if pictures could be made to suit the general public rather than the tastes of the individual theatre managers there would be less trouble to get patrons in the houses," he continued.

"Yet I believe the greatest progress the industry has made has been in the theatres themselves. They are far better than the productions we are giving them for exhibition."

Answering questions as to making pictures abroad Mr. King said there were some advantages. Among these he cited the work of artists employed in the making of "Romola," whose work was of such a quality he said it would have been impossible to have equaled it in this country because of the attendant expense. Some of it, he said, was so artistic it seemed a shame to destroy it when the scenery was struck.

One director had encountered opposition from the municipal authorities

in Rome because he had sought the co-operation of the Italian ambassador in Washington before starting, and as a result local officials because of jealousy were not disposed to assist.

"I believe," said Mr. King, "if a director goes into an Italian city and proceeds along lines absolutely parallel to those he would follow in New York or any American city he will have no trouble in the world. We had the very best of co-operation. If 'Romola' had been attempted in the United States on the same scale as that we followed in Italy the price would have been prohibitive."

The speaker praised the electricians associated in the making of the picture, saying they were the best workmen he had ever met.

"When going into a foreign country to make pictures you must go with the pioneer feeling," said Mr. King in conclusion. "You must not expect in the Sahara desert to find a fully equipped Hollywood studio."

Among those presented to the members were Wythe Williams, foreign correspondent, and Robert Carlyle Ellis and Harry Cohen.

Kansas-Missouri Exhibitors Will Join Forces

AT a meeting of the board of directors of the M. P. T. O. Kansas, was attended by representatives of the M. P. T. O. Kansas City, and M. P. T. O. Western Missouri, in Kansas City, July 21, the initial step towards the proposed formation of one of the most powerful exhibitor bodies in the Middle West was taken. The M. P. T. O. Midwest has been suggested as a name for the new association, which will incorporate the above mentioned exhibitor organization.

It was estimated that the proposed new body, which is the result of a need long felt by three associations in the same trade territory, will have minimum resources of more than \$30,000 annually. Problems of representation and possible affiliation with the Allied body are yet to be ironed out.

The Kansas body now is affiliated with the Allied, but Kansas City, and Western Missouri are not, both these organizations having announced it as their policy to await developments at the Allied meeting in Kansas City in

August. However, as both the Kansas City and Western Missouri associations have announced that they were in sympathy with the Allied, it is more than probable that the new M. P. T. O. Midwest will become merged with Allied, it was said.

Although Kansas City officials favor the consolidation of the three bodies, as a step of precaution questionnaires will be sent to all exhibitors in the State of Kansas on the matter. A joint convention probably will be held early this Fall, at which complete organization will be affected.

Kansas City and the M. P. T. O. Kansas, as a preliminary step, this week are sharing the same headquarters, the former having moved into the same building with the latter. C. E. Cook, general manager of the Kansas association, under whose efficient management that body has gained national recognition, will be retained as general manager of the new body, according to Kansas City, Mo., and Western Missouri officials.

'GIRL SHY' TO REOPEN KEITH THEATRES

Following its long run at the Cameo Theatre, Harold Lloyd's latest Pathe production "Girl Shy" will reopen eighteen B. F. Keith Theatres that have been closed for the summer.

The United Booking Office bookings will start over the circuit at the beginning of the regular season September first and will play each of the theatres that run a combination of vaudeville and feature length pictures. To date the attendance record at the Cameo Theatre where the picture is now playing has been unusually good. Despite the heat and unpleasant weather conditions the business of "Girl Shy" at this theatre continues to hold up after a long run.

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MABEL NORMAND WILL CONTINUE WITH SENNETT

On the return of Mack Sennett from a fishing trip, he announced that there is no truth in the rumor that he had broken with Mable Normand, the brightest star in his studio.

Mr. Sennett is quoted as saying that as long as there is a demand for Miss Normand's pictures, he will continue to make them.

It is understood that now that Sennett has returned, Miss Normand will start work very soon on "Mary Ann."

* * *

FOX TO BUILD

Owing to inability of the Fox organization to break into the Los Angeles first run field, the Fox Company will erect a 5,000 seat theatre on property at Broadway and Sixth Street, in the heart of the Los Angeles theatre district.

* * *

CAREY ON LOCATION

Director Tom Forman with Harry Carey and the entire "Roaring Rails" troupe left Los Angeles this week for the Klamath Falls region in Oregon.

This is the spot at which is located the only railroad construction camp now in operation anywhere in the United States, it is said by railroad officials and Stromberg has obtained the full co-operation of the railroad men in connection with the picture.

* * *

'NEVER SAY DIE' IS WELL RECEIVED

First reports from the Coast indicate that Douglas MacLean has bettered the remarkable record he created for laughs in "Going Up" and "The Yankee Consul," in his latest comedy "Never Say Die," adapted from Willie Collier's greatest stage comedy success.

After screening "Never Say Die" for the Writers Club in Los Angeles, Bo-

gart Rogers, general manager of Douglas MacLean Productions wired New York: "Writers Club thinks 'Never Say Die' by far best MacLean picture yet. They laughed and roared with long, loud applause at end. Charles Ray, Rob Wagner, King Vidor, Hobart Bosworth and others call it unqualified knockout. Wuerz, new manager of California Theatre, Los Angeles, where 'Never Say Die' plays world's premiere, saw it for the first time and is just plain tickled to death. He says it will knock California audiences cold."



George Sidney, Anders Randolph, and Alexander Carr, in a moment from First National's "In Hollywood" with Potash and Perlmutter. The proffered cigar is to tempt the banker into an insecure loan—which no doubt was a successful bid.

KRAMER WITH INCE

Louis P. Kramer, general press representative of the Film Booking Offices, has resigned to accept a position with the Thomas H. Ince organization, with headquarters at New York.

* * *

McVICKER JOINS P. D.

Charles McVicker formerly associated with First National and Paramount has joined the field forces of Producers Distributing Corporation as a representative in the Arizona territory.

* * *

START 'GREAT DIVIDE'

Last week Reginald Barker shouted "Camera!" and directed the filming of the first scene of "The Great Divide" at the Metro-Goldwyn-Mayer studio. Alice Terry and Conway Tearle, selected by Irving G. Thalberg and Mr. Barker to portray the leading roles, will have the long shots and close-ups all to themselves for the first few days.

UNIVERSAL ACQUIRES ANOTHER THEATRE

Universal announces the acquisition of the Dawe Theatre, Bridgeport, Conn., one of the finest houses in New England. Although controlled by Universal, the Dawe Theatre will not confine itself to programmes of that company, but will present worth while product of other independent concerns, as well. The purchase of this theatre, of fifteen hundred capacity, assures Universal a first run house in that territory.

* * *

READY FOR 'PETER PAN'

Herbert Brenon, Paramount producer, shot the last scenes for his new Thomas Meighan picture, "The Alaskan," Saturday at the West Coast studio and is now on his way to New York to prepare for the production of Barrie's "Peter Pan," which will be made at the Long Island studio. Accompanying Mr. Brenon is Willis Goldbeck, who has written the continuity for the Barrie picture and will assist in the picture in an advisory capacity. Roy Pomeroy, technical expert, who will act as co-director with Mr. Brenon, will come East in a few days.

* * *

STONE SELECTED

Following the completion of "Husbands and Lovers" for Louis B. Mayer, for release through First National Pictures, John M. Stahl is casting his next production, "Fashions for Men." Mr. Stahl has engaged Lewis Stone for the leading role.

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CHANGE CHANGED

"Sinners in Silk" will be the title of Hobart Henley's first Metro-Goldwyn-Mayer production, originally known as "Free Love," when it reaches the exhibitors of the country.

* * *

MAJOR HALSEY

Forrest Halsey, who recently completed the adaptation of "Wages of Virtue," Gloria Swanson's new Paramount picture, and who is the author of many of her other successful pictures, has been commissioned a major in the reserve corps.

* * *

BEN LYON CHOSEN

Ben Lyon, who recently played a leading role with Pola Negri in "Lily of the Dust," has again been loaned by First National to the Famous Players-Lasky Corporation. He will play opposite Gloria Swanson in "Wages of Virtue."

Strong Moral Lesson Taught In 'Love of Women'

HOW can a man and woman be married and not married at the same time? How can they be legally tied, yet by law forbidden to see each other? How can they be half divorced?

These are not puzzles or conundrums, asked for idle amusement, but the basis of an unusual theme, founded on present interlocutory divorce laws, around which is woven the absorbing story of the Whitman Bennett production, "Love of Women," one of the latest releases of the Selznick Distributing Corporation. It is a Selco Picture.

It is believed that this is the first time that the interlocutory decree has been dramatized and its extraordinary features used as the background of a motion picture. Whitman Bennett, the producer had long felt that a really vital, human story could be told about it, and he found just what he wanted in the scenario of E. C. Holland.

The story is of Ernest and Cynthia Herrick, a young couple who, after several years of married life, find that their interests have somehow gone along separate paths. Cynthia's is centered in their son, while Herrick, feeling neglected, turns from his literary pursuits to the company of other women.

The inevitable scandal flares up, and Cynthia is awarded an interlocutory decree of divorce. This is nothing more or less than a trial divorce—to hold good for six months. If, at the end of that time, the couple still find that they desire to go their separate ways, the decree is to be made final. Otherwise, the decree is vacated, and they live together once more.

When the trial period is almost up, a serious accident happens to the child, and the parents, in a flash, are brought together and realize, in their hour of misfortune, just how much they need and have always needed each other. Needless to say, there is no divorce, and another marital crash is averted.

"Love of Women" has been seen and endorsed, both for its theme and its entertainment qualities, by representatives of leading women's organizations, social workers, and judges and other officials who have first-hand knowledge of the intricacies and difficulties of modern marriage and the dangers which beset it on all sides.

Helene Chadwick and Lawford Davidson play the roles of the young couple with sincerity and sympathy. Montagu Love, as a wealthy suitor of the girl before her marriage, and a "framer" of the divorce, is smoothly

malevolent, and, as always, the artist to his finger-tips. Maurice Costello, as the father, Mary Thurman, in a vamp part, Marie Shotwell and Frankie Evans, complete a well-balanced cast.

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BUTTERFLY PREMIERE SCORES BIG HIT

Universal's Jewel Superfeature "Butterfly" was given its world premiere at the Forum Theatre, in Los Angeles, on July 25.

The picture was used to reopen the theatre and attracted such huge crowds that hundreds were unable to gain admission to witness Kathleen Norris' famous story.

The cast of the picture includes Laura La Plante, Ruth Clifford, Norman Kerry and Kenneth Harlan.

The picture was directed by Clarence Brown who entertained the cast, working staff, press and trade paper representatives at an elaborate dinner at the Forum Roof Garden before the opening of the production.

* * *

'THE SPEED SPOOK' GIVEN TRYOUT

At eleven o'clock on the evening of July 26 at the Rialto Theatre in Whitestone, Long Island, Johnny Hines'

latest feature "The Speed Spook" was given its initial tryout by C. C. Burr after the Rialto patrons had witnessed two features. The picture was put on "cold," for the audience had no intimation that they were to view this latest Johnny Hines effort. Despite the lateness of the hour, "The Speed Spook" went over with a bang, and kept the audience in a continual state of laughter.

This tryout performance was arranged by producer Burr to obtain the audience reaction on this Hines special which in its present form is eight and one half reels in length. Burr's big task was to ascertain just which parts of "The Speed Spook" were to be cut in order to get the production down to six reels, but he received little help here, since the audience gave unprecedented ovation to the entire picture.

* * *

EILEEN PERCY TO CONTINUE TOUR

Eileen Percy, one of the stars of the Selco picture "Missing Daughters," whose personal appearances with that Selznick production were interrupted by illness, will shortly resume her tour, it is announced.

She will first be seen when "Missing Daughters" starts an engagement at the Strand Theatre, Milwaukee, on July, 27. The first four days of the week of August 3, Miss Percy appeared with the picture at the Strand Theatre, Niagara Falls, while the rest of the week she was at the Haven Theatre, Olean, N. Y. The week of August 10, the star will be seen at the Broadway Strand Theatre, in Detroit.



Hunt Stromberg has again produced a winner in the new feature "The Siren of Seville." Priscilla Dean gives a most animated characterization of the title role. The production is shortly to be released through Producer's Distributing Corporation.

Famous Dozen

Twelve Noted Directors at Work on First National Features

A DOZEN motion picture directors of the highest standing and the greatest ability in their profession, are now making productions for First National release during the Fall and Winter. Several of these productions are being made by First National, the rest by independent producers.

Sidney Olcott, is directing the new Norma Talmadge production "The Sacrifice" for Joseph M. Schenck.

Frank Lloyd, producer of "The Sea Hawk," is now well started on his new First National picture "The Silent Watcher" from Mary Roberts Rinehart's story "The Altar on the Hill."

Edwin Carewe is making "Madonna of the Streets" from W. B. Maxwell's novel, "The Ragged Messenger." Nazimova returns to the screen after an absence of two years to play the leading feminine role with Milton Sills opposite her.

Chester Franklin is directing for Joseph M. Schenck "One Night" in which Constance Talmadge is starred.

Irving Cummings is now directing for M. C. Levee "In Every Woman's Life" from Olive Wadsley's novel, "Belonging." The cast includes Virginia Valli, Lloyd Hughes, George Fawcett, Vera Lewis, Marc MacDermott, Stuart Holmes and Ralph Lewis.

Harry L. Hoyt, having completed one First National special, "Sundown," is working on another special production under the supervision of Earl Hudson, "The Lost World" from Sir Arthur Conan Doyle's novel.

George Fitzmaurice, who is now engaged editing and cutting "Tarnish," which he has produced in association with Samuel Goldwyn for First National, upon completing that will begin preparations for a new joint production.

George Archainbaud, who has recently directed a number of pictures for First National, is now at a megaphone for Thomas H. Ince on "Christine of the Hungry Heart" in which Florence Vidor plays the lead.

Lambert Hillyer, who wrote and directed most of the W. S. Hart successes, is directing the picture from Joseph C. Lincoln's novel, "Doctor Nye," for Mr. Ince.

Robert Z. Leonard, husband and director of Mae Murray, is ready to start photography on the first scenes of "Wilderness" in which Corinne Griffith will be starred.

Charles Brabin is making preparations for early production activities on Edna Ferber's novel, "So Big," in which Colleen Moore will be starred.

John Francis Dillon is preparing to start work on "If I Marry Again" in which Doris Kenyon will have the featured role.

* * *



Bessie Love as she appears in First National's special "The Lost World," which was written by Sir Arthur Conan Doyle.

Cooperation

Will Hays Asks Wampas To Help Keep Pictures Clean

WILL HAYS met with the members of the Wampas at a banquet in the tea room at the United Studios, in Los Angeles, on July 25. Motion picture producers from every studio in California were present as were the trade paper representatives.

Mr. Hays stated that he regarded it as one of the most important meetings ever held in the industry and in his speech stressed upon the subject of clean pictures.

In describing the members of the Wampas as the "Keymen of the Industry" because of their close association with the public and newspapers, he advocated closer cooperation between them and their employers in discussing the exploitation of a film.

The speaker closed by reading a complete resolution adopted by the Motion Pictures Producers, analyzed and explained it and convincingly asked that everyone present do his utmost to see that every measure advocated was kept.

Pathe Brochure

Beautiful Book of Coming Attractions Completed

THE art, advertising and exploitation departments of the Pathe Exchanges, Inc., came in for considerable amount of praise in film circles this week with the release of the Pathe Announcement book on their product for the 1924-25 season.

The book, which was used as an insert in the national trade papers, consisted of twenty-eight pages in five colors of process plating. Eighteen thousand copies were bound in heavy morocco paper and circulated among the exhibitors. The front page, beautifully designed, was hand lettered and took one artist one week to complete. The first two pages inside were given to Charles Ray and his coming attractions on the Pathe program.

Hal Roach features (4), his Our Gang comedies, The Spats and Hal Roach Star Comedies lined up for the next four pages, while the five pages that followed were turned over to Mack Sennett productions. There followed pages, riotous in color, on Pathe one reel subjects and serials. Harold Lloyd productions closes the book.

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WEIL WITH LUMAS

Jesse Weil, has been engaged as advertising and publicity director for the Lumas Film Corporation. Mr. Weil will also handle special promotion and advertising for the Gotham Productions of which Samuel Sax is the head.

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FIRST GOTHAM SPECIAL IS COMPLETED

Samuel Sax, President and General manager of the Lumas Film Corporation which are distributing a series of six special Gotham Productions for release on the independent market, announces that the first picture of the series "Unmarried Wives" with Mildred Harris, Gladys Brockwell, Lloyd Whitlock, Barnard Randall and Mabel Coleman in the cast, has been completed and prints will be in the New York offices within the next few days.

The picture was directed by James P. Hogan who will also direct the other five pictures of the series, the titles are "Black Lightning," "Woman and Gold," "The Night Ship," "You Can't Fool A Woman," and "Every Woman's Secret."

"Unmarried Wives" will be released on the independent market on August first and will be backed by an intensive advertising and exploitation campaign that will cover the entire country.

Dr. Shallenberger Finds Exhibitors Optimistic

DR. W. E. SHALLENBERGER, president of Arrow, returned to New York July 28 after an absence of nearly six weeks. During the course of his tour he visited Pittsburgh, Cleveland, Detroit, Chicago, Kansas City, Denver, Salt Lake, Los Angeles, San Francisco, Portland, Seattle, Vancouver, Calgary and Minneapolis.

The doctor talked with many exchange men and exhibitors as well as with quite a number of exhibitor organization leaders.

Exhibitors as a whole the distributor found more optimistic than for three or four years. This was true not only on the United States side of the border but also in that section of Southwestern Canada where he visited.

As to the exchanges the independent division Dr. Shallenberger found to be better regulated and better operated than ever before. All of these were doing a fairly good business.

One of the chief topics of discussion is the problem of the theatre circuits—whether eventually they will be owned or controlled by one of the national distributors or hooked up with a booking combination and operated out of New York.

There is more block booking being done this year than ever, according to the observation of the doctor. "Many exhibitors are just afraid not to block book," he said.

He added that in his view the practice was unhealthy and should be discontinued by the exhibitor. "The fear behind signing up a block," he said, "is that there will be a scarcity of product. They fear something untoward will happen if they don't get the material on their books. Possibly also there is the thought that there may be mergers among or absorptions by some of the larger concerns."

Asked if he saw any indication of an inclination on the part of owners of several theatres to discontinue acquiring any more, the doctor thought a moment and said he did not know as he did.

When the remark of a prominent distributor was quoted to the doctor that the present was an exhibitor's market he readily agreed that such was the case.

"It not only is, but some time has been an exhibitor's market," added the doctor, "and that is the reason why there is no occasion for block booking."

As to production conditions at the

coast, the returned traveler said, everything was progressing to the apparent satisfaction of every one concerned.

"Due to the very fine crop outlook in Iowa, Nebraska, Kansas, the Dakotas and Minnesota, the business situation is better in those territories than for a long time," the doctor concluded. "New banks are opening up in the agricultural districts, and there is a distinct air of prosperity pervading that country."

"California in the southern part was hit by a drouth, which brought on a lack of electric power. An effort now is being made to convert current from the northern part of the state, where there is a plentiful supply.

"Then again the foot and mouth disease dealt California a jolt, but that condition has been remedied and the situation is improving very rapidly. I believe California will be back absolutely to normal in the course of sixty to ninety days."

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SIGN MAUD FULTON

Maud Fulton, best known as author and stage star of "The Brat" and "The Humming Bird," has been signed on contract to write a series of original stories and adaptations for Metro-Goldwyn-Mayer. Negotiations were made through Irving G. Thalberg and it is under his supervision that Miss Fulton will begin work for the screen.

RAYART PICTURES OPEN NEW OFFICES

W. Ray Johnston, president of the newly formed Rayart Pictures Corporation, moved his desk from 220 West Forty-second Street, where he has so long been associated with the Arrow Film Corporation as vice president and general manager, to 723 Seventh Avenue on Thursday, July 24, which date marked the advent of Rayart in the distributing field of motion pictures.

The opening of Mr. Johnston's new company was the occasion for the gathering of a host of friends of the young executive to wish him "Good Luck" in his new venture. Among those present were Joe Brandt, Bobby North, Joseph Simmonds, J. V. Ritchey, George Blaisdell, John Spargo, Larry Moen, Dave Mountain, Gen. Charles Cole of Boston, O. W. Biarmer, Mark Ditenfass, Richard Fiedler, Gus Barth, Harry Thomas, J. Charles Davis, 2d., Dell Henderson, P. B. Dana, Jessie Bishop, Herbert Cruikshank, A. Lowens, Mr. and Mrs. Eddie Lyons, Mr. and Mrs. Billy West, John L. Russell, Tom Davies of London, England; M. A. Kraus, S. Goodman, Richard Weil, Master Russell Griffen and mother, Jack Tannenbaum, J. W. Van Zile and the entire executive and office staff of the Arrow Film Corporation, who called en masse to extend their best wishes to their former "boss."

The office of the new company was filled with floral tributes from Ray's many friends and his old associates at Arrow made him a present of a beautiful desk set. Hundreds of special delivery letters and telegrams were received from well-wishers all over the country.



Sidney Olcott, Carl Fleming and Fred Fleck, returning to their Paramount studios, via, of course, the old, unused and almost forgotten Bleeker Street trolley route.



Reginald Barker, director of "Broken Barriers" now in production for Metro, stops the work to explain some part of the action to James Kirkwood and Norma Shearer.

IMPORTANT CONTRACTS CLOSED BY GRAINGER

James R. Grainger has returned to New York from an extended trip through the West Coast territory during which he reviewed a number of forthcoming Metro-Goldwyn-Mayer productions, and closed important contracts with leading exhibitors.

Mr. Grainger reported that the studio organization of Metro-Goldwyn-Mayer at Culver City, under the direction of Louis B. Mayer and his assistant executives, Harry Rapf and Irving G. Thalberg, is accomplishing results that have already been felt in the enthusiasm expressed by exhibitors throughout the territory visited by Mr. Grainger, over the coming Metro-Goldwyn-Mayer product.

Mr. Grainger states that exhibitor sentiment was pronounced in approval of the great product now in the making by the organizations combined under the recent merger. This sentiment, said Mr. Grainger, is steadily being reflected everywhere by the contracts for 100 per cent Metro-Goldwyn-Mayer product. One of the largest contracts closed by Mr. Grainger was with West

Coast Theatre, Inc. All Metro-Goldwyn releases will play the entire circuit of West Coast houses.

* * *

CLARA BERANGER BUSY

Three pictures are now claiming the simultaneous attention of Clara Beranger, special scenarist for William de Mille productions, who recently arrived at Paramount's West Coast Studio.

Mrs. Beranger took with her to California the finished manuscript of an original screen play which Mr. de Mille will produce following "The Fast Set", which he is now making and which Mrs. Beranger adapted from the Frederick Lonsdale stage success, "Spring Cleaning."

* * *

KELLY MAKES DEBUT

Gregory Kelly, whose work in "Seventeen," "Penrod," "Tweedles" and other stage productions has put him in the front rank as a delineator of youthful characters on the stage, is making his motion picture debut this week at the Paramount Long Island studio. He

has an important part in "Manhattan," Richard Dix' first starring picture for Famous Players, which R. H. Burnside, of Hippodrome fame is directing.

* * *

METRO PRODUCTIONS FOR DENMARK

Exclusive distribution rights in Denmark for current and recent Metro releases have been obtained by Mr. N. H. Nielsen of Copenhagen. The deal was closed in New York last week between Mr. Nielsen, who is owner of the Big Cirkus Theatre, Copenhagen, and Arthur M. Loew, manager of the Metro-Goldwyn foreign department.

Under the terms of the contract, Mr. Nielsen will distribute "Scaramouche," "The White Sister," "Our Hospitality," "Long Live the King," and other productions. While in New York the visiting film leader reviewed a number of the pictures he will distribute under the contract just concluded, and investigated the American motion picture situation at present.

* * *

BALTIMORE CUTS

Motion picture theatres in Baltimore have returned to the old prices minus the war tax. It is said that not one has raised the price of admission to the amount which included the war tax. The tax continues on the seats selling for more than 50 cents as it was not repealed on such admissions.

Reports from many sections of the State of Maryland also are to the effect that the public has been given the advantage of the repeal of the war tax.



Here's an informal snapshot of Fred Niblo, who just completed the direction of Metro's coming feature, "The Red Lily." With him are Loris, his daughter, and Buddha, his chow pal.

United Artists Will Hold Griffith to Contract

THE controversy that is being carried on regarding the signing of David W. Griffith to produce a series of pictures for Paramount is still waging.

Hiram Abrams, president of United Artists Corporation, has issued a statement covering the situation for his company, which says his directors have thrashed out the situation and decided to hold Mr. Griffith to his contract.

Following is Mr. Abrams' statement:

"A meeting was held in the apartment of Mr. and Mrs. Douglas Fairbanks at the Ritz Hotel, New York City, on Wednesday, July 23, 1924, at which were present the officers of the United Artists Corporation, Mary Pickford, Douglas Fairbanks, a representative of D. W. Griffith and a representative of Charles Chaplin, both of the latter being away from New York City.

"Hiram Abrams, president of the United Artists Corporation, was authorized by all persons concerned to deny there had been any negotiations of any kind or character tending toward a merger of the United Artists Corporation with the Famous Players-Lasky Corporation, which had been announced in the press.

"That this announcement, in their judgment, had emanated from a statement given to the public press by Adolph Zukor, president of Famous Players-Lasky Corporation, that he had entered into a contract with D. W. Griffith to direct three motion picture photoplays for Famous Players-Lasky Corporation upon the expiration of his present contract with the United Artists Corporation, and in which it was represented that Mr. Griffith had but one more motion picture photoplay to produce for the United Artists Corporation.

"In answer to this announcement Mr. Abrams—Mr. Banzhaf, representing Mr. Griffith, protesting—was authorized to state that at the annual meeting of the stockholders and owners of the United Artists Corporation, held at the office of the United Artists Corporation, 729 Seventh avenue, New York City, on Friday, March 28, 1924, at which were present Mary Pickford, Douglas Fairbanks, and D. W. Griffith in person, and Charles Chaplin, by proxy, it was unanimously decided upon by all of the parties concerned

"to renew and extend their contracts for a period of three years, excepting Charles Chaplin, who had eight pictures still to deliver to the United Artists Corporation"

"and a memorandum to that effect was signed by all parties concerned and a photostatic copy of the same was published generally in the press. It is the sense and purpose of the United Artists Corporation to enforce the respective contracts as they exist and as they have been renewed with all of the above individuals, including D. W. Griffith.

"Albert H. T. Banzhaf, representing Mr. Griffith, stated to the meeting and contended that it was the belief of Mr. Griffith and himself, who were present at the above meeting, that the above signed memorandum was intended solely for publicity purposes and had no further meaning.

"It is inconceivable Mr. Zukor will make any further claim to Mr. Griffith's pictures.

UNITED ARTISTS CORPORATION,
"By Hiram Abrams, President."

On behalf of Famous Players-Lasky company E. J. Ludvigh had said before the United Artists statement was issued:

"We hold a contract with Mr. Griffith. If Mr. Griffith is involved in any controversy, it must be between himself and United Artists. We have nothing to do with it. I have no doubt that Griffith is amply responsible for his actions. If he has made a contract with us, I presume he can respond. If Griffith has breached his contract with United Artists, they are, of course, entitled to damages, based on what profits would have accrued from the distribution of his product."

* * *

HUGE POWER PLANT FOR UNIVERSAL CITY

Plans have been completed at Universal City for a quarter million dollar power plant, large enough not only to supply all the studio's current needs, but also to supply sufficient electric current for the entire San Fernando Valley. The new plant will generate 30,000 kilowatts, and, augmented by the equipment now in existence at the studio, will make Universal City independent of outside facilities in every way. The studio now has its own water, sewer and gas system. The plant will add its own electricity, completing its total independence from the outside world for service supplied by public service organizations.

* * *

COMIC CARTOON SERIES FOR EDUCATIONAL

Earl Hurd has completed arrangements whereby he will produce, for release through Educational Film Exchanges, Inc., a series of thirteen single reel animated cartoon subjects to be known as the "Pen and Ink Vaudeville" series. The subjects will be released one every four weeks during Educational's 1924-25 season. The first release will make its appearance on the program during the week of August 31.

Each release will present a complete comedy vaudeville bill done in Hurd's inimitable cartoon comedy style. The first subject of the series will be "Boneyard Blues."

* * *

LEEVE AT WORK

M. C. Levee has begun work at the United Studios on his next First National picture, "In Every Woman's Life," from Olive Wadsley's novel, "Belonging." Virginia Valli has been signed for the leading role, and Irving Cummings as director. This will be the first appearance of both in First National releases.



Eva Novak and William Fairbanks in a pleasant moment from the thriller "Racing for Life," presented by C. B. C.

C. B. C. DEAL

Joe Brandt, president of C. B. C. Film Sales Corporation, announces that George Mayne of Preferred Pictures Co., will handle distribution of the firm's following productions: eight Perfection Pictures, "Forgive and Forget," "Pal O' Mine," "Innocence," "The Marriage Market," "Discontented Husbands," "Traffic in Hearts," "The Barefoot Boy" and "Why Women Remarry."

The territory involved in the deal comprises the State of Utah and the southern part of Idaho.

* * *

AUTHOR TO SUPERVISE

Joseph Hergesheimer, many of whose stories have proved good screen material in the past, will become actively engaged in the production of motion pictures at the Paramount Long Island studio when one of his first successful stories, "Three Black Pennies," is put in production. He will have the position of supervising director during the filming of the picture, which Paul Bern will direct.

* * *

START 'SO BIG'

Colleen Moore has started work on her first starring venture for First National, "So Big", Edna Ferber's remarkably successful novel. Officials at the United Studios are predicting a great triumph for Miss Moore in this production. She is preparing for it with an earnestness and enthusiasm that insure success. John Francis Dillon will again direct the young star.



A New Version of Divorce Is 'Love of Women'

Selznick's new picture dramatizes the interlocutory divorce decree, for the first time on the screen

LEADERS ALL

Louis Auerbach, International Pioneer

THE motion picture industry boasts a goodly number of surviving pioneers still in active business. One of the more prominent of these is Louis Auerbach, who has specialized in exporting and importing motion pictures.

His initial connection with the business was with the European Feature Film Company, which was organized in 1911 for the purpose of bringing foreign pictures to the United States. Then he joined the Woods and the Godsoll organizations in Germany.

The latter company had intended to build theatres in Germany. Eight had been completed when the war broke and operations were suspended. Mr. Auerbach and his associates, among whom the foremost was Ben Blumenthal, returned to the United States, and for a period there was indecision as to the business future.

This did not last long, however, for Mr. Auerbach and Mr. Blumenthal formed the Export and Import Film Company, which has been very much in evidence on the film map ever since.

IT was the first organization to place pictures on the foreign markets and to pay especial attention to trade marks.

The company went into South America, where at that time American pictures represented 5 per cent of the total, the remaining 95 per cent going to Europe. Today it is probable the figures are reversed, with the American producers doing practically the lion's share.

One of the first moves of the new company was to place Metro pictures in Continental Europe. From this point the activities of the concern were extended throughout the world.

When the big demand came for serials Export and Import was the first company with the exception of Pathe to produce and distribute an independent serial. That was the Houdini subject, which created such a sensation the producers were encouraged to make seven more.

The impetus given to motion pictures by the serials was responsible for opening up the whole eastern territory to the American picture. The strong



LEADERS ALL—LOUIS AUERBACH

BECAUSE his earliest training in a business way was in the exporting and importing of commodities; because he is a firm believer in reciprocity, in the proposition that the United States cannot consume all it makes and must sell abroad and consequently must buy from those to whom it sells; because he believes in the encouragement of the building abroad of substantial theatres, so that the habit of theatregoing may be further stimulated.

liking for serials in foreign countries still persists in Japan today.

Many of the larger strokes accomplished by the company were in the importation of pictures that made an impression on the American market. Among these were "The Cabinet of Dr. Caligari," "Othello," "Passion," "Deception" and "Mad Love."

ALSO they were responsible for bringing to the United States a trio of artists all of whom have been warmly received by Americans; Pola Negri, Ernst Lubitsch and Dimitri Buchowetzki. Offers were made to Emil Jannings that were on this side of the water regarded as rather large, but that player did not see fit to accept them.

Mr. Auerbach is a native of the Quaker settlement of Philadelphia, although he was educated in the public schools of New York City and in New York College.

Following his graduation he entered

the house of one of the greatest leather importers and exporters in the country. From that he went into the mining and banking business, where he remained until he became interested in the film industry.

Throughout the past eleven years Mr. Auerbach has been most closely identified with Mr. Blumenthal. The latter now spends the large majority of his time in Europe, where more and more he is becoming heavily interested in the theatre department of the industry.

How large a factor Mr. Auerbach has been in the promotion of American films abroad may be judged when it is stated that the company with which he is so prominently connected has each of the several preceding years sent throughout the world from 50 to 100 features annually.

Perhaps the biggest deal in the history of international film relations was the sale abroad of 100 Metro features

for Continental Europe. And it was a cash transaction.

THIS one operation went far to force sales of American pictures abroad, to open up the market. In France one house took the entire list, and a Scandinavian buyer did the same thing.

So it will be seen Mr. Auerbach and his associates are entitled to rank as pioneers.

Export and Import's activities are growing. At the present time several large contracts are pending. In the face of none too favorable conditions the concern has just bought on this side for shipment to Europe sixty-six features.

The company has offices in London, Paris and Berlin.

Mr. Auerbach has found in his experience that there is a failure on the part of the industry as a whole to realize the importance of the foreign market to the producers and also the exhibitors of the United States.

One point stands out, and that is the value in the foreign market of established trade marks. A picture made under a well-known brand is worth far more money than a production possibly its superior but put out by a company the name of which is unknown on the other side.

EDITORIAL PAGE

Robert Gilbert Welsh

THE motion picture industry has a right to take deep and abiding pride in the heroic passing of Robert Gilbert Welsh, dramatic critic of the New York Telegram-Mail, even while it is expressing its great sorrow.

Mr. Welsh was one of those humble, genial souls who was content to leave a good word here and there and into whose being there crept no sourness or bitterness.

With those who would turn a smart phrase and injure a worthy production rather than say the plain truth and be unnoticed the critic had nothing in common.

He was a man of broad charity, a poet of charm and a citizen of the world who saw life as it is.

Years devoted to following the tinsel of stage and screen had in no measure affected the quality of unsuspected heroism that resided behind his characteristic smile.

A girl who is a total stranger to Mr. Welsh is caught in a bit of treacherous Bermuda water. The critic, a strong swimmer, without a second's hesitation plunges to her aid. The task is beyond his powers, but he sinks with the woman to whose call of distress he had responded. There is no turning back.

Our condolences are extended to Mr. Welsh's family, his associates and—his readers.

* * *

Block Bookings

WITH that light yet sure touch which marks the treatment of serious subjects by British film men C. M. Woolf, managing director of W. and F. Film Service, declares his position on the controversial subject of block bookings.

The film man in a letter to *Kine Weekly* suggests that "We small independent renters who have to be content with the crumbs from the rich man's table are hit more by this process than exhibitors could possibly be."

He adds that they are continually up against books which have been filled to overflowing by the "leviathans of the trade." Therefore personally he is a bitter opponent of block booking in theory, but intimates that in practice the situation is different.

The writer points out that the articles assailing block booking fail to take into account the fact that the average exhibitor is quite a sound and intelligent business man, "who knows perfectly

well how to conduct his affairs and what is good for him and what not."

Mr. Woolf concedes there is a large percentage of exhibitors who would not under any circumstances nor at any price fill their books with films they have not seen, but he points out there is a still larger percentage who are willing to be tempted by a well known good output if they may obtain it at what they know by experience to be an advantageous figure.

"To my simple mind," continues the writer, "if this particular [latter] class of trader wishes to do business in this way and can find a distributor willing to accommodate him the transaction concerns these two alone and nobody else."

Mr. Woolf sees the situation to be the result of the inflation which was not confined to any one business, but simply the aftermath of overtrading in boom times, and says that had the condition been maintained the speculators would have continued to reap the profits their more cautious competitors failed to gather.

The film man takes the position the controversy is one that should be left to the individual concerned, a declaration which will appeal with varying force to exhibitors and exchangemen in the United States.

* * *

Sane Reorganizing

FOLLOWING the action of New York state exhibitors in reorganizing their plan of representation so as to avoid duplication in dues and other essentials the theatre owners included in three organizations centering in Kansas City have taken steps looking to a merging of their interests in one body.

The idea of organization by states has been the subject of assault for a long time. There are many instances where the jurisdiction may be established to far better advantage by following the boundaries of exchange centres rather than of states.

The men of Kansas and Kansas City and Western Missouri are recognizing this fact, and they are to be commended for their good judgment.

The question of future affiliation, whether with the M. P. T. O. A. or the Allied States Organization, has nothing to do with the present case. It is a matter for determination in the future.

What is of larger importance is that exhibitors with identical community interests, and these must be established by the geographical situation of the exchange supplying them, shall be in one body.

Then they will be in a position to "talk turkey" to those with whom they may be in controversy, whether city or state officials or others.

Helping Exhibitor To Please Public Is Keystone of Pathe Program

By J. E. STOREY

General Sales Manager, Pathe Exchange, Inc.

IT has always been a fundamental part of the Pathe policy that the Exhibitor should be given every possible variety of aid in connection with his efforts to sell his programs to the public. The program for 1924-5 emphasizes this policy and provides for intensive service to Exhibitors on all Pathe productions, including the short subjects distributed by Pathe as well as its feature releases.

A campaign book is provided for every feature and serial and it will be found that the contents provide an unusual range of valuable advertising, exploitation and publicity ideas, all of them thoroughly practical. Included are ready-to-clip press sheets, exploitation plans in detail, and illustrations of many novelties that may be used in connection with each subject.

In connection with each two-reel and single-reel special the Exhibitor will receive a comprehensive press sheet supplying publicity stories ready for clipping, exploitation suggestions, advertising displays and illustrations of posters, lobby stills, and cuts and mats available.

The poster service is distinguished by splendid art work and the sales copy is the sort that will really sell. On all feature releases it includes one 24-sheet, a six-sheet and an assortment of three- and one-sheets.

Poster Service Complete

With the Patheserials will be provided one 24-sheet and a stock six-sheet, together with a special six-sheet, a three-sheet and a one-sheet on the first episode and a three-sheet and a one-sheet for each subsequent chapter. The single reel subjects carry effective poster service and on the two-reel comedies there are a variety of colorful three- and one-sheets.

Broadslides have been prepared on every feature and short-subject series,

embodying striking displays, original in conception. Many Exhibitors will find these readily adaptable to their newspaper advertising copy.

Publicity through newspapers and magazines from Coast to Coast will keep the Pathe product before millions of "fans." All periodicals and newspapers that feature pictorial material

The whole program for the coming year has been analyzed most critically to insure proper balance and the result, without question, may be termed exceptional in that it emphasizes the Exhibitor's requirements throughout.

During the last year exhibitors have shown a steadily increasing tendency to employ programs consisting entirely of short-subject units. Pathe's plans for the season of 1924-5 have been laid with an eye to this fact and this company has already launched at its various allied studios production schedules greater in proportions than any heretofore attempted.

The industry's horoscope for the 1924-5 reveals no surer signs than those pointing to a wider use than ever before of the all-short-subject program by exhibitors.

Expanding Schedule

Nor is this development purely a freak of chance; it finds its origin as most other things in the law of cause and effect.

First of all, even a cursory survey of the short-subject field will reveal an unusual amplitude of short-subject product awaiting the exhibitor wise enough to take advantage.

A partial reason for this abundance of short-subject output is the espousal of the policy of restricted feature lengths by various feature producers within recent months.

The Pathe short-subject release schedule for the new season will be abundantly stocked to provide for the increased demand.

Another cause for the exhibitor's increasing tendency to the all-short-subject program is that the protest by trade and public alike to the distressingly padded feature has served to concentrate more forcefully than ever before the theatre-owner's attention on the genuine audience value possessed by the diversified program.



Paul Fuller, President of Pathe Exchange, Inc.

are supplied regularly with striking photographs designed to stimulate interest in the Pathe program and build larger volume for the Exhibitor.

More than 2,000 photoplay editors regularly receive "Photoplay Side-lights" each week. This publication is made up for the convenience of editors, everything being provided in form ready to cut and paste, and contains all sorts of news and feature stories built around Pathe's product and players appearing in Pathe pictures. A free mat service covering the cuts for illustration of these stories is provided and a large amount of this material is found available for use by newspapers and magazines in all parts the country.



Elmer Pearson, General
Manager, Pathe Exchange

Pathe Expanding Two-Reel Comedy Program

TWO years ago Pathe began a campaign for all-comedy programs that has proved overwhelmingly successful. Exhibitors generally have reported a substantial increase in the public demand for comedy entertainment and say, too, that theatre-goers are becoming more exacting in their expectations with regard to the quality of comedy presented.

As the Pathe organization had much to do with the developing of greater interest in all-comedy programs and has consistently worked in the direction of better comedies, Pathe officials have given special attention to building a program of short-subject comedy releases exceeding in quantity and surpassing in entertainment value any previous attempts in this direction. The program for 1924-1925, consequently, stresses this policy of more and better short-subject comedies.

The chief sources of these produc-

tions will be the Mack Sennett Studios, Los Angeles, and the Hal Roach Studios, Culver City. Both have built large organizations for the task, their stock companies including the foremost comedy players of the screen, providing well-balanced talent, and everything possible in the way of mechanical equipment has been provided. The investments of these studios in properties and studio equipment run into startling proportions.

In player personnel the Mack Sennett and Hal Roach Studios represent the cream of the comedy field. On the Hal Roach lot are found such well-known comedians as Arthur Stone, Glenn Tryon, Charles Chase, Marie Mosquini, Edna Gregory, Blanche Mehaffey, Billy Engle, Jim Finlayson, Frank Butler, Sidney D'Albrook, Laura Roessing, Jack Ackroyd, and the "Our Gang" kids—Mickey Daniels, Farina, Ernest Morrison, Jackie Con-

don, Mary Kornman, Joe Cobb, and numerous others. On the Mack Sennett lot hold forth such laugh-luminaries as Ben Turpin, Harry Langdon, Ralph Graves, Harry Gribbon, Billy Bevan, Kalla Pasha, Jack Cooper, Alice



J. E. Storey, General Sales Manager,
Pathe Exchange, Inc.

Day, Natalie Kingston, Madeline Hurlock, Dot Farley, Charlotte Mineau, Fred Spencer, Vernon Dent, and Andy Clyde. The presence of such an array of talent assures comedy casts of the highest calibre.

That behind this line-up of human talent and mechanical equipment are brains with original ideas and progressive aspirations is proved by the 1924-1925 schedule which provides for no fewer than three brand new comedy series. Of these, one series will come from the Mack Sennett Studios and two will come from the Hal Roach plant. From the Hal Roach lot will emanate as a fresh contribution to its already extensive line-up of short-subject comedies a new series of two-reelers, with Arthur Stone in the featured role. Mr. Stone is a former vaudeville headliner and is declared by Hal Roach to be a genuine comedy "find" who will attain the foremost ranks of popularity during the next season. Another new series coming from the Hal Roach lot is to be known as the Hal Roach Star Comedies, in which such well-known players as Glenn Tryon, James Finlayson, and others of

screen prominence will be featured. There will be twelve comedies in the Hal Roach Star Series, while the Arthur Stone group provide for two series of six comedies each. On the Mack Sennett lot work has already been begun on a new series of two-reelers. This series will feature players of demonstrated ability on the screen and will be known as the Mack Sennett Star Comedies. There will be twelve pictures in this group. The first has been completed with Ralph Graves in the featured role, and will be made available by Pathe on August 25.

The Pathe program will include, besides the new series mentioned eight Ben Turpin Comedies, one of which will be released every six weeks beginning August 3; twelve Mack Sennett Comedies, and the second and third series of the Harry Langdon Comedies. There will be three pictures in each of these two Harry Langdon series, the first being released August 17.

On the Hal Roach lot at the present time is being started the first subject of the third series of "The Spats" comedies in which Frank Butler, Sidney

D'Albrook, and Laura Roessing are featured. There will be twelve films to the series. August 10 has been chosen for the release of the initial offering of this series. Thereafter there will be one release every four weeks.

The "Our Gang" youngsters will be seen in twelve new two-reelers, the sixth series made by this celebrated aggregation of kid players for release by Pathe. These films will be released at the rate of one every four weeks.

A recent development in the Pathe sales organization is strikingly significant of the tremendous popularity that has accrued to the Pathe program of two-reel comedies during the past season and which demands such unprecedented provisions for the 1924-1925 release schedule. To meet the demands of the market for its program of two-reel fun offerings, Pathe has found it necessary to augment its two-reel comedy department by over forty additional field representatives. This expansion speaks eloquently of the universal vogue enjoyed by the various brands of Hal Roach and Mack Sennett comedy brands distributed by Pathe.

Pathe Program Provides Minimum of Ten Features for 1924-1925

WHILE the Pathe program for the 1924-1925 season exceeds anything heretofore attempted in short subjects, including 104 two-reel comedies and 312 single-reel releases, the distinctive "Chronicles of America" series and numerous specials, the program of features is also worthy of note, including as it does a minimum of ten full-length productions.

Two of these features will be provided by the Harold Lloyd Studios, with Pathe's master comedian, Harold Lloyd, in the star roles. The Harold Lloyd organization, which during the last year entered the field as an independent enterprise, is formulating important plans for expansion deemed necessary as the result of the tremendous success of past releases such as "Grandma's Boy," "Dr. Jack," "Safety Last," "Why Worry?" and the current release, "Girl Shy." A new studio is planned to take care of the star's production staff and to offer adequate studio facilities for the use of other independent companies.

Harold Lloyd's recent successes have been marvelous and each subsequent release has seemed to establish the young star more firmly in the regard and affection of "fans" everywhere. While the opinion has been expressed in connection with several previous

comedies that a better comedy could not be turned out, it is a matter of record that "Girl Shy" has broken box-office records in all sections of the country, demonstrating that Harold can continue to heighten his own records for the sort of comedies the public wants.

The first of the two feature comedies planned is now nearing completion. It bears the title "Hubby" and recounts the thrills and amusing mishaps that befall a young married couple when their folks-in-law visit them. It is said to abound with laugh-provoking "gags," special attention being given this phase of the comedy construction, although a genuine story and highly amusing characterizations are also involved. The new feature will probably be ready for release sometime in October.

AN important addition to Pathe's 1924-1925 program of feature releases will be the series of four productions starring Charles Ray. It will mark the return of Ray to the type of country-boy role with which he won his initial popularity. Ray's return to his former characterizations is being made under the same auspices that first ushered him into national prominence. The four Ray productions will be presented by Thomas Ince whose personal super-

vision will insure their box-office success. Ray's resumption of the type of role that is reminiscent of "The Clodhopper," "The Egg-Crate Wallop," "The Punch Hitter," and "Scrap Iron" will be a source of immense gratification to the great host of followers that Charles Ray has won since his earliest rise to screen fame. And Pathe with the realization that Ray's return to his earlier type of screen characterization will be hailed gladly by exhibitor and public alike has launched a nationwide publicity campaign to herald this message everywhere. This national campaign, which has been in progress for the past several weeks, is to pave the way for the successful launching of the first Charles Ray vehicle of the new Thomas Ince series, titled "Dynamite Smith," which will be made available by Pathe early in the fall.

"Dynamite Smith" is based on an original story by C. Gardner Sullivan, who wrote all of the earlier Charles Ray successes. The association of C. Gardner Sullivan as author with Thomas Ince and Charles Ray in this new producing enterprise assures still further the box-office success of the first Ray feature to be distributed by Pathe. In the matter of supporting cast, as in the case of authorship and

producer auspices, "Dynamite Smith" is most auspiciously equipped. Opposite Mr. Ray in the title role appears Jacqueline Logan as Kitty Gray, the sweetheart of "Dynamite Smith," Wallace Beery is cast as "Slugger Rourke," the villain of the plot, while Bessie Love appears in the role of "Rourke's" pathetic wife.

THE Hal Roach Studios at Culver City will furnish four more of the ten Pathe features scheduled for release on the 1924-1925 schedule. Two of this quartette of Hal Roach produc-

tions will feature Glenn Tryon, a new "find" for whom Mr. Roach predicts a rapid rise in popularity. The first of these entitled "The Upstate Slicker," is a comedy drama presenting Tryon in the role of a rube who ventures to New York and is befriended by a chorus girl. Blanche Mehaffey, the popular comedienne of the Hal Roach lot, is opposite Mr. Tryon. The preliminaries for the second of the Hal Roach comedy dramas, starring Glenn Tryon, are now under way.

Among the real screen innovations of the past year must be numbered Hal

Roach's sensational novelty feature, titled "The King of Wild Horses." This production features in the title role "Rex," a magnificent thoroughbred Morgan stallion, whose performances have been hailed everywhere.

Due to the great success of this initial novelty feature and in response to the insistent demand for another production with the equine star in the featured role, Mr. Roach has in preparation a second story which will be put in production in the near future on the West Coast.

Pathe to Develop Greater Serials

IN January of the present year Pathe inaugurated a campaign of "new and greater" serials which has gathered impetus with the passing of each month and has already achieved an unusual measure of success. This campaign proceeded from the newly stated Patheserial policy; "Hereafter the successful serial must be something better than the dime-novel variety of blood-and-thunder picture; it must have more carefully constructed plots; it must embody times lifelike characterizations; and at the same time it must contain actional incident and thrilling situations, more enhancing and more compelling because proceeding more naturally from a logical development of the story."

An important innovation launched by Pathe during the past season is that of releasing serial and feature versions of the same story. This was done for the first time in the history of the motion picture serial in the case of "The Way of A Man." George B. Seitz, who directed this serial, provided throughout the period of production for the filming of a feature version in addition to the chapter picture. The release of a feature as well as a serial of the same story has had a remarkable effect on the serial situation. The release of "The Way of A Man" in feature form has served to bring to the attention of exhibitors not regularly interested in serials the high standards of



Malcolm Straus, well known artist, producer of Pathe's serial play "Into the Net."

production, direction, and acting to be found in the Pathe chapter-productions. As a result, "The Way of A Man" feature has served to pave the way for the subsequent presentation of Patheserials in a large number of houses which have heretofore eschewed the chapter-picture. A feature version of "The Fortieth Door" has also been produced which will shortly be made available by Pathe.

For the coming season Pathe has arranged for the release of a minimum of five serial productions to be produced

in accordance with its policy of "new and greater serials." Among the writers whose works will furnish the basis for the new Patheserials are Philip Barry, the famous dramatist and author of "You and I," the Harvard prize play; and Albert Payson Terhune, whose novels rank among the best-sellers of the day. Another celebrity who is listed among the authors of Patheserials for 1924-1925 is Richard E. Enright, Commissioner of the New York Police Department.

Two of the new season's serials are now in production, one on the West Coast and one in the East. The former is being made by C. W. Patton in Hollywood under the title of "Ten Scars Make A Man." This is an original story written by Phillip Barry and brilliantly upholds the high standard of story values set by Pathe under its new serial policy.

In the East camera work has just been completed on "Into the Net," which was adapted from a story by Richard E. Enright, Commissioner of the New York Police Department. This thrilling narrative is covered in the National Tie-up Section this week.

Preliminaries are now under way for the launching in the near future of a Patheserial adaptation of Albert Payson Terhune's "Pirate Caesar's Clan." Other important plans for forthcoming Patheserial productions are in the making and will be announced later.



Pathe comedy stars, Jobyna Ralston, Ben Turpin, Allene Ray, and Glen Tryon featured in regular screen programs.

Pathé
 Season 1924-1925
 Section No. 3
 Pathéserials
 and Specialties
 Watch this
 magazine --
 next week for
 Section No. 4



Grantland Rice's Sportlights

One Reel -- Every Other Week

With the Olympic Games coming this summer;

With more attention paid to sports than ever before;

With women taking an ever-increasing part in outdoor sports;

With every school child intensely interested; and with thousands upon thousands of colleges striving for athletic supremacy;

With Grantland Rice, the country's greatest writer on sports, supervising, editing, planning each picture of this series;

Then you may know that a Sportlights, showing every phase of out-of-door sports, intelligently, beautifully, fascinatingly, is one of the best little features you can put upon your program.

Produced by J.L. Hawkinson



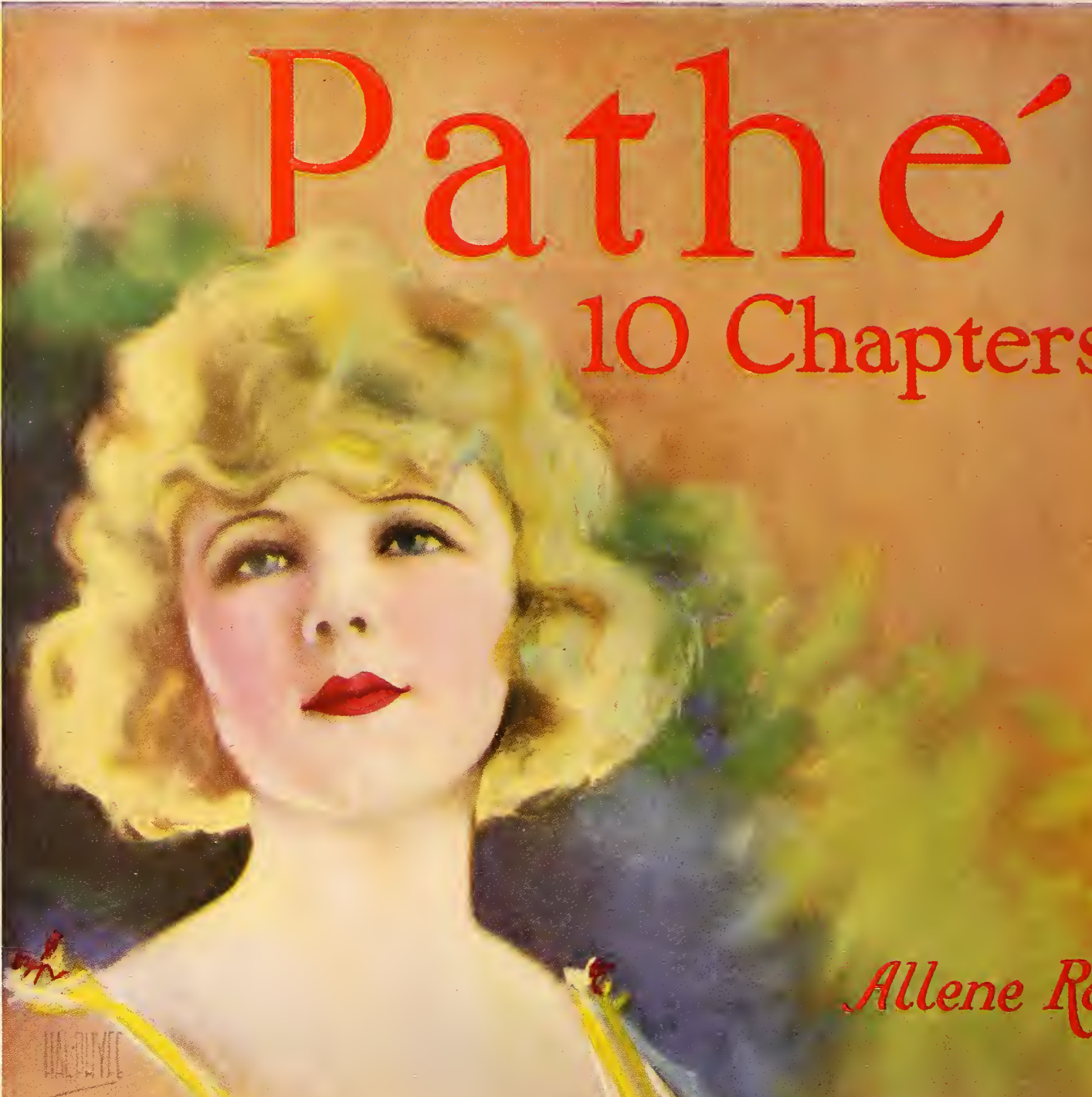
Pathépicture

TRADE



MARK





Pathé

10 Chapters

Allene Ray

The Patheserial Policy—

The Best Authors and Feature Production

The same kind of stories that are eagerly sought for super-features are being bought for Patheserials. The proof of this is given by the fact that Emerson Hough, Philip Barry, Albert Payson Terhune and Mary Hastings Bradley are among the authors identified with Patheserials during 1924.

These stories are being *given* feature production. Patheserials are true features, continued over ten weeks. That means ten weeks' good business instead of one.

Serials

Each



Edna Murphy

The 40th Door

(Now Showing)

From the book by Mary Hastings Bradley
With Allene Ray
Produced by C. W. Patton
Directed by George B. Seitz

Love and adventure in the Orient: intensely interesting, superb production.

Ten Scars Make a Man

By Philip Barry, dramatist, author of "You and I"

Production to be begun shortly.
Thrills in New York and on a Western ranch.

A Police Serial

(Not yet titled)

By Richard E. Enright, Commissioner of Police, New York City
Novelized by Sinclair Gluck
With Edna Murphy and Jack Mulhall
Directed by Geo. B. Seitz

One of the best stories of thrill and mystery that ever came into the Pathe office. A story of the police and their battle with the strangest of mysteries.

Black Caesar's Clan

By Albert Payson Terhune, celebrated author

A ripping mystery story with action laid in Florida.

Watch the exhibitors' reports on Patheserials as published in the trade papers. If you don't know what these serials will do for you, you owe it to yourself to find out. They represent the *chief* source of profit for many exhibitors.

Hal Roach

One Reel Comedies

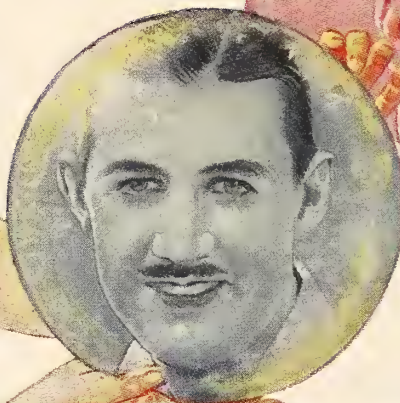
Hal Roach knows comedy as Tiffany knows a watch.

For ten years the one-reel Hal Roach Comedies have been the last word in quality, variety and audience value.

They represent the utmost money's worth in short comedies. They are the best known, the best liked. Ask the man who runs them!

Charlie Chase, Mohan and Engle and others of like calibre will appear in them during 1924-1925.

Plan your program to include them.



Pathe'comedy



MICHELSON

'The Chronicles of America' Distinctive Contribution to Screen

THE past season has marked one of the greatest innovations in the history of the motion picture industry. Reference is made to Pathe's group of historical dramas which are being released under the general title of the "Chronicles of America" series. Fifteen of the thirty-three subjects provided for under the group have already been completed. The remaining numbers of the series will be made available during the coming season at intervals of about one a month.

Each of the "Chronicles of America" is an epic in the complete picturization of the dramatic highlights of America's past. To designate them as dramatic and thrilling is but to attribute to them



Hal Roach, director of Hal Roach Studios, responsible for most of the Pathecomedies.

the qualities inherent to all truly entertaining pictures. While the "Chronicles" possess these essential points of merit, their appeal is far deeper; far dearer to the heart of the American people. Their keynote is patriotism. They are pure American pictures depicting the struggles, sacrifices, adventures, conflicts and accomplishments of our forefathers. They represent the first picturesque, entertaining and authentic presentation of the birth and development of America. Their authenticity is a notable asset since the events portrayed are so gripping in themselves, their dramatic effect so powerful and the qualities of courage, faith and patriotism so humanly revealed that the narrative becomes an engrossing story.



C. W. Patton, who is directing the production of Patheserials on the West Coast.

The "Chronicles of America" are unique and distinctly original productions. The motion picture industry has long recognized the lure of the historical background. Yet it remained for the Yale University Press bringing to the industry its prestige and vast resources, to faithfully, accurately and authentically re-create the great events of our nation's past in this cycle of photoplays, which, completed will represent 33 pictures, in excess of 100



Mack Sennett

reels, from Columbus to the close of the Civil War.

Both Pathe Exchange and the Yale University Press render unusually valuable exploitation service on the "Chronicles," reaching not only the general public through the newspapers and such accustomed channels of publicity but by directing the attention of public officials, civic organizations and schools to the showings of the photoplays and enlisting their cooperation.

Each of the pictures cover an important highlight, so to speak, in the story of the nation. "Columbus" recounts the adventures of the great mariner culminating with his discovery of America in 1492. "Jamestown" is the true drama of the first permanent Eng-



Harold Lloyd, whose Pathe comedy plays are features upon the screen everywhere.

lish settlement in America in which the Indian Maiden Pocahontas is the heroine, "Vincennes" is a stirring account of the midwinter campaign of George Rogers Clark against the British in the Northwest in 1779. "Daniel Boone" reveals the courage and unconquerable spirit of the early pioneer as typified by that intrepid colonizer and Indian fighter. "The Frontier Woman" reveals the courage and fortitude of the pioneer women and their inspiring part in the winning of the frontier. Thus outstanding topics throughout the Nation's history are effectively handled.

Now in production are "The Eve of the Revolution" and "Dixie." The former depicts the stirring days leading up to the war.



Pathe stars, Harry Langdon, Charley Case, Arthur Stone and Edna Murphy in comedies to be released in the future.

Pathe News Plans for 1924-5 Provide for Greater Achievements

THE dawn of the 1924-5 season finds Pathe News firmly established by reason of organization and achievement in the field of screen journalism. Its plans for the coming season have been laid out along lines more ambitious than any heretofore contemplated. They provide not only for a more thorough covering of news events both at home and abroad but for more expeditious transmission of news reels to the screens and ampler service to its host of exhibitors.

An important development in its policy of expansion for the new season concerns its foreign organization. George Ercole was recently summoned from his headquarters in Paris by Pathe News Editor Emanuel Cohen to discuss the matter of expanding the news reel's foreign organization and to study the methods of the American

news cameraman with a view to improving the service of the Pathe News field force in foreign countries.

From its central editorial bureau in New York, Pathe News' reportorial ramifications spread to the ends of the earth. In every American city of importance are located Pathe News representatives always on the alert to record events of interest. Abroad, too,

program is axiomatic. The palatial first-run finds it as indispensable as the most lowly type of neighborhood house. But the full value and serviceableness of the newsreel is not always appreciated in the smaller town and village. Very often in these localities there is found a notable lack of any comprehensive pictorial service in the newspapers. The mechanical limitations of such newspapers as serve these localities will often not permit any extensive treatment of the world's news pictorially. Hence, if it be true that Pathe News is a vital part of the Broadway program it is even more so in the case of the isolated town or village.

The popularity of the diversified program is so well established as to need no discussion. Variety still remains the spice of life, and it is this trait of human nature that accounts largely for the popularity of the Pathe News Reel.



George B. Seitz, director of Patheserials and responsible for their excellence.



Charles Ray, whose comedy characterizations for Pathe are universally known.

the Pathe News camera staff is ever on the watch. London, Paris, Rome, Berlin, Vienna, Madrid, Athens, Copenhagen are as thoroughly covered by the Pathe News cameraman as New York, Chicago, or San Francisco. Africa, Australia, South America, and the Orient have their news cameramen ever ready to "shoot" happenings of interest.

For the showman the value of the news reel as a necessary unit in his



William R. Fraser, who is the General Manager of the Harold Lloyd Corporation.

BOX OFFICE REVIEWS

ANOTHER SWANSON BOX OFFICE HIT

Dramatic Values, Crisp Comedy Touches and Jazzy Action Invest 'Manhandled' With Real Appeal

MANHANDLED. Paramount Photoplay. Author, Arthur Stringer. Director, Allan Dwan. Length, 6,998 Feet.

CAST AND SYNOPSIS

Tessie McGuire	Gloria Swanson
Johnny Hogan	Tom Moore
Riccardi	Frank Morgan
Pinkie	Lilyan Tashman
Paul Garretson	Paul McAllister
Brandt	Ian Keith
Salesman	Frank Allworth
Boarding House Keeper	Carrie Scott
Chip Thorndye	Arthur Housman
Entertainer	Ann Pennington
Entertainer	Brooke Johns

Tessie McGuire, shopgirl, has a mechanic lover, Johnny Hogan, but pines for a good time. She and her store chum, Pinkie, go to a party at the studio of sculptor Brandt, where Tessie makes a hit. She works for Riccardi, proprietor of a modiste establishment and also poses for Brandt, attends wild parties and finds it necessary to fight off several pressing suitors. Johnny, disgusted, goes to Detroit where he makes a fortune with the invention of a new carburetor. Returning, he finds Tessie, accuses her of being untrue and leaves her temporarily. But she finally convinces him that she is on the level and they are united.

By GEORGE T. PARDY

THE attractive shopgirl with a desire for a good time and expensive clothing which she gratifies through the medium of daring but harmless flirtations with wealthy rounders comes gaily to the front again in "Manhandled." The picture is strictly up-to-date in every way and possesses all the earmarks of a successful box office proposition. It should draw well in any house, large or small.

The feature has a general audience appeal because of its human interest quality and the skillful fashion in which Director Allan Dwan mingles melodrama, pathos and comedy into a perfect whole, with a shimmering background of jazzy revel and handsome settings, getting over the ultra-modern touch, yet keeping the main theme of the giddy little saleslady's real heart affair always in view.

Madcap Tessie McGuire, with her craze for good clothes and longing for the glitter of the white lights, is a familiar type in everyday life whose appearance on the screen always awakens sympathetic echoes in the breasts of her numerous female contemporaries. Although mistaking the sparkle of tinsel for genuine gold, she is quick to discover her error after a few experiences in the "manhandling" line and remains true to her better instincts.

The story moves rapidly from the beginning and is distinguished throughout by crisp, snappy action. There are no dragging interludes or unnecessary attempts at padding.

It's a Swanson knockout, all right, sure to arouse enthusiasm among her many admirers. Tom Moore is his own genial self as Johnny Hogan, a part which suits his personality in every detail and the support is excellent. Superb photography characterizes the entire production.

You need not hesitate in praising this picture to the limit in your exploitation. Tie-ups with department stores are in order on the strength of the heroine figuring as a salesgirl, and modiste stores should welcome a chance to "come in" as an advertising asset in connection with Miss Swanson's gowns. Don't forget the entertainment stunts of Ann Pennington and her partner, and play up the feature's title.

FARNUM RETURNS IN DIFFERENT ROLE

'The Man Who Fights Alone' Is Clean Love Tale of Strong, Silent Man

THE MAN WHO FIGHTS ALONE. Paramount Photoplay. Adapted from Blackie and Hamilton story "The Miracle of Hate" by Jack Cunningham. Director, Wallace Worsley. Length, 6,337 Feet.

CAST AND SYNOPSIS

John Marble	William Farnum
Marion	Lois Wilson
Bob Alten	Edward Horton
Meggs	Lionel Belmore
Mike O'Hara	Barlowe Borland
Dr. Raymond	George Irving
Dorothy	Dawn O'Day
Aunt Louise	Rose Tapley

John weds Marion after a friendly rivalry with his pal Bob Alten. They have a daughter Dorothy. John suffers a paralytic stroke. He becomes obsessed with the idea that Marion and Bob would be happy together if he were out of the way, and determines to commit suicide. During a big storm he pushes his wheel chair toward a weakened bridge which he knows must collapse. Dorothy also runs toward the bridge. John tries to save her but lacks the strength. Bob rescues the child. The shock is such that John regains the use of his limbs, and finds that both his wife and his friend are true to him.

By HERBERT K. CRUKSHANK

ALTHOUGH trite in theme, "The Man Who Fights Alone" offers fair entertainment for average audiences. And admirers of William Farnum will be glad to welcome him back in pictures after a long absence.

The film itself will benefit by cutting, as it is slow in getting under way and contains rather too much non-essential footage.

Farnum is at a disadvantage in a picture that fails to give him a chance to use his strong right arm—and the left too—against one or a dozen villains, and apparently he finds it hard to sit in a wheel chair and register emotion with mere facial contortion.

However, there is appeal in the thought of a strong man rendered helpless by illness and tortured mentally by jealousy of his best friend. The scenes in which he contemplates and attempts self-destruction are sufficiently thrilling, and little Dawn O'Day lends the added interest always brought by a pretty child who, incidentally, demonstrates real screen ability.

Lois Wilson makes a satisfactory figure as the wife, giving an even performance which while lacking in originality of interpretation is in keeping with the character. Edward Horton, as the best friend, has his part well in hand. The remainder of the cast offer able characterizations.

The scenic effects are good, as is always the case where nature stages the set. Panoramic views of mountain grandeur will make warm weather audiences feel the coolness of the great open spaces. And there is an electric atmosphere to the storm scene that lends an added thrill.

The setting of the picture is as clean and wholesome as the story itself, and offers you a fine opportunity to make a strong appeal for family patronage.

The names of the stars will prove of value as drawing cards, and the title presents an opportunity for various forms of exploitation. Feature this as a real he-man's picture, and stress the fact that it is absolutely clean and has no element of sordidness or suggestiveness.

The best people of your town can be interested in this picture, and the title may well be made the subject of sermons from local pulpits. Engineering societies may also be enlisted, as Farnum is cast as one of that profession.

'TESS' AN ARTISTIC BUT MORBID FILM

Screen Version of Hardy's Novel a Powerfully Depressing Story of Doubtful Commercial Value

TESS OF THE D'URBERVILLES. Metro - Goldwyn Photoplay. Author, Thomas Hardy. Director, Marshall Neilan. Length, 7,500 Feet.

CAST AND SYNOPSIS

Tess	Blanche Sweet
Angel Clare	Conrad Nagel
Alec D'Urberville	Stuart Holmes
John Durbyfield	George Hawcett
Joan Durbyfield	Victory Bateant
Dick	Courtney Foote
South American Priest	Joseph J. Dowling

Tess, British country girl, goes to work for the D'Urberville family, to which she is remotely related and is betrayed by Alec D'Urberville. A baby is born, but dies. Tess obtains employment on a farm, meets Angel Clare. He falls in love with her and weds her. A note she writes him confessing her past miscarries and she enters marriage supposing she is forgiven. When Clare learns the truth he leaves her. Tess again comes under Alec D'Urberville's influence, but kills him. Clare returns and flees with Tess. They are overtaken by officers of the law. Tess is hanged.

By GEORGE T. PARDY

VIEWED from the aesthetic and artistic standpoint "Tess of the D'Urbervilles" ranks as a very fine screen achievement, which will doubtless be enthusiastically received by the so-called highbrow element. Considered commercially, the picture's future doesn't appear so rosy. There is no gain-saying the fact that Thomas Hardy's literary masterpiece is infernally morbid in its original form. Transferred to the silver sheet it remains a depressing study in gloom, unrelieved by a single cheering ray of light.

Submerging a film heroine in a passion vortex of trials and tribulations is a traditionally sure and legitimate method of stirring up an audience sympathy in favor of the persecuted lady. But when it comes to hanging her at the finish, it's a safe bet that ninety per cent of the movie fans will feel badly cheated and react unfavorably to such an astounding climax.

Yet, under the circumstances, Director Marshall Neilan deserves credit for remaining true to his convictions, having had the courage to risk commercial failure in the interests of art. Many of his directorial contemporaries would most assuredly have switched to a conventional happy ending, thereby relieving the generally sombre trend of the feature, and perhaps making it a solid box office asset.

It all simmers down to the question of whether a producer can afford to please a critical minority, while taking a dubious chance on the majority verdict.

This story of an unfortunate girl's betrayal and unhappy demise is sheer, black, bitter tragedy and provides some notably big emotional moments. Chief among these are the terrible scene when Tess realizes that her husband has cast her off; the slaying of Alec D'Urberville, which is vividly suggested, but not actually shown; and the tremendous situation in which Angel Clare, standing outside the prison walls, watches the hoisting of the black flag which signals that the girl has been executed.

Besides the principals, each member of the cast is well known to the fans and worth advertising. Stress the story's intense pathos, its tragedy and pitiful romance. A tie-up with book stores on Thomas Hardy's novel could be arranged and a bid made for the patronage of literary societies and women's clubs.

FAIR PROGRAM ATTRACTION

'Defiance' Presents Exciting Plot Carried by Lively, Lurid Action

DEFIANCE. William B. Bruh Photoplay. Author, John T. Prince. Director, Bertram Bracken. Length, 5,550 Feet.

CAST AND SYNOPSIS

Lucia	Renee Adoree
Guido	Naldo Morelli
Pietro	Lew Cody
Lucia's Father	Joseph Swickard
Dr. Foo	James B. Leohn
Luigi Bevani	Dick Sutherland
Francisco	Charles A. Post
Sylphia	Kathleen Chambers
Maria	Evelyn Adamson
Alicia	Marguerite Kosik

Michelo Brescia and his daughter Lucia, immigrants, find themselves destitute and decide to commit suicide by drowning. Both are rescued, but separately. The girl falls in love with her savior, Guido Savori, but is abducted by an old fisherman who sells her to Pietro. The latter is an artist and Guido's uncle, who also indulges in smuggling. After a medley of exciting adventures, Lucia escapes from her enemies and is united to Guido.

By GEORGE T. PARDY

THIS picture is not likely to appeal favorably to ultra critical audiences, but should do pretty well as a program attraction. The plot is decidedly far-fetched, constructed somewhat on the serial order, with one exciting situation hurtling close on top of another and unscrupulous persons constantly intriguing and battling in feverish attempts to secure possession of the much-desired heroine.

Yet the market for films of this kind is by no means restricted and however lacking in logic the story of "Defiance" may be, it cannot be said to develop along stereotyped lines. Michelo Brescia and his daughter, coming to the land of freedom in expectation of a life of unadulterated happiness, and finding instead a cold welcome and threatening starvation, are unusually pathetic figures, who win sympathy right from the beginning.

The father's sudden determination to seek refuge in suicide by drowning from the troubles enveloping himself and the girl starts the melodramatic ball rolling and from then on sensational incidents crowd thick and fast upon the screen.

A policeman saves Michelo and Lucia is rescued by a youth named Guido with whom she proceeds to fall in love, as is customary in filmland. But there's a long, rough road for her to travel before the conventionally happy climax is reached.

A brutal old ruffian known as Francisco, first injures the girl's reputation by scandalous gossip, and not content with that, kidnaps and sells her to one Pietro. The latter, who is Guido's uncle, combines the profession of artist with the more lucrative pursuit of smuggling by night, assisted in the illegal trade by Choog Foo, a Chinese doctor.

All three are strongly attracted by Lucia's charms and, as may be imagined, she has a sufficiently strenuous time wrenching herself loose from lawless clutches. However, it all comes right in the end, after a number of extraordinary complications have been straightened out.

Considering the many unexpected twists and devious winding of the narrative its continuity is uncommonly well preserved and there is little difficulty in following the varied and exciting fortunes of the lovely Lucia. The photography throughout is admirable, exteriors and interiors being well filmed, and adequate lighting prevailing.

Renee Adoree registers as a very charming heroine, Naldo Morelli makes a good impression as her lover, Lew Cody furnishes a forcible, dramatic portrayal of Pietro and the support is smooth and well balanced.

You can exploit this as a stirring romance, with plenty of thrills, swift action and pleasing love interest. Besides Renee Adoree, the names of Lew Cody, and Joseph Swickard are worth advertising.

LOTS OF ACTION HERE

'Western Feuds' Excels in Fast Riding Stunts and Fierce Combats

WESTERN FEUDS. Arrow Film Photoplay. Author, Isabel Blodgett. Director, Francis Ford. Length, 4,908 Feet.

CAST AND SYNOPSIS

Ed Jones	Edmund Cobb
Sally Warner	Florence Gilbert
Black Pete	Al McCormick
Bonita	Kathleen Calhoun
Bill Warner	William White
Joe	Ashton Dearholt
J. P. Hartley	Francis Ford

Bill Warner, sheep-raiser, is prevented from getting access to a nearby river by the neighboring cattlemen. Black Pete, bandit, is in love with Warner's daughter, Sally. She is rescued from Black Pete's attentions by Ed, a cattleman who is friendly to her father. Sally imprisons a spy who gives his name as Brown. She is abducted by Black Pete, escapes in time to save Ed from being blown up by a bomb, finds that Ed is the son of the big cattle boss, who has been passing as Brown. Sally and Ed are married and the feud between sheep-raisers and cattlemen ends.

By GEORGE T. PARDY

ALTHOUGH the story of the cattlemen versus sheep-raisers feud has been utilized so often as screen material that it is sadly shop-worn, director Francis Ford has managed to make a pretty zippy Westerner out of this hoary theme. So far as hard riding, savage physical combats and strenuous love-making is concerned, "Western Feuds" is "all to the good."

It won't make a hit with high-class audiences, but there is a market for these rapid-fire melodramas, or the film companies wouldn't be turning them out, and this particular feature is especially strong in whirlwind action.

The narrative begins sedately enough, dwelling on the manifold troubles of Sheepman Bill Warner and his lovely daughter, as opposed to the cattle-dealers. But it isn't long before outlaw Black Pete sticks his ugly head into the picture and then things commence to hum. Pete is determined to grab Sally Warner at all hazards and Sally is equally determined to keep out of his clutches.

Ed Jones, a member of the opposition, but inclined to be friendly toward the Warners, turns up in the nick of time on several occasions and calls a halt of the dark-visaged outlaw's lovemaking. Naturally, Sally has a more than friendly feeling for Ed, and on this basis the love interest grows and develops sweetly.

Space does not permit a detailed account of the spectacular riding stunts, the furious scraps, single-handed and in mobs, which take place, but it is sufficient to state that there is always "something doing" in the slamming or rescue line. Because of this incessant storm of action, with the different characters mixing in blithely from all angles of the compass, the continuity suffers somewhat and it isn't the easiest thing in the world to follow up the thread of the story.

But it all comes out clear and merry in the windup, for Black Pete gets what is coming to him, hero Ed shines forth as the son of the wealthy cattle-owner, marries Sally, and the latter's father henceforth ceases to worry about the safety of his flock.

Edmund Cobb scores a distinct hit in the dashing role of hero Ed Jones, the winsome Sally Warner is bewitchingly portrayed by Florence Gilbert; Al McCormick shines in the swart part of Black Pete and the Western types are true to life.

In exploiting this feature, play it up as a typical Westerner, crammed to the limit with fiery action, offering plenty of melodramatic thrills and a satisfactory romance. Feature Edmund Cobb, the fans are beginning to know him as a fast performer, mention Florence Gilbert, Al McCormick, and don't forget Francis Ford, the old-timer, in his dual capacity of director and actor.

FAIR FOR AVERAGE HOUSE

'Single Wives' Built Around Worn Idea, but Passable Entertainment

SINGLE WIVES. Corinne Griffith Productions, Inc. Photoplay, Released by First National. Story Treatment by E. J. Hudson. Director, George Archambaud. Length, 7,526 Feet.

CAST AND SYNOPSIS

Betty Jordan	Corinne Griffith
Perry Jordan	Milton Sills
Dorothy Van Clark	Kathlyn Williams
Marion Eldridge	Phyllis Haver
Tom Van Clark	Phillips Smalley
Dr. Walter Lane	Jere Austin
Martin Prayle	Lou Tellegen

Betty Jordan, married a year, finds her husband concentrating on business to such an extent that he forgets all the little attentions she expects. Mrs. Van Clark, Betty's mother is also a victim of marital indifference. At Betty's anniversary reception Betty and her mother are paid strenuous attention by old flames, while their husbands are otherwise engaged. Both decide to break. Dorothy leaves with Dexter but is taken ill in a distant city. Betty finds her and influenced by her mother's experience, returns to demand that Perry divorce her, which he refuses. As she is leaving for good he is injured in an automobile accident. Through his illness they are reconciled and he sees the error of his past indifference.

By R. E. COPELAND

THOUGH it may not be a high-light picture for the first-run house, you ought to be able to handle this one on a basis that will be satisfactory, if you exploit it as a thoroughly clean and wholesome presentation of a very common domestic problem.

For the audience that is not overly sophisticated this picture should hold considerable interest. The ordinary people are always interested in seeing how the supposedly upper stratum of millionaire society passes its time. Gorgeous gowns, palatial furnishings and the rest of the trappings seem to contribute considerably to the success of such pictures as this. Its plot, however, contains nothing new or novel and while the action moves smoothly enough, there are no outstanding features that might be termed unusual.

Assuming that every community contains its quota of women who feel that their husbands pay too little attention to the little niceties of life, failing, for example, to remember anniversaries, etc., and that still another group live in fear that their husbands will eventually become neglectful, it may be said that this is, first of all, a married women's picture, though the husbands, guiltless and otherwise, will doubtless seem in it a few points of interest bearing on the conduct of wives generally, with particular bearing on those who expect too much.

The Corinne Griffith portrayal of a somewhat headstrong young woman who is governed chiefly by an impulsive temper is entertaining, even if not convincing to the point of arousing sympathy when her husband takes advantage of an anniversary reception to engage in a business conference. Milton Sills handles effectively the role of business-like husband, but rather falls short of the possibilities in his exhibition of grief when facing the loss of a wife, the chief evidences of his emotion being a series of grimaces which are largely unpleasant.

The introduction of two triangles, one involving the mother and the other the daughter, affords an opportunity to develop an angle of interest that is not so worn as the main theme itself and adds another possible element of public interest.

There are opportunities galore for tie-ups with retailers in such lines as jewelry—Betty throws her pearls around regardless of cost—women's wear, in connection with Betty's varied frocks and gowns, house furnishings, decorations, etc. It will pay to draw on these to the limit, as the picture contains no possible "kick-backs" and may safely be boosted in any way that will appeal particularly to the women.

The Big Little Feature

THREE UNITS AT WORK AT SENNETT STUDIOS

Three comedy companies are at the present time working simultaneously at the Mack Sennett studios on the Coast in the production of pictures for Pathe.

Harry Langdon started work on a new "laugh getter" as yet untitled under the direction of Harry Edwards, Natalie Kingston is his leading lady in the production. Under the direction of Ralph Ceder, Ralph Graves has started to work on another two reel farce with Alice Day in the leading feminine role. In another portion of the Sennett lot Del Lord is shooting on a celluloid comic operetta, tri-featuring Billy Bevan, Sid Smith and Medalline Hurlock.

A fourth company that features Ben Turpin is idle pending the star's return from a brief vacation.

* * *

WAGNER BROTHERS ARE SIGNED

Blake and Jack Wagner, probably the two best known gag men on the Coast have gone to work at the Mack Sennett studios to write special stories and gags for Ben Turpin, Harry Langdon, Ralph Graves and other comedians working under the direction of F. Richard Jones on Pathe releases.

Until Allen Holubar's death Jack Wagner had been his closest associate in the making of that director's biggest productions. Blake Wagner was at one time known as one of the best cameramen in the motion picture industry before he gave up his camera work to take over the using of a typewriter. The pair are at present preparing Turpin's next comedy, which will be a burlesque on "The Virginian."

* * *

'The Puritans'

Pathe

3 Reels

This is the twelfth chapter of the Chronicles of America series and measures up to the high entertaining and educational value of the preceding chapters. It is full of valuable information and presents a visual lesson in history that makes an indelible impression.

All the details are worked out with great care and the direction and photography are excellent. The cast is composed of very capable actors and they portray their historical roles flawlessly.

The picture presents a true portrayal of the Puritan life and the hardships that were encountered in building the foundation of the Nation.

The subject should be shown in all

the schools and before every historical society in the country.

Give it good advertising and it is sure to please your patrons.

* * *

'HOT DOG' READY FOR RELEASE

"Hot Dog," a novelty film comedy acted entirely by dogs, rabbits, monkeys, turkeys, chickens and a rat, the only thing of its kind ever done on the screen, is now ready for release, according to an announcement by C. B. C. Film Sales Corporation.

It took two years of training the various animals before production was started, and judging by their effective performances the efforts on the part of the producers and animal experts were not in vain.

The settings are in a miniature village inhabited by the animals dressed as people. There is a real plot wherein the villain kidnaps the bride and escapes with her to the city. He takes her to a cabaret where a jazz band composed of rabbits play the latest numbers, and a score of chickens perform as dancers.

The prospective bridegroom pursues in a miniature automobile but is evaded when the run-away couple board a train operated entirely by monkeys. There is a train wreck, leaving disaster in its wake, and final reconciliation in which the bride returns to the wedding.

* * *

CENTURY ANNOUNCES FALL PROGRAM

Julius and Abe Stern, president and vice-president of the Century Film Corporation, producers of Century Comedies which are released through Universal, are enjoying a well earned vacation period in Europe. Before leaving they had their product for next season all lined up and most of it completed or in production, all of which insures them a vacation free from cares or business worries.

With the pictures scheduled for release way into the winter months, completed, an advance announcement for September releases was decided on and Julius Stern wired his New York office to issue it. There will be four pictures, one for each week, with Harry McCoy, Buddy Messinger, Al Alt, "Pal," the wonder dog of the screen, and others as the stars. The famous Century Follies Girls will also be seen in the September releases.

The titles are "Traffic Jams," "Mind



"His New Mamma," a Pathe two-reel comedy directed by Mack Sennett, stars Harry Langdon. No doubt Harry's recent maternal acquisition would cordially approve his present selection of scenic surroundings. It shows rare judgment.



"The Box Car Limited," distributed through Selznick, is a screamingly funny comedy. The Gentlemen Hoboes are in a tight pinch as may be seen in the picture.

the Baby," "Low Bridges," and "Sahara Blues." They will be released one each week beginning September third.

* * *

SEMON FEATURETTE IS PROGRESSING

Word was received at the office of Chadwick Pictures Corporation from I. E. Chadwick that the first of the Larry Semon Featurettes which Chadwick Pictures Corporation and Larry Semon are producing for Educational Films is now in its fourth week of production.

Title of this production is "Her Boy Friend" and according to advance reports it is something out of the ordinary and is expected to be one of the best comedies this popular comedian has ever made.

* * *

'Hodge-Podge'

Educational

1 Reel

The most interesting scenes in this reel are those of packing of ice. The ice is cut and sent up a runway on an endless chain. When it reaches the top it is run through a cutting machine that makes each cake of uniform thickness. The cakes are then sent to the icehouse where they are neatly piled for summer use.

The other scenes were the chameleon; colliers; and a scene on the Suane River.

'A Hard Boiled Tenderfoot'

Pathe

1 Reel

The Spat family figure in this Hal Roach comedy. The breadwinner of the Spat family decides to tame the wild and wooly West. Once he starts on his escapades he finds that his nerve is not as strong as it once was. He finds the great open spaces filled with hard boiled eggs that are not easily frightened and always on the alert for trouble.

The picture has a number of very funny situations and the titles are worth some good laughs. The comedy is up to the standard of the Spat family series and their many followers will find this picture very entertaining.

* * *

Pathe Review

Pathe

1 Reel

This is an interesting subject of short scenes. It includes "The Phantom Canoe," "Flying Feet," "Fable of the Future," and "Pipe Organ Rocks."

This will make an excellent filler for your program.

'Savage Love'

Educational

2 Reels

Jimmy Adams is at his best in this picture. He takes the part of a wild-man and emulates Doug Fairbanks in athletic stunts. He climbs the draperies and swings from chandeliers with reckless abandon.

Jimmy buys his wife a car but before he gets it home he meets a friend whose fiancée is planning to go to Africa as a missionary. In order to cure her of the idea Jimmy agrees to act as a wild-man and try to frighten her.

He is covered with black paint and dressed in the typical jungle haberdashery and taken to the girl's home. It takes Jimmy but a few minutes to wreck the house. He is finally chased by a bulldog and finds refuge in a lake where he is discovered by his wife.

This picture has many clever situations and is above average for the type and affords excellent entertainment.

You can book this one safely and give it good advertising.



Ben Turpin, if you please, essays the role of the balcony lover in "Romeo and Juliet," a Mack Sennett comedy distributed by Pathe Pictures Corporation.

SHOWMANSHIP

As An Exhibitor What About Exploitation?

Asks LON YOUNG

*Director of Advertising and Publicity
Warner Brothers*

IN these very United States," as Rupert Hughes remarked, "we have several thousand exhibitors but very few showmen."

The distinction laying in the man who tries to get the most out of the pictures he books by using every available means at his disposal and the exhibitor who simply books his film, goes through a few routine motions and then trusts to luck and the weather for big box office receipts.

Time and again an inferior picture has come into a town and "cleaned up" against a really meritorious production simply because one man knew how and did and the other fellow did not care a darn and did not.

We have had schools for almost everything including salesmanship for film salesmen but a course in showmanship is one thing that is necessary. It is true that the Keith organization and one or two of the larger theatrical institutions have pursued modern methods in the training of their managers but it is impossible to overcome the natural lethargy of the individual who simply will not learn.

There is often a very natural antipathy between the local exhibitor and the exploitation representative which had its origin in the fact that certain individuals, instead of approaching their work with the proper tact and diplomacy, "breezed" into town, in so many words told the local theatre man he did not know what it was all about and was going to show him how it was done in New York. This in many cases caused a reaction whereby the local man instead of trying to put the picture over actually was delighted to see it "flop" in order to show up the exploiter.

The scales balance on both sides however, and it is quite an ordinary thing to have an exhibitor come in and ask for a suggestion or two for exploiting a certain production and when asked if he had read the exploitation suggestions in the press book the reply

was—"Oh that's a lotta applesauce, I never read it."

It may be true that every exploitation idea is not a 100 per cent "wow" but there is usually the germ of an idea concealed in it somewhere which is worthy of development. Press book suggestions can only be of a general

licity with cartoons and gags that the newspaper threw in for good measure because it was "good copy."

The answer is, any exploitation idea is good—it works and if it is put to work intelligently, but work is one thing that a lot of theatre managers do everything else but.

Standardization is a wonderful thing for efficiency and economy but sometimes too much of it works with reverse "english."

When a picture is booked today, Mr. Exhibitor sub-consciously mutters his usual "standing order" of "two threes, four ones, one six, a mounted 24, set of lobby displays, 250 heralds and a slide." Then he smugly smiles to himself and thinks he has done a good day's work of "exploitation." Let the motion picture producer or distributor add to his list of accessories one new novelty and a course of intensive salesmanship is necessary to introduce it to the majority of theatre managers. If perhaps it is brought to their attention that "Three Women" or any other new picture has a new article to help advertise the picture, he may grudgingly order a hundred of something that should be used in thousands. The usual answer is that the producer is left with literally millions of pieces of advertising matter on his hands which, if properly put to work would not only bring him his original cost but which would have materially boosted the business at many theatres.

Often the exchange men are to blame for part of the situation in not properly bringing out the merits of the advertising materials available for their productions but after all his business is primarily in selling film and it is the exhibitors business to make his investment pay.

Exploitation is not concentrated in any one method or medium of advertising. It is simply using every legitimate and some not so legitimate methods of attracting attention, creating curiosity and a desire on part of the public to see a particular attraction.

Lobbyology

Are You

ONE of those who lets the picture take care of itself, and then kicks about summer slumps, hard times, poor neighborhood, bad pictures and the rest of it? Pay close attention to what Lon Young, the exploitation expert, has to say and you will be not only an exhibitor but also

A Showman

nature, you cannot make a suit to fit every man but you can often do a bit of alteration which makes an acceptable job.

A striking instance of a press book suggestion which was worked out by the exhibitor came up during the recent engagement of "Beau Brummel" in Seattle. The suggestion was made for the exhibitor to work with his newspaper to ascertain who were the local "Beau Brummels." The idea was developed far beyond the creators most vivid imagination and the result was literally pages of real live local pub-

Exploitation Ideas

Showmen Publicity Schemes That Build Up Big Audiences

Advance Exploitation

THE SIGNAL TOWER," Universal Jewel, is having the way prepared for its release next Fall by special exploitation work.

The story is one of railroads and railroad signalmen so Universal's exploitation men are taking advantage of this fact and holding special showings of the production for railroad officials, societies and unions and their families. A. J. Sharick reports the latest of these exploitation stunts from Cleveland, where the 24th regular session of the Order of Railroad Telegraphers is holding their convention.

The head of the national body of railroad telegraphers was shown "The Signal Tower" and was so well pleased with it that he made arrangements to show it as part of the regular convention program to all the members and their families. Special invitations were issued and the showing was announced at every session of the convention. The management of the Hollened Hotel, where the convention was held, became interested and allowed the Universal exploiters to put signs in every elevator and a large banner in the ball room. They were also permitted to place two large signs in the lobby.

* * *

Special Edition

THROUGH arrangements entered into by Sawyer-Lubin and First National Pictures with W. J. Watt & Co., a unique exploitation plan will be put into effect for the purpose of familiarizing First National exhibitors with the first production from the Sawyer-Lubin studios. Watt and Co., will publish a special edition of the novel "Sandra" by Pearl Doles Bell, the picturization of which will star Barbara La Marr.

This edition will go exclusively to every First National franchise holder and every

exhibitor who runs First National pictures in the United States and Canada. The book will carry a special photo of Miss La Marr together with a message from her concerning the story, and a message from the producers concerning the manner of picturization.

The jacket of the book will be a special one and will carry information designed expressly to acquaint the exhibitors with the merits and box office qualities of the novel in picture form.

First National has already established a precedent for this by mailing a copy of the photoplay edition of "The Sea Hawk" to all its franchise holders.

* * *

Famous Marys

IN addition to an extensive window display tie-up for Mary Pickford's "Dorothy Vernon of Haddon Hall," for the engagement at the National Theatre, Washington, D. C., a campaign was arranged with the public schools, to help off-set current opposition, chief of which was the Barnum and Bailey Circus.

Principals of upper grade schools

were asked to have their pupils write an essay of 250 words on "Marys, who have become famous." Prizes of cash and passes were offered and the contest became exceedingly popular. In addition a school tie-up was arranged which called for 5,000 school tickets to be issued for two specific dates, the tickets to be handled through the Supervisor of Schools and fifty per cent of the proceeds to go toward replenishing the school playground fund, the school board officials agreeing to extensively advertise this latter plan and display Mary Pickford—"Dorothy Vernon" cards in the schools and at all the playgrounds—thirty-two in all.

* * *

The Parks

IF there is a zoo in your town it may be easily possible to effect a civic tie-up by which street cars and other vehicles will carry cards of advising the populace to see the Arabian camels at their park and "The Arab" at your theatre.

Another obvious tie-up is with Oriental rug concerns, Armenian lace shops, and any other stores in town that carry merchandise savouring of the Eastern bazaars.

* * *

Don't Jay-Walk!

DON'T JAY-WALK! The Auto Club of Fairmount urges you to go to the next corner—always... The Princess Theatre recommends 'The Next Corner' June 23-24."

Four thousand neatly printed slips bearing the above admonition were sent out by Charley Wagner, Paramount exploiter, to all the automobile owners of Fairmount, O., and vicinity. The local automobile club loaned Wagner its mailing list.

* * *

Opportunity

DON'T overlook the Cleveland Public Library idea of tying-up books and pictures in the minds of readers. Volumes featured in connection with "The Arab" may deal with any subject having to do with Turkey, Arabia, the desert, or kindred topics.



During the showing of the First National feature "The White Moth" a large figure of the leading character, provided with moth wings was swung across the entrance.

for you!

How to get capacity
from a Pathéserial that's an
ABSOLUTE RIOT! Just
read the following pages

INTO THE NET

with
Edna Murphy and Jack Mulhall

From the story by

Richard E. Enright

Commissioner of Police,

New York City

Novelized By
SINCLAIR GLUCK

Produced By
MALCOLM STRAUSS

Directed By
GEORGE B. SEITZ

Pathéserial

TRADE



MARK

NOTICE

BEWARE OF FILM PIRATES
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(Copyright P & A Photos.)



IN every community where there is a uniformed police force, facilities are usually available for either official or unofficial tie-ups. The author of the Patheserial "Into The Net" being the Police Commissioner of New York City, makes such tie-up appropriate.



THE thrilling action and the police atmosphere of "Into The Net" lend glamor and romance to any window display or other tie-up. This spirit has been well maintained throughout many of the episodes, and the stills shown on this page may be had by requesting them by numbers: 240, 341, and 318.

Tie Up With the Police in Your City

NATIONAL AND LOCAL Tie-Up CO-OPERATIVE

Every Week a Different Feature. Every Issue a Section of Opportunities

Turn Window Shoppers Into Movie Patrons and You Fear no Competition

Copyrighted 1924 Exhibitors Trade Review

SECTION

Constructive Incentives for EXHIBITORS and Local Merchants

'A Big Haul' 'Into The Net' Will Lift The Box Office Lid

TO Pathe goes the honor of producing the first serial to be presented with the additional exploitation assets of National Tie-Up window displays. The title of the picture is "Into the Net." It is a thrilling expose of organized crime, written by one who is internationally famous for his skillful activities in thwarting the wolves of the underworld.

There are ten episodes, and each of these is more thoroughly thrilling than its predecessors. The action and fascinating interest of the story never for an instant falter. From the first flash to the final fade-out the speed of the drama is accelerated, until in a climactic crash the partisans of vice are swept "Into the Net" of the ever vigilant police.

The Plot

The plot has to do with a syndicate of evil doers, who plan to derive immense revenue from the abduction of twenty of New York's wealthiest girls. These are to be held for ransoms of \$1,000,000 each. The tentacles of this vice-octopus grope through devious channels into the most exclusive drawing rooms, and seizing their victims in slimy coils drag them into the blackest depths of squalid slums.

The battle between the master minds of lawlessness and the organized efficiency of the public guardians is grippingly portrayed by the virile pen of Richard E. Enright. For eight years Commissioner Enright has headed the police of New York City. He is also Chief of the International Police. No where is there one more familiar with criminal psychology, criminal methods and the great work of detecting crime.

Realism

And the Patheserial chapters of "Into the Net" are real pages from the Commissioner's note book. Each episode is vitally—amazingly dramatic.

Each rings true—because each is true. Every branch of the New York Police Department is seen in action. The Department of Criminal Identification is shown measuring and "mugging" criminals. The riot squad uses tears, gas and machine guns. Police dogs, motor-cars, airplanes are depicted in their eternal vigilance, guarding the city by land and air. And on water police boats and harbor patrol scouts are vividly depicted doing their share to make the great Metropolis safe.

An Event

Such is the tale. An enthralling, hair-raising drama that will insure crowded houses for ten weeks. The picture is truly a ten time tie-up. For two and a half months you may secure an absolute monopoly on the entertainment of your townfolks. All that is necessary is to follow the exploitation suggestions in this section, and you will make your showing of "Into the Net" an event to be talked of for many a long day.

'Sixty Days' Of Big Business For You In This Section

WHERE National Tie-Ups on program pictures will secure attention for the period of showing, there are few that will secure publicity for your theatre for an entire ten weeks. This is what "Into the Net" will do for you.

There are ten parts. And from your showing of the first chapter until you regretfully complete the screening of the last episode you can tie-up every window in your town, and make your theatre and your show locally famous.

It will secure new patrons for your playhouse. It will keep the old ones enthusiastic, and best of all, it will cram your coffers with coin. Read every line of this week's National Tie-Up Section. Then carefully file it away.



Still Number 133 would make an ideal picture for window displays featuring pearls, mah jongg, women's dresses, or interior decorating, in connection with Pathe's "Into the Net."



Women's dresses are well displayed in this still, No. 317, and could secure excellent co-operation from specialty shops and department stores, for "Into the Net,"

CALL THE WAGON—

To Haul Your Box-Office Receipts
to the Bank After You Arrest
Attention With These

PATHE'S super-serial, "Into the Net" offers some wonderful tie-ups for exhibitors. They range from babies and bungalows to shoes and sporting goods.

The exploiting can be done at small cost if the exhibitor will give them the time and energy to put them over.

In exploiting stress must be placed on the police and their work as protectors of the community. You can get whole hearted co-operation with your local police force if you will spread propaganda favorable to the police.

DAIRY TIE-UP

Make arrangements with the largest distributors of dairy products in your city. Have sign painted to read "The Pasteurized Milk of the Blank Dairy Protects Infants Against Disease." On the same sign advertise the fact that the citizens can see how the police protect the law abiding citizens in "Into the Net."

You also arrange a tie-up with an ice company along the same lines. The delivery wagons penetrate every part of the city and with banners they will spread the word about in an extensive manner

SPORTING GOODS

There is not a tennis scene in the picture but a tie-up is possible with a local sporting goods dealer. He can make a display of tennis racquets and a sign stating that "Dash's Racquets Do Not Drive Balls 'Into the Net.'"

Of course a tie-up with fishing tackle is obvious.

There are any number of stills showing revolvers and other weapons. Here again the protective idea suggests itself.

Motor boats, motor cars and airplanes are also featured. The two former articles are on general sale and it will not be difficult to arrange tie-ups that will be of mutual advantage to you and your dealer partners.

HARDWARE

Hardware and department stores should co-operate on special displays of safety devices such as locks for homes and automobiles and other inventions planned to frustrate robbers. Flashlights and similar articles will also tie-up well with the picture.

BALL AND CHAIN

Hire a man several days before the date of showing of the picture. Dress

him in a striped uniform, like a convict suit. Make a ball about a foot in diameter from an old bag or buy a big rubber ball and paint it black. Attach a chain to this and fasten it to the leg of the ballyhoo artist and send him about the streets with a sign on his back.

It would be well to mask the man before sending him out.

This ballyhoo can be conducted very cheaply and will surely attract attention.

INVESTMENTS

Banks are, as a rule, on the alert for some method of spreading the gospel of conservativeness and "Into the Net" should tie-up well by having the bank issue small cards or making a window display showing how much money is lost annually through crooked promoters and telling of the facilities of the bank for safeguarding the savings of the people of the community. Don't forget to have them announce the picture and play date.

YESTERDAY

A window that will cause comment may be arranged as a men's clothing display tie-up. Arrange wax figures clad in the police costume of ten or twenty years ago, and also show a civilian clad in the habiliments of the same period. Other figures clothed in the latest fashion of uniform or street dress will point the contrast. This is not a new idea. But it has proven its drawing power for many pictures.

TOILET ARTICLES

Colgate's dentifrices, cosmetics and all sorts of toilet goods may be tied up with the thought of protecting the teeth and complexions.

Remember that a score of New York's most beautiful girls appear in this picture and by obtaining still photos numbers 290, 364, 348, 133 and 350 a group of still can be arranged that is bound to attract attention.

PHOTOGRAPH THE COPS

In the picture there are several studio scenes. Tie-up with one of your local photographers. Arrange to have the police assemble at a certain point in the main part of the city for a photo of the entire force.

The assembly of cops is sure to attract a curious crowd. Have several boys with banners announcing the picture and the dates of showing.

JEWELS

In the picture, the kidnapped girls are from wealthy New York families

and there are several scenes wherein jewels play a prominent part.

Tie-up with one of the local jewelers to display strings of pearls. There are several stills from the serial showing wonderful pearls and they will tie-up nicely with a window display.

THE FINEST

Every city refers to its police force as "The Finest," and as "Into the Net" is primarily a tale of police activity, a most logical tie-up may be effected with the finest products of your town. Silk hosiery, lingerie, any articles of apparel for men, woman or children may be featured in this regard.

Articles such as shoes offer especially good tie-up possibilities. Everyone knows that the police are careful to secure the most comfortable and serviceable footwear. An endorsement by your local police chief of the shoes sold by your tie-up partner, and a suggestion that the town see "Into the Net," will increase business for you both.

SHOES

It is a well known fact that policemen must be well shod in order to properly perform their duties. They hit the hard pavements all day, day after day and it is a boost to their shoes that their feet hold out.

Tie-up with a shoe dealer and secure a display working along the lines that everyone should be as careful in the choice of their shoes as are the police and that the dealer specializes in shoes of comfort and utility.

Have the dealer offer a prize of a pair of shoes to the cop who covers



Musical instruments, costumes, shoes and apparel all come in for possible tie up in still No. 258 of "Into the Net," Pathe's mystery drama which is now showing.

the most territory on his beat or who can boast of the pair of shoes that have given the longest service of any on the force and display the shoes with the approximate mileage they have covered.

WARRANTS

Tag every motor-car in town with tags summoning the drivers to attend your show. Make the tags close facsimiles of the police tags affixed to cars which violate parking rules.

Procure a warrant and have your

printer follow out the same idea. Have these "served" from house to house, sent to your mailing list, or hung on door knobs.

Co-operate with some of your dealers to distribute police whistles to customers, or small police badges to the kids. These are novelties which every boy will fall for. These police badges, which prominently feature "Into the Net," may be procured at the exchange at \$2 per hundred.

LOBBY DRESS

If you turn over a percentage of each day's receipts to the Police Fund, see if you cannot arrange to have a real "cop" act as doorman. If not, at least secure a uniform and have your own ticket-taker so arranged.

The press-book suggests green lights for marquee and lobby. Green is the official police color all over the United States. Take advantage of this fact. And don't forget to have the lobby decorated with nets, and the box-office likewise.

STOP—GO

If your town is subject to traffic direction by police semaphores, arrange to have signs attached to the top of each. When the "Go" side is visible your sign will tell folks to "Go to the City Theatre to See The Great Police Picture "Into The Net." And when the "Stop" side is turned, the sign will contain some similar wording. The police will help in getting motorists to paste stickers on their wind shields, or signs on their tire-racks ballyhoosing your show.



Smart men's furnishings, hats, evening apparel, all seem likely material for tying up with this still No. 291, from Pathe's late production, "Into the Net."

'Pull Them In'

With These Exploitation Stunts and Contests

WHO are the most beautiful girls in your city? "Into the Net" features some score of New York's best examples of feminine pulchritude. Tie-up with your newspaper on a contest to select the fairest damsels of your town. Offer prizes of tickets. Have the winners appear on your stage during the showing of one of the episodes. Arrange with your tie-up partners to display photographs of entries in their window displays—together with stills from "Into the Net."

The final winner—the most beautiful of all the beauties—may be selected by elimination. Either balloting may be conducted by the paper, or the girls may be selected in your theatre by your patrons.

Popular Cops

Stage another contest to ascertain the most popular policeman in town. This will get lots of attention, and will be right in line with your police department tie-up. Have the local paper run a column each day titled "Our Heroes," and feature the photograph of the officers who have distinguished themselves by some daring deed in the course of duty.

Fire Department

The picture offers many opportunities for you to bring the various departments of the city into closer touch with the citizenry. And the acquaintance will prove of great value to

both elements—as well as to you and your theatre.

For instance, have the fire department stage a demonstration of how lives are saved by means of life-nets. This educational showing may be the means of saving life at some later date. It will show folks how simple it is to leap "Into the Net" during fire, and will help publicize the fire-fighters.

Into the Net

Have as many of the shops as you can secure run bargains during your showing of the picture. Each of them will dress a window with a net—and stills from your production.

In this net will be a variety of articles, all of which will be on sale at reduced prices during the run of the serial.

The articles are changed from week to week so that the store as well as your theatre may have an opportunity to "sell out the house." The idea can be featured inside the store as well as in the window. And a split-a-page ad telling what the various shops are putting "Into the Net" from week to week, will attract as much attention as a three alarm fire.

Citizen Detectives

Co-operate with your newspaper on this one. Print the picture of a man. He is supposed to be "Dr. Vining" or



Police Commissioner Enright reviews the film sequence of "Into the Net." This still and others are available for exploitation, on this serial.

one of the other villains from "Into the Net."

Every day he will appear at some point in the city which is previously mentioned in the paper. Everyone who shows a copy of the paper with his picture in it, and accuses him of being from "Into the Net" at your theatre, is presented with a pass to the show.

Club Drives

Line up ten organizations—anything from the Boy Scouts to the Salvation Army. Each week during your showing have one of them stage a drive for funds. In addition to soliciting donations with a "Toss a Coin Into the Net" have them sell tickets for you.



Indeed a stirring bit of action in the episode of "Into the Net" and this still shows Commissioner Enright directing the actors.

HELP!! POLICE!!!

The Police Force of Your City Will Help Hang Out the S. R. O.

JUST so sure as you follow the suggestions on this page—just so sure will your showing of "Into The Net" be an event talked of in your town for months to come. This big Patheserial is one big and sure money-maker for you—if you do the right thing. Just one! Do it—do it well, and you will be swept along in an irresistible box-office avalanche that will leave you dizzy from figuring profits on the biggest ten weeks' business you ever had.

Will you do it? All right. Listen!

Tie-up with the police department of your city. That's all. And that's plenty. Tie-up with the "cops" and tie-up tight. They'll do the rest.

Call on the Mayor and the Chief of Police and tell them you have booked the picture. That's pretty nearly all you'll have to do. After half an hour's talk they will have suggested so many

ways to publicize "Into The Net" that you will wish there was a chapter for every week in the year—every year.

Mention Commissioner Enright, for eight years at the head of New York's "finest," and Chief of International Police. He is the author of the biggest police picture ever filmed.

And just so you will have a few suggestions to make in return for the many your Chief of Police will offer, here are some that may be applied and adapted to the local conditions in your town.

PLAN to make your showing of this picture the biggest and best civic tie-up that was ever put across. Show the Mayor and the Chief the opportunities for popularizing and publicizing the entire city administration, and more particularly the police department.

Arrange to get the complete cooperation of the entire force. Donate a portion of each day's receipts to the police fund—always a worthy cause, appoint a police field day, upon which the local force may display its prowess to an admiring citizenry. Tickets for this day will be sold by the police and coupons for admission to "Into the Net" will be attached to the field day tickets.

Get window displays of the weapons and other paraphernalia confiscated from time to time by the force. See that every station house holds "open house" at least one day each week during the showing. Get citizens to call at the station house and make the personal acquaintance of every officer on the force. Promote the spirit of friendly co-operation between the people of your city and its guardians.

Obtain permission to paint in each district the telephone number of the nearest station house on the sidewalks or other available places—and mention "Into The Net."

During the showing have the Chief come out with a statement that the town must be made absolutely safe for the citizenry—and unsafe for the criminal element.

Give free tickets to the wives and children of policemen. Arrange with every tie-up partner you make to sell their goods to officers and their families at a reasonable discount during the showing of the serial. Give one showing each week for the force itself, and arrange to have the officers parade to the theatre. Try to secure the services



Police touches throughout the tie up program will indeed lend especial attraction getting qualities to the campaign. Stills such as this one are now available.



Here the love interest is taken into the tie-up displays and the smart apparel of the heroine and the tailor-made clothes of the hero are good exploitation subjects.

of the police band or glee club. At every showing have police minute-men make a short talk regarding the local force. And perhaps make a collection for the Police Fund.

EACH week when the chapter to be shown arrives, have it met at the train by the patrol wagon and so brought to your theatre. Be sure the driver clangs the bell. Show slides of your own Police Chief, as well as of Commissioner Enright—and perhaps pictures of the local boys in blue.

Get your local newspaper to co-operate by printing a serial history of the force, and its heroes. Secure the endorsement of all past Police Chiefs—and try to arrange to have one of them speak daily at the theatre.

Stage a contest for some local Houdini who believes he can escape from a pair of police hand-cuffs. Have the police demonstrate from your stage just how they handle obstreperous malefactors—the use of the "bracelets"—jiu-jitsu—and other methods.

Give the city administration a send-off by inaugurating a campaign to increase the pay of the policemen. And by getting behind such a movement when showing "Into The Net" you will make a friend of every "cop" in town for life—and each will work hard for your theatre.

INTO

with

EDNA MURPHY AND JACK MULHALL

from the story by

Richard E. Enright

COMMISSIONER OF POLICE
NEW YORK CITY

Whoopee!! It's as new as tomorrow's dawn;
it sweeps you along like the rapids of Niagara!

*See how sinister hands reach out and seize 20
beautiful and rich society girls; see why they do
it, how they do it and where they take them. See
every branch of the police work quietly, quickly,
efficiently to save the lives, honor and riches
of the girls!!*

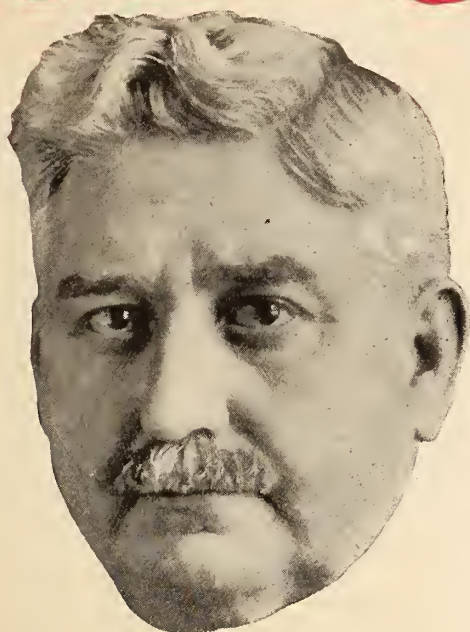
Pathéserial

TRADE



MARK

THE NET



RICHARD E. ENRIGHT
Commissioner of Police,
New York City

It's real, true, amazingly gripping.

It's resistless in its speeding action, in its crashing, smashing climaxes.

For the first time a real authority has written a real story of life behind the scenes in the Police Department of a great city. For the first time you may see a real criminal plot by master criminals unwoven step by step by master detectives and thwarted by the incomparable police of the world's biggest city.

Pathéserial

TRADE  MARK



INTO THE NET



THIS SKY LINE AND THE "G. G. G." LINE ARE BOTH WORLD WONDERS

Get 'Into the Net' of Fashion! Be Judged by the Clothes You Wear!

A window display of "G.G.G." clothes and appropriate stills from the big Patheserial will make it necessary for you to "call out the reserves" to handle the crowds



Nationally advertised, nationally sold, nationally famous, this "G. G. G." National Tie-Up will be "Wanted" by every exhibitor who is alive to the opportunities offered to do big business for ten whole weeks. Send your play dates to Exhibitors Trade Review. They'll tell us. We'll do the rest.

Wm. P. Goldman & Sons,
Inc.

14 East 14th Street,
New York City





INTO THE NET

Hollywood Hats Have Been Swept 'Into The Net' of Public Approval

Use This Window Display To
Attract Throngs To Your
Box-Office 'Line-Up'

HERE is a tie-up that will compel attention. It is well known that character can be determined by a man's apparel. Hollywood hats are the choice of the most fastidious and careful dressers. If a man is careful of his appearance it is safe to say he is a good citizen. As a good citizen he should see the picture "Into the Net" to understand the workings of the police force.

In order to obtain the tie-up it is merely necessary to fill out the blank below and mail it to Exhibitors Trade Review.



738 BROADWAY,
NEW YORK



CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Hollywood Hat Company advise me just how to take advantage of their National Tie-Up with Pathe's "Into the Net." I have listed my playdates herewith.

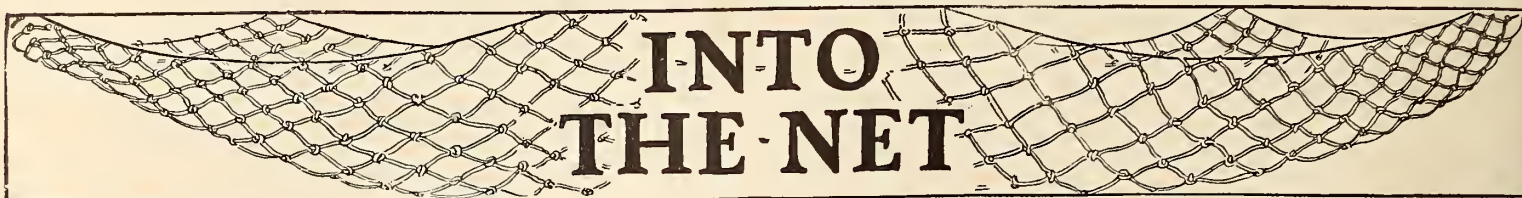
Name

Theatre

Town State

"Into the Net"

Play Dates



This Knit Tie Tie-Up Gets You 'Into The Net' Profits



Gropperknit Knots Net
New Shop Windows
For Showmen

Don't Plead Guilty to Business Neglect

PLAY UP THIS TIE-UP

THE best haberdashers in town will feature Gropperknit window displays in connection with your showing of 'Into the Net.' This co-operative combination will sustain interest in your showing and assure you and your dealer partners of ten weeks of tremendous patronage. Both ties and tie-ups will prove the sensation of the town. They will get steady new business for all concerned, and make firm friends of casual customers. Send your play dates to Exhibitors Trade Review, and get this big publicity free of charge.

THIS TEN TIME TIE-UP TALKS TO THE TOWN

Gropper
Knitting Mills



New York
Manufacturers



INTO THE NET

Real Enjoyment in Both of Them— El Producto and 'Into The Net'

*That there is peace and calm in an El Producto is well known,
Tell the town of the thrills that are offered by Into The Net*

EL PRODUCTO
for real enjoyment

*Don't forget that men are the ones who spend money for smokes
And who also will deposit their cash for tickets to your show*

AN El Producto window display will arrest the attention of every passerby, and stills from the action-drama will further help to create a buying-urge that will only be satisfied by the purchase of real enjoyment in

the shape of an El Producto—and "reel" enjoyment with tickets to "Into the Net." Notify Exhibitors Trade Review of your play dates and get this big free National Tie-Up.

G. H. P. CIGAR CO., Inc.

New York City



Actual Reproduction of
The El Producto Cigar Window Display Which Can
Be Used For Tie-Up Purposes with "Into the Net."



INTO THE NET

Tie Up With *The Policemen of Your Teeth!* Don't Get 'Into The Net' of Dental Ails



Brush Up Business by Building On This Big Advertising

THE PEBECO STORY is told in big advertisements in the Saturday Evening Post, Literary Digest, Delineator, Designer, Ladies Home Journal, Good Housekeeping, and American Magazine. Reap the cumulative benefit of this national advertising campaign by clipping and mailing the coupon as soon as you know your play dates.

CLIP THIS COUPON

EXHIBITORS TRADE
REVIEW,
45 West 45th St.,
New York City.

Please have the Lehn & Fink Company forward their special window display material on Pebeco Tooth Paste so that I can take advantage of this national tie-up on "Into the Net." I have listed herewith my play dates and the number of displays I can use in my exploitation campaign.

Name

Theatre

City

Street

"Into the Net"
Play Dates

No. of Window
Sets Desired

A WINDOW DISPLAY of this popular, nationally known and recommended dentifrice coupled with stills from your theatre's attraction will reap for you the benefits of coast to coast advertising in the very best mediums. PEBECO sales are jumping due to the public's realization that it is the one dentifrice that works after you brush your teeth. It stimulates the mouth glands so that they pour forth a protective, cleansing flow of saliva long after your teeth are brushed.

PEBECO is Manufactured in
U. S. A. Only By

**LEHN
&
FINK**
Inc.

NEW YORK

PART OR THE WHOLE?

Are You Satisfied with a Fraction of Your Possible Patronage or Do You Want Your Full Share?

YOU can work it either way. You can be a one hundred percent showman, or you can wheeze along with two cylinders missing, your box-office will know the difference.

You can be so busy doing nothing that you "have no time" for exploitation or you can get behind the picture with National Tie-Ups and knock competition for the well-known row of whitened sepulchres.

It has been done. It can be done. Just recently a little neighborhood house stole about a hundred patrons from a bigtime competitor just through the medium of National Tie-Up exploitation.

The little theatre publicized itself and its attractions "through many windows." The neighborhood began to talk—and to leave its money with the cashier. Now the big house is worrying. And the little one keeps merrily on rolling up a box-office score.

Each tie-up picture brings a few new patrons. And they keep coming. You can do the same thing. You can play capacity by playing National Tie-Up pictures and EXHIBITORS TRADE REVIEW exploitation.

Everyone is pulling for you. Everyone is trying to help you put your

show across with a bang. All that is needful is your co-operation. Make full use of the exploitation weapons handed to you. Read the National Tie-Up section as you would a statement from your bank.

And don't stop there. Don't be a rocking-chair showman. Get every tie-up listed. Shout about your show from the best windows in your town. Don't fool yourself. People look at windows. Your displays will impress them—and the line will form at the right for tickets to your theatre.

Get Wise



The greatest development in modern showmanship thought is the National Tie-Up. It is one of the exclusive features of Exhibitors Trade Review.

National Tie-Up Windows Now Available

'The Arab'

- 107—Temple of Allah Incense.....Drug Stores
- 106—The Arab Song.....Music Stores
- 105—Gouraud's Oriental Cream....Drug Stores
- 104—Sanka Coffee.....Grocers
- 103—Ramses Perfumes.....Drug Stores
- 102—Gulbenkian's Rugs.....House Furnishers

FIRST NATIONAL TIE-UPS

- 101—Ashes of Vengeance Book....Book Shops
- 100—Ashes of Vengeance Song....Music Shops
- 99—Boy of Mine Song.....Music Shops
- 98—Ponjola Book.....Book Shops
- 97—Penrod Clothes.....Clothing Stores
- 96—Sure-Fit Caps.....Hat Shops
- 95—Kleanet Hairnets.....Beauty Shops
- 94—Propper Hosiery.....Women's Wear

'CAPTAIN JANUARY'

- 83—Baby Peggy Handkerchiefs Children's Wear
- 84—Baby Peggy Hats.....Millinery
- 85—Baby Peggy Underwear.....Children's Wear
- 86—Baby Peggy Dolls.....Toy Shops
- 87—Kummel Juvenile Dresses.....Children's Wear
- 88—Wayne Knit Socks.....Children's Wear
- 89—Junior Coats and Suits.....Children's Wear
- 90—Westphal's Shampoo.....Drug Stores
- 91—Baby Peggy Stationery.....Stationery Stores
- 92—Security Blanket Pasteners Children's Wear
- 93—Baby Peggy Story Book.....Book Stores

'FAMOUS' TIE-UPS

- 76—Chex.....Drug Store
- 77—Coro Pearls.....Jeweler
- 78—Aubry Sisters.....Beauty Shop
- 79—Berklet Knit Ties.....Haberdashers
- 80—Kleanet.....Drug Stores
- 81—Triumph Hosiery.....Women's Wear
- 82—Garcia Grande Cigars.....Cigar Stores

"SHOOTING OF DAN MCGREW"

- 70—Fashionette Hair Nets.....Drug Stores
- 71—Amami Shampoo.....Drug Stores
- 72—Richelieu Pearls.....Jewelers
- 73—Victor Record (No. 55218).....Music Stores
- 74—Djer-Kiss Compacts.....Drug Stores
- 75—Vanity Fair Underwear.....Women's Wear

"SHERLOCK, JR."

- 63—Pebeco Tooth Paste.....Drug Stores
- 64—El Producto Cigars.....Cigar Stores
- 65—Regent Pearls.....Jewelers
- 66—Gage Hats.....Milliners
- 67—Molto Reducing Cream.....Drug Stores
- 68—Djer-Kiss Compacts.....Drug Stores
- 69—Fownes Gloves.....Haberdashers

"MIAMI"

- 59—Cappi Perfume.....Drug Store
- 60—Vogue Hair Nets.....Drug Stores
- 61—Rigaud's Talcum.....Drug Stores
- 56—Jantzen Swimming Suits.....Women's Wear
- 57—Kleinert Bathing Caps.....Women's Wear
- 62—Gotham Gold Stripe.....Women's Wear
- 58—Chappel-Harms (Miami).....Music Stores

"BOY OF FLANDERS"

- 54—Ingersoll Watches.....Jewelers
- 51—Jackie Coogan Hats.....Hat Shops
- 53—Jackie Coogan Chocolates.....Confectioners
- 55—Jackie Coogan Peanuts.....Confectioners
- 50—Grosset & Dunlap.....Book Dealers
- 52—Borden's Milk.....Grocers

"THE SEA HAWK"

- 42—Mystikum Perfume.....Drug Stores
- 43—Old English Lavender.....Drug Stores
- 44—Bonnie B Hair Nets.....Drug Stores
- 45—Conde Cosmetics.....Drug Stores
- 47—Van Raalte Apparel.....Women's Wear
- 48—Blue Bird Pearls.....Jewelers
- 49—Tudor Silverware.....Jewelers
- 46—Fownes Gloves.....Haberdashers
- 40—Grosset & Dunlap.....Book Dealers
- 41—Jack Mills Music.....Music Stores

"MISSING DAUGHTERS"

- 33—Wonderstoen Hair Eraser.....Drug Stores
- 36—Pebeco Tooth Paste.....Drug Stores
- 35—Criss-Cross Brassieres.....Women's Wear
- 38—Forest Mills Underwear.....Women's Wear
- 39—Gordon Hosiery.....Women's Wear
- 37—Omar Pearls.....Jewelers
- 34—Gage Hats.....Milliners

"PERFECT FLAPPER"

- 24—Djer-Kiss Products.....Drug Stores
- 25—Mineralava.....Drug Stores
- 26—Pert Rouge.....Drug Stores
- 28—Molto Reducing Cream.....Drug Stores
- 29—Hygienol Powder Puffs.....Drug Stores
- 30—Wonderstoen Hair Eraser.....Drug Stores
- 31—Winx Lash Nourishment.....Drug Stores
- 22—Frances Faire Frocks.....Drug Stores
- 27—Vanity Fair Frocks.....Women's Wear
- 23—Regent Pearls.....Women's Wear
- 32—El Producto Cigars.....Cigar Stores

"CHECHAHCOS"

- 18—Sterno Canned Heat.....Drug Stores
- 16—Zepherized Knit Underwear Women's Wear
- 19—Thermo Sport Coats.....Men's Clothing
- 20—La Palina Cigars.....Cigar Stores
- 17—Borden's Condensed Milk.....Grocers
- 15—Auto Vacuum Freezer.....Housefurnishing

"RECOIL"

- 9—Inecto Hair Tint.....Drug Stores
- 11—Boncilla Beauty Clay.....Drug Stores
- 12—Venida Hair Nets.....Drug Stores
- 14—Chinwah Perfumes.....Drug Stores
- 8—Onyx Hosiery.....Women's Wear
- 13—Nemo Corsers.....Women's Wear
- 10—Deltah Pearls.....Jewelers

"BEAU BRUMMEL"

- 5—Mineralava.....Drug Stores
- 6—Vivaudou.....Drug Stores
- 1—Glove Industries.....Women's Wear
- 4—Sampson Dress Jewelry.....Jewelers
- 3—Personality Clothes.....Men's Clothing
- 2—Fashionknit Ties.....Haberdashers
- 7—Sta-shape Hats.....Hat Shops

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

Name.....Theatre.....
 Town.....State.....
 Tie-Up Numbers.....Play Dates.....



"INTO THE NET"

Suppose *your* lovely daughter disappeared as though from the face of the earth, what would you do?

Notify the police, of course!

But what would they do?

You probably don't know. Few persons do.

This great Patheserial *shows*

It opens up the inner life of the most famous police force in the world. It shows a big, a wholesale crime that is an utter mystery. It shows how it is unravelled step by step. And every step is a riot, a perfect panic of suspense and thrills.

This great National Tie-Up Section shows you how to make *dough*, real dough, with the greatest serial of them all.

Does it belong in your *house*?

You bet your life it does, if you like to make money.

You bet it does if you like to please every man, woman and child in your crowd.

Bring Them in With "Into the Net"



Patheserial

TRADE MARK



NOTICE BEWARE OF FILM PIRATES

The Pathé Prints of all Pathé releases are the property of Pathé and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathé's Exchanges in the United States of America and from its authorized agents abroad under non-transferable licenses. Title and ownership of Pathé releases are always retained by Pathé. In case anyone offers to sell you for domestic or foreign use a Pathé release, communicate with Pathé's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. \$50.00 Reward for information leading to conviction of any person stealing Pathé films.

UNPRECEDENTED—FREE—BOX-OFFICE BOOSTING
TIE-UPS ARE OFFERED YOU ON THE
SENSATIONAL PRODUCTION

Helene Chadwick

in

“Her Own Free Will”

A Gripping Photoplay of a Masterful Man
and a Headstrong Woman

From the famous story by Ethel M. Dell

Directed by Paul Scardon

Produced by
Eastern Productions, Inc.

Released by
PRODUCERS DISTRIBUTING CORPORATION

Foreign Distributor, Wm. Vogel Distributing Corp.

Full Details Next Week—It Means Money in Your Box-Office

And in Seattle -

STRAND THEATRE—"The Covered Wagon" (Famous Players). Return engagement at popular prices. Newspapers: High in their praise of the picture, repeated their very favorable reviews of last season. Exploitation: 24-sheets, lobby display, newspaper ads, street ballyhoo (wagon), one-sheets, six-sheet window cards, special publicity, six-sheet. Business: Very good for the entire week, with prices at 50 cents for all performances. Held for a second week after three weeks at \$1.65 top in September, 1923.

HELD OVER

FOR A

SECOND WEEK!



NOW!

GO!

"The
COVERED
WAGON"

a
Paramount
Picture

A
James
Cruze
production



It's one of
Paramount's Famous Forty

Tried and Proved Pictures



AT Broadway and Forty-Second Street, New York, Grossett and Dunlap, book publishers, displayed their publication "Main Street," in conjunction with the showing of the Warner Bros. feature at the Strand Theatre.

LET'S see your references." That's what you would say to an applicant for the lowliest job connected with your theatre. It would be a matter of self protection to you. You'd want to know whom you were hiring. Upon whom you were depending as an aid in conducting the business from which you derive your bread and butter. And if the references were O. K. you'd hire the man to help put your show across.

How much attention are you giving to your bookings? Are you showing any film that presents itself to you for a job? Or are you being a bit careful to investigate its references?

References

What does worth while endorsement mean to you? What does it signify to you that a picture may refer you to five thousand exhibitors for whom it has worked — and for whom it has made money? Do you consider such an applicant for a job on your screen? Or are you willing to take the well-known chance and buy blind?

Universal's great box-office attraction "The Storm" has been booked almost 9,000 times. That's a reference! "The Old Homestead," Paramount's picturization of a drama famous before the screen existed has played prosperity tunes on cash registers from coast to coast. First National's "Lilies of the Field" and Selznick's "One Week of Love" have made a thousand showmen happy. "Three O'Clock in

YOU'RE WRONG

*if you think there are not
g u a r a n t e e d profits in
Tried and Proved pictures*

the Morning," and other C. C. Burr Presentations have rolled up enviable box-office scores. The honor roll is heavy with films which guarantee a profit with every booking.

Applicants

Tried and Proved pictures are knocking at your door asking for a chance to help your showmanship success. They have references galore—and they work for more reasonable figures than are demanded by the first-run, college boy films, all dressed up and fresh from the producers. These high-priced applicants may prove to be wonders—and then again. . . .

And in playing these Tried and Proved pictures with references, you have ready made exploitation which has also proven its ability to line 'em up in the lobby.

Pullers

Exploiters and showmen have
burned the midnight oil devising sure-

fire schemes to attract attention to the pictures. Some of the ideas were not so good. These were automatically dropped. Only the exploitation that has demonstrated its pulling power has been retained. And it is only necessary for you to turn to the press book or the exploitation pages of EXHIBITORS TRADE REVIEW to secure the sturdiest brain-children of all the exhibitors before you.

Releases

Don't play release dates—play pictures. They are what count most. Even those you have shown once are worthy of repetition if they have stood the test of time—if they are "Tried and Proved."

Folks who missed them the first time will see them the second. And lots of people who saw them once will be enthusiastic over an opportunity to meet old friends.

If you don't believe it try this. Pass out slips to your audience and ask them what pictures they would like to see again. You'll be surprised. And you'll have a ready made audience for your "Tried and Proved" showings.

Question

Question yourself. Are there not a dozen of yesterday's films you, yourself, would journey away to see? Without trying we can think of any number of "old" ones that we would like to view again. And, after all, other folks are just like us.



While "Black Oxen," the First National feature was being run at the Loew's State, Los Angeles, the street ballyhoo materialized the oxen, thus securing publicity.

Free Space

THE Liberty Theatre out in Youngstown, O., did big business with "The Fighting American." The tie-up was with the Youngstown "Vindicator," and the stunt was an ad writing contest with blocks of tickets as prizes.

All Vindicator advertisers featured the production, and the winner of the contest was he who selected the best of these advertising features and combined them into an ad for the Liberty showing.

Little cuts and bits of copy running two or three to the page got the show advertising that would be impossible to buy.

* * *

Big Come Back

THE ETERNAL CITY didn't do so well in Laredo, Texas, when it was shown during Lent. But something told Manager Rowley that it was not the fault of the picture. He brought it back. And it made money for him.

Trailers, slides, lithos, windows and a large billing of 24-sheets did the trick. Folks said they wanted to see the picture but could not break Lenten rules to do so.

Does this mean anything to you? What pictures did you play during Lent? Why not bring 'em back. They'll make more money now than they did then.

* * *

Long Distance Record

RALPH RUFFNER, manager of the Capitol Theatre, a Vancouver house seating 2,250, the largest and finest theatre in Western Canada played "The Hunchback of Notre Dame" to the stiffest opposition imaginable, and . . . mopped up.

Ruffner is not content merely to

reach prospective patrons in Vancouver, but reaches out to picture enthusiasts on the Pacific Ocean. He is a friend of all the radio operators sailing between Vancouver and the Far East, and when a ship leaves Australia, New Zealand or Honolulu for Vancouver, Ruffner sends a wireless message to the ship announcing his forthcoming program. These radiograms are either posted on the ships bulletin board, or published in the daily Wireless News.

Although radio tie-ups have been done to death, Ruffner has hit on a new and effective variation of the old idea. He offers it gratis, to brother exhibitors, particularly those situated in seaports.

Radio Tie-Up

A POPULAR orchestra in the leading hotel at Portland, Ore., playing "Love Has a Way," the song-theme melody in Mary Pickford's "Dorothy Vernon of Haddon Hall," as a featured dance number, and also broadcasting this number by radio, was one of the features of exploitation for Miss Pickford's photoplay when it was shown recently at the People's Theatre, Portland.

Window displays of Mary Pickford portraits and production stills in music stores, book stores, furniture houses, department stores, drug and candy stores and flower shops, together with the display of Dorothy Vernon costumes on live models in the leading dry good house, aided in putting this over to big box-office results.

* * *

Hop to It

SO says "The Dotted Line," the Producers Distributing Corporation house organ, speaking of "Down to the Sea in Ships," "Puritan Passions," and other "Tried and Proved" pictures.

The paragraph reads: "Don't Forget a Picture, Is First-Run Until It's Been Shown in a Town! If you've got the that's-old-stuff, wont-bother-about-it idea, you're overlooking some good bets. It isn't the release date that makes the picture. It's the star and the story . . . You've got good things in 1923 releases. Hop to it!"



A book store tie up was arranged in connection with the showing of "Flowing Gold," First National's picture, in Long Beach, Calif. This picture furnishes many tie-ups.

**"She Goes Thru Like
a Million Dollars!"**

BABY PEGGY

That's what E. D. Wegener of the Lyric Theatre, Des Moines, Iowa, says of Baby Peggy, who leaped to the forefront of box office attractions with "The Darling of New York," her first six reel feature. Exhibitors of every size and all over acclaim the little star in no less enthusiastic terms.

THE DARLING of NEW YORK

"Holds one's interest undiminished from beginning to end."—*Harrison's Reports*.

"Increased admission caused no kicks. Hundred percent pleased with show."—*Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.*

"Pleased young and old. Drew large crowd."—*A. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.*

"She surely went over big. This is a picture I would recommend to any brother exhibitor."—*T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.*

"Only wish that you might give us more like it."—*George W. Martin, Irvin Company, Loomington, Illinois.*

"Seattle notoriously one-week town. Played two weeks. Positively phenomenal." *R. W. Bender, Columbia Theatre, Seattle, Washington.*

THE LAW FORBIDS

Baby Peggy never fails to score.
—*Motion Picture World.*

A good money-making film, this. Don't miss it. Baby Peggy has a large following.
—*New York Morning Telegraph.*

They'll be pleased with the little star's work.
—*Film Daily.*

One of the most unusual and forceful endings seen in pictures in many months.
—*New York Review.*

Excellent entertainment in the picture as a screen story.
—*Pittsburgh Sun.*

As a mimic Baby Peggy has no equal on the screen.
—*Exhibitors Herald.*

**For That Summer Drive
These Tried and Proved Pic-
tures Are as Dependable as a
Compass.**

MERRY-GO-ROUND

Universally proclaimed one of the two greatest pictures ever made. Featuring Mary Philbin, Norman Kerry, and George Hackathorne. Directed by Rupert Julian.

WHITE TIGER

A Thrilling Drama of International Crookdom, starring Priscilla Dean, supported by Wallace Beery, Matt Moore and Ray Griffith. Directed by Tod Browning.

THE ABYSMAL BRUTE

From the famous story by Jack London. Directed by Hobart Henley. Supporting cast: Mabel Julienne Scott, Hayden Stevenson and Buddy Messinger. Packed with romance and thrills.

SPORTING YOUTH

Byron Morgan's dazzling story of the younger set. Directed by Harry Pollard. Supporting cast headed by Laura La Plante.

A CHAPTER IN HER LIFE

A Lois Weber production based upon the story of "Jewel" by Clara Louise Burnham. Produced with a great cast including Claude Gillingwater, Jacqueline Gadsden, Jane Mercer and others.

THUNDERING DAWN

A Melodramatic Thriller with the greatest tidal wave and typhoon scenes ever filmed, with J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi. Harry Garson Production.

THE ACQUITTAL

This Year's Supreme Mystery Play with Norman Kerry, Claire Windsor, Richard Travers and Barbara Bedford. Directed by Clarence Brown.

A LADY OF QUALITY

The Screen's Most Beautiful Love Story, starring beautiful Virginia Valli, with Milton Sills and an extraordinary cast. Directed by Hobart Henley.

THE STORM DAUGHTER

Dynamic, tempestuous Priscilla Dean starring in this great sea story. The splendid supporting cast included Tom Santschi, Bert Roach, J. Farrell MacDonald and others. Directed by Geo. Archambaud.

DRIFTING

A Stirring Melodrama of unusual adventure and thrilling action, starring Priscilla Dean with Wallace Beery and Matt Moore. Directed by Tod Browning.

FOOL'S HIGHWAY

From the amazing story "My Mamie Rose" of Owen Kildare, vibrating with life on New York's famous Bowery, and featuring Mary Philbin. Directed by Irvin Cummings.

BLIND HUSBANDS

Written by, directed by and featuring Von Stroheim. A masterpiece in photo-dramatic entertainment power, more popular as a re-issue than it was when released originally.

THE FIGHTING AMERICAN

That laughing, gasping comedy thriller—now the big hit all over the country. Featuring Pat O'Malley, Mary Astor, Warner Oland, Raymond Hatton. Directed by Tom Forman.

**Get your dates set now for
these big Summer money-
makers!**

UNIVERSAL JEWELS

Presented by **CARL LAEMMLE**

Nationally Advertised in the
Saturday Evening Post

HOW They Became Tried and Proved

The Stunts That Built Up Patronage

Story Stunt

C. W. McKEE, manager of the Million Dollar Heilig, Seattle, tied up with the newspapers with the showings of "Stephen Steps Out." The stunt was a prize contest for the best opinions on the type of play best suited to the talents of "young Doug", the only condition being that each contestant first see the picture.

There was a cash prize of \$10, a season pass, a group of six loge seats, four loges, and two loges. Response was excellent. Sepia fan photographs speeded up matinees at the close of the week's successful run.

* * *

Venus Tie-Up

MANAGER M. B. HUSTLER of the Capitol Theatre, Sacramento, Cal., has a keen eye for knowing what catches the public eye. Here's his recipe, as exemplified in the ballyhoo campaign on First National's "The Eternal City": one painted sign, one hoodless roadster, one beautiful "chauffeuress."

The sign was the selling talk of the campaign. The automobile was the

necessary angle of conveyance to cover ground. It was obtained free of charge as the result of a tie-up with the Oakland agency.

But it was the Venus driving the car that drew all eyes to the stunt. Manager Hustler naively comments: "More attention was paid to the driver than to the display." But the point is that when people stopped to look at the driver they also took in the display.

* * *

'Different' Front

MANAGER HARRY BROWNE is responsible for the bizarre front that greeted patrons of the T & D Theatre, San Jose, Calif., during the run of "The White Moth."

He made no attempt to symbolize the story except for the central figure of the white moth on the compo board front; and the title and featured players were mentioned on this. Around it strung elongated, unique panel designs that might have suggested Oriental mystician.

They served the purpose of arousing attention and provided a further novelty when the doors were opened up and the white moth remained alone as the visible feature.

One of Many

AN artistic window display of stills and posters sold out "The Fighting Blade" for Keith's Imperial, St. John, N. B.

A coat of arms for "The Fighting Blade" topped the display which was an attractive layout of production stills against a harmonizing compo board background.

This is the second window display Showman Stringer has sent in within a few weeks, the first having been on "Black Oxen." If he keeps up this work St. John residents will know that worth while pictures are always being shown in the city.

* * *

Big Splash

ONE of the biggest splashes for a theatre front, was made by Manager W. O. Heckman of the Hippodrome, York, Pa., on "Flaming Youth." A huge sign of about 75 feet covered the top of the theatre announcing the title. Three sheet and one sheets were in the lobby panels. On the second story of each side a huge cutout of Colleen Moore reclined against the wall.

In the center of the lobby, above the box office an unusual shadow lamp was suspended. This was made of parchment paper and the painting on it carried out the idea of the "Flaming Youth" girl. Red tinted globes were used in this shade.

* * *

New Ideas

VARIED ideas of how to use the same subject were amply demonstrated by the Rivoli Theatre, Portland, Ore., during the showing of "Twenty One" and "The Enchanted Cottage." The American youth story came first and the theatre decorated its lobby with ceiling strips and head cutouts of Barthelmess in a typical "American boy" pose.

"The Enchanted Cottage" coming shortly afterwards, was given different treatment. The name of the star was spelled out in a cutout signature; but except for that mention, stress was laid upon the story and all star cast rather than upon one individual. Because of the narrow width of the lobby this had to be brought out by lobby panels of stills rather than elaborate cutouts or paper displays.

* * *

Live Seal

FOR the "Galloping Fish" of course. It was used as a bally by Pantages in Toronto, Ont., and paraded the streets much to the edification and amusement of the passersby.

The management reported big business on the picture, and ascribed the success in great part to the effective and unusual bally.



A window that successfully tied up the Irvin Theatre, of Bloomington, Ill., and a local confectioner was this idea used during engagement of Paramount's "Triumph."

**"The Goldfish"—1st Nat'l
Warfield, San Francisco**

(Week Ending July 19)

BULLETIN—Miss Talmadge is all mis-
chief, and she has the audience laughing
every minute, beginning as the piano-playing
wife of the Coney Island song shouter, and
continuing through the various stages of
her matrimonial advancement.

CALL and POST—*** "The Goldfish"
is a spirited and amusing entertainment—
the sort of light hearted fun that first
brought Miss Talmadge to the front as a
comediienne.

CHRONICLE—The story runs to burles-
que occasionally, and the picture retains
many of the "stunts" which Miss Unger put
into the play to show Miss Rambeau's great
powers. They serve the same purpose for
Connie.

DAILY NEWS—She has always had a
pert impudence that is diverting and charm-
ing, but she adds to that now a matured
certainty in gaining her effects.

HERALD—Miss Constance brings to the
screen a willowy, vibrant figure; slim, ex-
pressive hands; large soft eyes; brows well
arched, a generous nose, not without piqu-
ancy; a comfortable capacious mouth, only
on occasion concealed beneath a finicky
makeup.

**~ and it's
getting
the same
reception
everywhere!**

JOSEPH M. SCHENCK presents

**CONSTANCE
TALMADGE**
in
"The GOLDFISH"

Adapted From the stage play

"The GOLDFISH"

Directed by JEROME STORM



A First National Attraction

Foreign Rights Controlled by
Associated First National Pictures, Inc.
365 Madison Avenue, New York

Selected Headliners

*As Disclosed By Their Past Performances in
the Box Office Hall of Records*

Universal

THE ABYSMAL BRUTE—Caveman Romance. Reviewed March 8. BECAUSE it is a Jack London story told with a forcefulness and conviction that has carried it across to unbelievable success on both first and second showings.

THE FLAME OF LIFE—Mine Tragedy. Reviewed March 15. BECAUSE it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

WHITE TIGER—Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean has been cast in a part she is fully capable of filling and has brought to the picture an interest and character which has made it exceedingly popular and well liked.

THE ACQUITTAL—Mystery Play. Reviewed December 8. BECAUSE the court scenes are interesting and convincing and have elevated the picture to an enviable position from a box office point of view.

THE FLIRT—Booked 6,665 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

HUNTING BIG GAME IN AFRICA—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE it is a true adventure picture and gives people an opportunity of practically taking personally, a trip which they will never make.

FOOLISH WIVES—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

THE STORM—Booked 8,437 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

Paramount

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. BECAUSE Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. BECAUSE it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. BECAUSE it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea

scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY?—Reviewed March 15. Auto Comedy. BECAUSE there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Moreno and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION—Mystery Drama. Reviewed February 23. BECAUSE its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

Selznick

A MAN'S HOME—Story of New Riches. Reviewed December 29. BECAUSE it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. BECAUSE it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. BECAUSE it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humanness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

"DAUGHTERS OF TODAY"

The
TRIED AND PROVED
Box-Office
Attraction

With a
Million Dollar Title
For Exploitation

SELZNICK
DISTRIBUTING
CORPORATION

"The prints are in
FINE CONDITION"

The Exhibitors Round Table

STAGES CONTEST

In order to stimulate summer trade at their theatre, the Five Points Theatre Company is holding a drawing of a pony for all of the children in the Five Points neighborhood. The drawing will take place on August 8th and the child holding the lucky number drawn on that occasion will get the pony. All of the children in the neighborhood are busy attending the theatre, where the picture changes daily, and accumulating tickets in the hope that they will get the lucky one.

* * *

COVERS TERRITORY

J. D. Costello, of Poultney, Vt., reaching out for business, advertises in the papers of Rutland, 21 miles away, and asserts that with automobiles, he is drawing trade from that distance. Mr. Costello has been in the business for many years, and as a go-getter, has few if any equals in this section.

* * *

FRIEDMAN TO COAST

Michael Friedman, manager of the Albany theatre, in Schenectady, N. Y., left on August 1, for the West Coast, where he will enter the producing end. He has served as manager of the Albany for some time and has been most successful. Anthony deWolf Vellier, recent manager of the Strand in Schenectady, which was damaged by fire, has accepted a position with the Schine brothers in Gloversville, to handle the publicity of the chain.

* * *

VALUABLE DOG DIES

A Great Dane, valued at \$3,000, owned by E. J. Wolfe, of Lowville, N. Y., an exhibitor who raises pedigreed dogs, died the past week while being brought back from Long Branch, N. J., where the dog had been entered in a show. The animal became sick while the show was on, and Mr. Wolfe attempted to bring it back home in an automobile, but it died at Little Falls.

* * *

TO RECEIVE COOGAN

A big demonstration is being planned for Jackie Coogan, who, on his trans-continental tour with a ship load of milk and clothing for Near East orphans, will make Kansas City one of his few stopping places arriving August 5. A program on the Union station platform is being arranged by Boy Scouts and civic organizations.

* * *

PLAN BANQUET

Extensive plans for a banquet at the Hotel Muehlebach, Kansas City, are being made in honor of S. L. Warner, one of the four Warner brothers, Samuel E. Morris, general sales manager of Warner Brothers, and Pearl Keating, scenario editor, who will be guests of Kansas City exhibitors next Monday. A surprise entertainment is planned. Al Kahn, of Film Classics exchange, will act as host in introducing the visitors.

* * *

MORE VACATIONISTS

And still the vacationists come and go along movie row in Kansas City. Russell Borg, official manager of the Educational branch, has taken his family to Lake Osakulgee, Iowa, for a sojourn, while A. H.

Cole, of Paramount, is breathing deep ones on the banks of the trout streams near Mexico, Mo. Clark Baker, Universal booker, has to be different, so he will spend his time in the study of foreign languages and golf, while Mrs. H. St. Clair, of the same office, will enjoy a long motor trip. C. W. Allen, assistant Vitagraph branch manager, and his family selected a motor trip as the best way in which to spend two weeks.



Harold P. Kingsmore, Manager of the Howard Theatre, Atlanta, Ga.

HERE'S A NEW ONE

M. A. Aldrich, of Philadelphia, N. Y., has established a novel idea that is decidedly new in northern New York, and probably throughout the state. He charges no admission to his theatre, and lets his patrons pay what they believe the picture is worth after they have seen it and are filing out. The plan was inaugurated three weeks ago and business is reported as having gained through the scheme. He simply lets each patron pay what he thinks he can afford for the entertainment.

* * *

TO DISCUSS ZONING

There will be a meeting of exhibitors in the Albany zone in September for the purpose of discussing the zoning plan which was adopted at the state gathering of exhibitors in Buffalo. The call for the meeting will be sent out by Samuel Suckno.

* * *

NEW AIRDOME

A new airdome is to be opened next week in Weston, Mo., by H. Rugg, formerly of the Eureka theatre at Weston. The new outdoor house will seat 400. The Mayberry theatre, a new suburban house, has been opened in Jefferson City, Mo., by King and Hurley.

* * *

NO REST FOR THE WICKED

While the "help" is enjoying vacations in Kansas City exchanges, the branch managers are hitting the trails in the territory. H. E. Corbyn, of A. H. Blank of-

fice, is "up and at 'em" in Kansas, while C. A. Schultz, of Vitagraph, is said to be obtaining his share of the business in the same territory. Truly B. Wildman of the Enterprise exchange, also is covering Kan-

* * *

KEEN COMPETITION

For a small village, there is probably keener competition in Dover Plains, N. Y., than in any other place in the country. The village has a population of 800, and has three motion picture theatres. The battle is to a finish and as a fair sample of the type of pictures being shown, "Robin Hood" played at one of the houses last week.

* * *

THEATRE TO GO

The motion picture theatre in Gilboa, N. Y., will shortly be literally wiped off the earth, for the entire village is destined to go, through the construction of a huge reservoir that will flood many miles of land and the waters of which will regulate the flow of the Upper Hudson.

* * *

NEW EXHIBITOR

There is another woman managing a motion picture theatre in New York state. The latest addition is Mrs. Mary B. Richardson, of Chestertown, who along with looking after the theatre, also keeps an eye on her seven children.

* * *

BEAUTY REVIEW

"Why go to the beaches to view the bathing beauties?" says Jim Clemmer, manager of the Columbia Theatre, Seattle. He has hooked up with a leading department store and a western manufacturer and is this week putting on a bathing girl revue that is a winner. Plenty of publicity, a stunning window trim in the store that is furnishing professional models and accessories, and which is just two doors above the theatre, special stage scenic effects and music, round out a nifty show that is bringing in the crowds right off the hot pavements in the shopping district for a refreshing hour or two in the Columbia.

* * *

USE WANT ADS

"Read the Liberty ads every day and see if your name appears," says Manager Le Roy Johnson of Seattle's Liberty Theatre. He has been using the free ticket stunt, giving three loge seats to each name selected at random from the telephone book, good only for the day following the announcement of the name for a couple of weeks, with good results.

* * *

PANIC AVERTED

A near panic was avoided in the Class A Theatre, Seattle early this week, when fire which broke out in the booth filled the house with smoke. Robert Taylor, operator received severe burns about the hands and face in fighting the fire. The damage was estimated at about \$100.

* * *

AMONG THE ICEBERGS

Charles Harden, United Artists manager in Seattle, has gone a long way to get cooled off. Charlie is up getting chummy with the icebergs in Alaska, and will call at Ketchikan, Cordova and Juneau, combining business with pleasure on a fortnight's trip.

THE MODERN THEATRE

Cement Work Beautifies Tivoli Theatre

Fine Chicago Playhouse Faced With
Cast Stone Made From Cement

THE Tivoli Theatre in Chicago gained fame at the time of its construction as being the largest motion picture playhouse in the world. It still has an excellent claim to being one of the most beautiful theatres in the country.

When Messrs. Rapp and Rapp, architects of the theatre, made their plans, it was stipulated that the exterior of the showhouse be faced with cast stone manufactured with Atlas White. It was also specified that the floor and lobby stairway be made of art marble. And this was also to be manufactured from the same product.

Paschen Brothers, the contractors, adhered strictly to their instructions. The art marble was ordered from the Art Marble Company, of Chicago, and the cast stone was furnished by the Stern-Smith Company of the same city.

The result is a very fine example of what may be accomplished by the use of cement in modern theatre building. And cast stone is being widely used in theatre construction. It is, of course, concrete, and not only of great durability and permanence, but also of great beauty. Through the use of this product a wide variety of colors and textures may be secured.

Art marble is a product somewhat similar to cast stone. The difference lies in the fact that the surface of the former is usually polished and therefore has a smooth glossy finish. The use of this material is chiefly in interior work for floors, stairs and wainscoting.

As it is manufactured from white portland cement it possesses advantages identical with those of cast stone.

Because of the color range which may be obtained through the use of art marble, the material is in great demand in the construction of theatres which are builded with an eye to beauty as well as longevity.

The accompanying illustrations indicate quite well the effects which are made available, and the Tivoli Theatre

is today just as much a thing of beauty as it was upon the evening of its opening.

Builders are fast becoming acquainted with the new uses for cement



EXTERIOR AND LOBBY OF TIVOLI

Although the photographs do not show the color obtainable through the use of cast stone and art marble, they give a good conception of the effects which may be obtained by the use of Atlas White Portland Cement in the construction of the theatre built for beauty and durability.

with a result that its use in theatre construction is spreading. It is easy to handle and fully as durable as stone. In transportation costs alone the saving is an item of consideration.

The accompanying photos give a clear idea of the flexibility of this modern building material. The cost for cut stone would be prohibitive yet cement lends itself ideally to beauty of form.

The Tivoli is surpassed by very few theatres in the country in beauty of design and construction. Note the lobby with its cathedral-like spaciousness and sombre beauty. It almost inspires awe. The soft lights cast a glow on the stately columns and mosaic floor that beggars description.

The exterior design is beautiful. It is massive in its stateliness and there is nothing garish to break the even line of architectural beauty.

Who could have imagined the vast change in motion picture theatres at the time of the store-room nickledeums. The change has not been made in one jump. It took careful study and planning to finally reach the present day first class theatre. These modern palaces improve each year and architects vie with each other in producing beauty.

As time goes along the builder will learn that cement can play a highly important part in construction, from the heavy duty of supporting the structure, to the finer details of art work. Its varied uses have merely been touched and experiments will reveal its true value.

America is far in the lead in construction of this sort. European architects still resort to the cumbersome stone but with the annual pilgrimage to this country of Europe's pictures exhibitors will have a tendency to teach them the

various uses of cement.

Theatres of this country far surpass those of any other country and it is due to the modern methods of construction and far sightedness on the part of the builders that place America in the front.

Interior Finish Plays Important Part in Modern Theatres

By R. H. HOOKWAY,

*Manager of Theatre Decorative Service of
Sherwin Williams Company*

THE modern theatre owner is confronted with a problem that his predecessors in the field did not have to cope with to the same extent—that of the interior decoration and finishing of his theatre. The interior of the theatre was not as important as the show to be presented, a few years ago, but in the modern theatre, particularly the motion picture house, the question of interior decoration is one of the greatest importance.

Theatre owners are coming more and more to see that the best is none too good for their patrons. When people go to be amused, they like to be amused as easily and luxuriously as possible; this is human nature, and the theatre owner must take it into account.

In the larger cities, one may see many theatres, decorated with costly tapestries, hangings and ornaments; even in the smaller country towns, the gorgeous, or semi-gorgeous theatre of the city is to be found. It can become a great expense to the theatre owner to decorate his house; it ties up more of his money in investment, and he must resort to additional expense in the form of feature shows and advertising to fill his house, so that his financial outlay may be made to pay for itself. And yet, it need not necessarily be so.

Do you know that in place of tapestry covered walls, in place of costly fabrics, in place of expensive marble

and stone, you can put on your theatre walls a finish that cannot be distinguished from these materials, but that is lasting, non-fading, and easily cleaned? The flat interior wall paint finish is more popular than ever before, because of the great variety of effects that can be produced. The use of an all-over stencil design and glaze colors, properly applied, will give you exactly the effect of a satin brocade, and, in place of the expensive and perishable satin, you have a finish that will last, that will not fade, and that can be easily cleaned. Caen stone effects are easy to produce with a flat paint of the proper shade, and a stippling sponge, painting in the joints with white. The wall may be stippled with a sponge, every imaginable color combination being at your disposal, or it may be glazed over

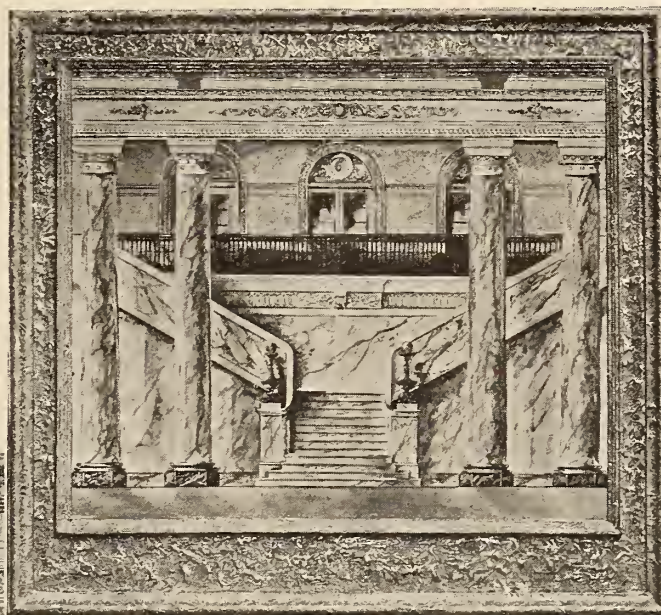
with transparent shades to produce a blended "Tiffany" effect.

The use of the wiped finish—old ivory, wiped off, with umbers or Siennas and then lightly brushed with Gold—is very satisfactory for treating the proscenium arch, or the capitals of columns and pilasters. Polychrome effects have always been popular, but they are now being used more and more, due to the many combinations of colors and shades with which they can be made to blend.

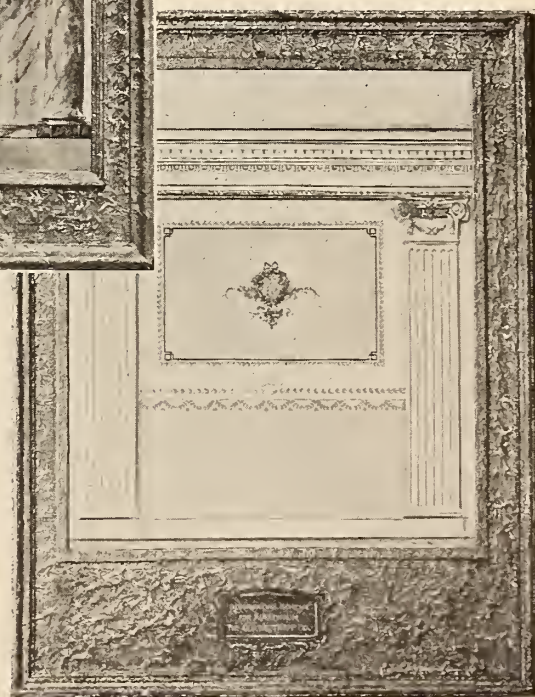
There are times when a plain color is desirable; in these cases, the flat wall paint finish cannot be excelled. And here is where the panelled effects come in, giving the owner the chance for period decoration, and adding greatly to the already great number of different decorative schemes from which he may make his choice.

The advantages of the flat paint finish are many. In the first place, over and above paper, fabric or tapestry, the decoration is right on the wall, and is there to stay. The theatre manager need never fear that his wall covering will fall or rip. Secondly, the finish is lasting—it will not wear out and will keep its color. Flat Wall Paints are today manufactured so that they are absolutely non-fading, and they do not show the effects of age, as other wall coverings do. Perhaps the most attractive element in the flat paint

(Continued on page 89)



The above photos give a slight idea of what can be accomplished with the proper use of paint. In the top picture soft blending tints were used. Left shows painted drapes. Right is a beautiful panelled easily obtained.



Equipment Newsettes

Paper Towels

Are your rest rooms supplied with paper towels for the convenience of your patrons? No modern theatre can afford to be without the paper towel cabinet well filled at all times.

And don't forget soap. Little details for the convenience of patrons is a valuable asset to the theatre. It is the small things that count in building patronage and they should not be overlooked.

* * *

Seat Indicator

An indicator for vacant seats has been invented by Wilfred L. Guerin of New Orleans, La.

It is the general practice in motion picture theatres for ushers to hold back waiting patrons at the back of aisles while another usher walks down the aisle and looks for vacant seats, and then walks part way back up the aisle until he reaches a point near enough to the usher at the rear so that he can see his frantic waving of hands and fingers indicating the number of seats vacant.

To do away with this slow and cumbersome system the indicator was devised. It consists of a box containing an electric battery wired to a number of small electric bulbs set in slots in the front face or side of the box. On top of the box are switches which the operator presses to illuminate as many lights as there are vacant seats.

The usher does not need to waste time in walking back and forth in the aisle as the ushers at the rear can readily see how many patrons can be seated by noting the number of lights illuminated in the indicator carried by the seat-searching usher.

* * *

Signs

What purports to cost less but act like ushers is a series of electric signs marketed by the Frank E. Plowman Company of Chicago.

The signs are conceived to designate aisles, rest rooms, laboratories, balconies and other departments of a theatre concerning which patrons are likely to be interested in.

When lighted the sign has the effect of softly glowing embossed lettering on a deep black background. It conveys the information in a dignified, harmonious manner. For this reason the device can be decorative as well as informative.

* * *

Supply Fans

An item of small cost but great in comfort is the pasteboard fan for patrons. Many of the most prominent picture houses in New York carry a large supply of fans for the comfort of their patrons.

The fans carry the theatre ad on the back and a list of coming productions may be printed on them. The fans are

carried home and the printed matter is sure of being read.

If you haven't already started the fan habit get going and take advantage of the weather.

* * *

Film Splicer

An inexpensive, but very useful film splicer that has caught the attention of professional and amateur projectionists is that called Model Number 3, handled by the General Machine Company of New York City.

The device has a patented film locating system that prevents inaccurate splices.

* * *

Aisle Lights

One of the most exasperating experiences is to stumble along the aisles of a dark theatre and after walking on all the feet along the way, sit in someone's lap.

This is a daily occurrence in many theatres and it can be eliminated by the use of aisle lights and at a comparatively small cost. There are several varieties of lights but one of the most easily installed kind is the shaded reflector kind that is attached to the outside arm of the seats along the aisle. The light is reflected downward and spreads enough to cover at least four rows.

Your patrons deserve protection and there is always danger of a lawsuit resulting from an accident due to poor lighting.

* * *

Lamp Coloring

There is a new chemical on the market for coloring lamp bulbs. It comes in many colors and is quick drying and non-fading. The bulb is dipped directly into the can without fuss or time.

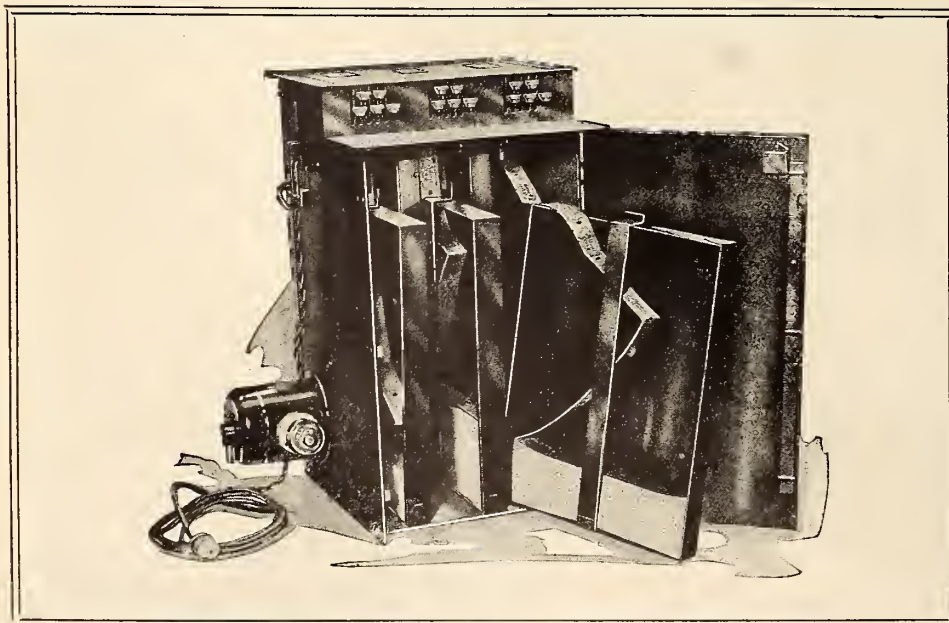
Every theatre should have cans of this paint in a number of different colors. The effects obtainable are excellent and can be used in lobby decoration and interior decorating or dressing for special performances.

* * *

Patent Pencil

If you are using the old paint brush to write announcements on glass plates for slides throw it away and get a new patented pencil that writes on glass. It is so much easier to handle than a brush and better results are obtainable.

A smeared slide does not add prestige to your screen and when a pencil may be had at a small cost there is no excuse for using the antiquated method.



A new idea in ticket registering machines has three distinct and separate units each functioning individually. The Simplex register shown, is distributed by the World Ticket and Supply Co. A daily count, as well as total adder are features usually highly desirable.

Interior Finish

(Continued from page 87)

finish for theatre owners is the fact that it is so easily cleaned. Most flat paints are waterproof, soap and water without harming the finish in any way. This means that the problem of keeping your theatre clean, attractive and healthy is reduced to a minimum.

On wood surfaces — mouldings, rails, wainscots, etc., the enameled finish is most satisfactory. The plain enamel may be used, giving a gloss or dull finish as your taste may dictate. Or, should you care for something more elaborate, the enamel may be wiped and glazed, or stippled with a stiff brush, giving you a variety of effects, and allowing you to have the wood surfaces blended more perfectly with the rest of the wall.

All this sounds so easy—and so it is, in fact, for one who understands the processes involved. However, the theatre owner should not attempt to simply call in a painter, and tell him to go ahead, after specifying his color scheme. He should first call on someone who can give him expert advice on the subject. And he can get this from those whose business is theatre decoration, a truly specialized business, due to the very special conditions found in theatres. After he has received this information, he can go ahead with the job he has in mind.

The theatre is coming to be the most general meeting place for crowds of people. What better way to educate the public to the appreciation of beautiful things, than to make use of them where the people are?

Theatre decoration is therefore important and it is hoped that the reader of this short article will have gleaned from it a few hints that may be helpful to him in the particular problem before him at the present time.

ARTIFICIAL FLOWERS

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Raven "Haftone" Screen

Are Worthy Of The Commendation Of The Most Critical

Capitol Theatre, New York City
Capitol Theatre, Montreal, Can.
Palace Theatre, Calgary, Can.
Howard Theatre, Atlanta, Ga.
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London, Eng.
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All Use The "Haftone" Screen

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CORPORATION

345 West 39th Street, New York City,
New York.



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727 7th Ave., New York City
Manufacturers of
Theatre Lobby Display Frames
Wall Cases Ticket Booths
Framed Mirrors Ticket Boxes (non
 choppers)
Easel and Pedestal Frames
Let us know your requirements or let us tell you.
Sketches and prices on request.

THEATRICAL STAGE LIGHTING EQUIPMENT

Complete Lighting
Equipments for the Theatre
and Movie House.

Prices 20% Less Than Elsewhere.

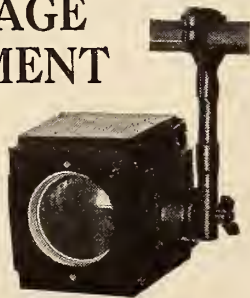
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COMPLETE \$12.50
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SPOT-LIGHT
COMPLETE \$10.00
LOBBY LIGHTING
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THE ONLY TIME

The only time we ever heard that an owner of a **SIMPLEX Ticket Register** had ceased to praise the machine, we investigated to find out why, and discovered that he couldn't... he had died.

Are you one of the dead ones, or are you enjoying, in your theatre the benefits of the improved model.

SIMPLEX TICKET REGISTER

Works Fast

Makes No Mistakes

Never Forgets

Protects Your Money

Costs Very Little

YOU CAN'T AFFORD TO BE WITHOUT ONE.
SEND FOR PARTICULARS TODAY.

AND DON'T FORGET

We make the very best tickets at the very best prices, and can supply your needs at any time.

Send us that hurry order and see for yourself.

World Ticket & Supply Co., Inc.

1600 BROADWAY, NEW YORK CITY

Advertising By Posters

(Continued from page 32)

only by people who have already determined to buy their admission to see the picture, whereas the outdoor advertising must prompt them to go to the particular theatre and see the specific picture advertised.

An example of the popularity of the "old reliable" style of posters is that of the two 24-sheets made by Metro for Rex Ingram's "Scaramouche" which is one of the most interesting of the present time photoplays. The first design was created by one of their own staff of artists and was of the sensational type.

It was produced in flaming colors and contrasted the love theme of the picture with its stormy action. It carried with it a suggestion of rich splendor as well as an indication of the spectacular atmosphere of the production.

In other words, in one single poster an attempt was made to deliver the whole sum and substance of the play.

A second design was originated and painted by Louis Fancher, a distinguished artist, and in simplicity, attention-value and composition was so far beyond its companion design that there was no comparison.

It was not only effective at close range but at a distance of several

blocks as well, and the two designs if placed side by side would constitute one of the finest arguments for the necessity of good composition and simplicity that could be offered.

The exhibitors of the country, however, were far more in favor of the old type design, and thus a poster that could have paved the way for the better of poster art for motion pictures received but a scant amount of the public attention that it should have received.

(To Be Continued)

About Theatres New and Old

Palo Alto, Cal.—Ellis Arkush, owner of several houses in this vicinity, has filed a permit to erect a \$100,000 theater here.

* * *

Tampa, Fla.—Bids are being received for the proposed Rialto, to go up at Franklin St. and Henderson Ave.

* * *

Houston, Tex.—Will Horowitz has opened bids for the construction of his new theater to cost about \$275,000.

* * *

Lakeland, Fla.—A theater will be erected on the site of the present Casino by H. B. Carter, to cost \$85,000.

Devil's Lake, N. D.—O. J. Trimble and Earl Smith are erecting a theater scheduled for opening Sept. 1. The house will seat 500.



Essential
to Better
Theatres



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AND

PROJECTION

LAMPS

Harmer, Inc.

209
West 48th St.
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TICKETS

AS PROMISED?

Every Ticket Concern Promises

THE BEST TICKETS.

THE BEST PRICES.

THE BEST DELIVERIES.

BUT DO YOU GET THEM?

We Make No Promises!

We Give You What "They" Promise

*Send Us That Immediate Order and
See the Difference.*

WORLD TICKET & SUPPLY CO., INC.

1600 BROADWAY, N. Y. C.

Coloring of Motion Picture Films

Why Not Have Your Titles Colored

G. R. SILVERA

590 West 178th St.

New York City

TELEPHONE—WADSWORTH 9366

Humphreys, Mo.—J. C. Moberly has purchased the Idle Hour from A. R. Jesse. He plans to reopen after making redecorations.

* * *

Mount Vernon, Wash.—Report has it that B. B. Vivian, owner of the Empire at Anacortes, will take over the Mission here.

* * *

Holland, Mich.—The Holland, after being closed several weeks, has reopened under management of James Dwan.

* * *

Ogdensburg, N. Y.—The Strand will remain closed for about two months while the building is being repaired.

Anderson, Ind.—The Grand O. H. is to undergo remodeling that will change the name of the house and cost \$10,000.

* * *

Keyser, W. Va.—H. O. Thrush, for five years owner of the Liberty, has sold it to Clay Evans of Lonaconing.

* * *

Alva, Okla.—The Majestic, closed for several weeks pending the outcome of legal controversies, has reopened.

Livermore, Cal.—O. B. Atkisson has reopened the Livermore, which had been closed for alterations.

* * *

Kelso, Wash.—J. R. Spriggs will take over the Olympic.



LOBBY DISPLAY

The Fashion Floodlight
Write for literature and prices.
With Spotlight Beam and
color unit.

Brieloff Mfg. Co.

119 Lafayette Street,
New York

Important Announcement

By Arrangement with Spectrum Films, Ltd., London



SUN-RAY
FRANCE

LENS

The Best Imported
Condensing Lens

Made by a new process
of the finest grade of
optical glass.

Will withstand more
heat than ordinary
lenses.

Guaranteed against
detrimental discolor-
ation.

Free from striae.

Ground and polished to
the highest degree
assuring true sur-
faces and accurate
focal lengths.

Each lens is branded—



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Sold by leading dealers
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Films Limited

130 West 42nd St.,

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CHEAPEST

QUICKEST

COLOUR CINEMATOGRAPHY

INQUIRIES

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AMERICAN REPRESENTATIVES

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New York City

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Classified Opportunities

Regular Display Rates are charged on all Classified Display Ad-lets. For the Agate Line Items the price is 2c for each word, cash with copy. Forms close every Wednesday.

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New York City

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Close to All Department Stores and Theatres.

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FROM \$3.00 PER DAY**

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TWO ROOM SUITE \$6.99
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PATENTED

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES.

WHITE, AMBER or GREEN.

Accept no substitute.

IS THE STATIONERY OF THE SCREEN

RADIO-MAT SLIDE CO. MAKERS

NEW YORK

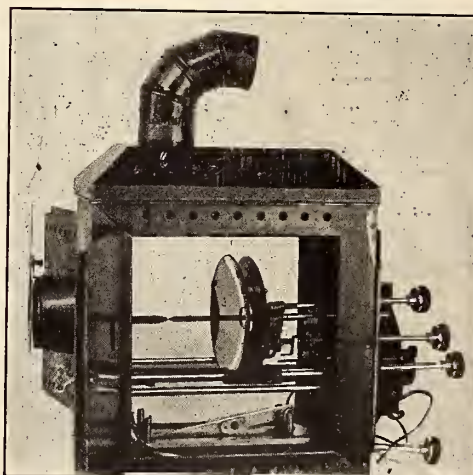
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WARREN PRODUCTS CO.
261 CANAL ST. NEW YORK

Studio Lights

For Sale---Studio Lighting Equipment

Wohl Broadside and Domes; Cooper-Hewitt Overheads and Floor Banks; Spotlights; 50 K. W. Motor, Generator Set, etc.; in A-1 condition, Cooper-Hewitts for D. C. Hard Lights for A. C. or D. C. Must be sold at once.

E-J Electric Installation Co.
155 East 44th Street, N. Y. C.
Murray Hill—6977

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MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

For Sale

EXHIBITORS AND PROJECTIONISTS—We have discontinued handling a general line of theatre supplies and will handle the following supplies only: **POWERS, SIMPLEX INTERMITTENT SPROCKETS**, each \$4.23; **EDISON and MOTIOGRAPH INTERMITTENT SPROCKETS**, each \$3.98; **Powers, Simplex, Motiograph and Edison take-up and feed sprockets**, each \$2.88. Every sprocket is fully **GUARANTEED FOR ONE YEAR**. Regular factory made sprockets that are sold by all the leading theatre supply houses, but these other houses can not compete with us on prices as we buy them by the thousand. We handle **CINEPHOR LENSES** at a discount. **Baird Rewinder**, complete \$6.75. **OUR VOLUME OF BUSINESS IS SO GREAT THAT IT TAKES FROM SEVEN TO TEN DAYS TO FILL YOUR ORDER FOR THE ABOVE GOODS**, so please mail your order with cash remittance **EARLY AS POSSIBLE**. **W. TROUT THEATRE SUPPLY, BOX NO. 499, ENID OKLAHOMA.**

PRE-INVENTORY SALE—2 Simplex Type S Machines, motor driven, like new \$300 each; 2 Powers 6B machines, motor driven, perfect condition \$275 each; 1 Powers 6A machine, motor driven \$150; 1 Hallberg generator, 30 to 70 amperes motor generator, perfect condition \$175; 1 Hallberg generator new, 20 to 40 amperes motor generator \$150; 1 Hallberg 70 ampere latest type new, list \$750, \$375; 1 General Electric double 50 ampere motor generator, used for demonstration only \$500; 1 Double 75 ampere General Electric motor generator, multiple, rebuilt by factory, guaranteed \$600; 1 Westinghouse double 90 ampere generator with resistors, used one month \$500. **EXTRA SPECIAL**—Mahogany ticket boxes, white enameled top and base \$27.50 each. **Independent Movie Supply Co. Inc., 729 Seventh Avenue, New York City.**

LEDGER SYSTEMS, now available to all showmen. A complete Time Saving System for showmen, postage prepaid. \$2.00. Sent C. O. D. upon request. Exhibitors Trade Review, 45 W. 45th Street, New York City.

SPECIAL PRICES—Veneered Chairs from \$1.00 up; Upholstered Chairs \$2.50 up; Changeable Admission signs \$2.75; Hertner Transverter 75-75 amp. brand new \$250.00; Double Machine Asbestos booth \$50.00; A1 makes motion picture machines \$100.00 up. **Capitol Motion Picture Supply Co., 142 West 46th Street, New York City.**

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**ROLL (RESERVED) FOLDED
COUPON TICKETS**

BEST FOR THE LEAST MONEY

QUICKEST DELIVERY

CORRECTNESS GUARANTEED

Comedy Number

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry



Paramount
FAMOUS 40
release for
August 4th

ADOLPH ZUKOR
AND
JESSE L. LASKY PRESENT

GLORIA SWANSON
in "**Manhandled**"

a
Paramount
Picture

AN
ALLAN DWAN
PRODUCTION

FROM THE STORY BY ARTHUR STRINGER
SCREEN PLAY BY FRANK W. TUTTLE

9 Times out of 10 when a big picture is made from a book— IT'S A GROSSET & DUNLAP 75c BOOK!

Whenever you book a picture which has been made by one of the big producers from a famous novel, nine chances out of ten it is a Grosset & Dunlap book, which will be displayed and sold by dealers in every city, town and hamlet in the country.

Just as an instance of how highly Grosset & Dunlap stories are considered by the Producers, 12 out of the Paramount "Famous 40" recently announced are Grosset & Dunlap books!

Here is an opportunity for every Exhibitor and every Bookseller to cash in on the stories which have the public O. K. and which in story form and film version will be enjoyed by millions of people.



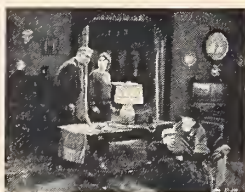
THE SEA HAWK.....Rafael Sabatini
It's a First National Picture
from
A Grosset & Dunlap Book



JANICE MEREDITH Paul L. Ford
It's a Cosmopolitan Picture
from
A Grosset & Dunlap Book



**DOROTHY VERNON OF
HADDON HALL**.....Charles Major
It's a United Artists' Picture
from
A Grosset & Dunlap Book



IF WINTER COMES
A S. M. Hutchinson
It's a Fox Picture
from
A Grosset & Dunlap Book

These are all Grosset & Dunlap Books

THE COVERED WAGON.....Emerson Hough
THE SEA HAWK.....Rafael Sabatini
SCARAMOUCHE.....Rafael Sabatini
WANDERER OF THE WASTELAND
Zane Grey

MANHANDLED.....Stringer-Holman
MONSIEUR BEUCAIRE.....Tarkington
JANICE MEREDITH.....Paul L. Ford
AMERICA.....Robert W. Chambers
SUNDOWN.....Hudson-Eberhardt

A DOG OF FLANDERS.....Ouida
DOROTHY VERNON OF HADDON HALL
Charles Major

THE WHITE SISTER.....F. Marion Crawford
SHOOTING OF DAN MCGREW.....Tynan
THE TEN COMMANDMENTS.....MacMahon
ANOTHER SCANDAL.....Cosmo Hamilton
THE SALAMANDER.....(Photoplay title—
"The Enemy Sex")—Owen Johnston

YOLANDA.....Charles Major
WILD ORANGES.....Joseph Hergesheimer
DAWN OF A TOMORROW.....F. H. Burnett
A GIRL OF THE LIMBERLOST
Gene Stratton-Porter

THE BREATH OF SCANDAL.....Balmer
LOVE INSURANCE.....(Photoplay title—
"The Reckless Age")—Earl Derr Biggers

BEING RESPECTABLE.....Grace Flandrau
THE TURMOIL.....Booth Tarkington
SECRETS.....James Batchelder
McTEAGUE.....(Photoplay title—
"Greed")—Norris

THE WAY OF A MAN.....Emerson Hough
HELEN'S BABIES.....John Habberton
SINNERS IN HEAVEN.....Clive Arden

THE MOUNTEBANK.....(Photoplay title—
"The Sideshow of Life")—William J. Locke
FEET OF CLAY.....Margaretta Tuttle

IF WINTER COMES.....A. S. M. Hutchinson
LITTLE OLD NEW YORK.....R. J. Young
THE CHEAT.....Turnbull-Holman

THE ETERNAL CITY.....Hall Caine
THE SPANISH DANCER.....Victor Hugo
HERITAGE OF THE DESERT.....Zane Grey

WEST OF THE WATER TOWER.....Croy
UNDER THE RED ROBE.....Weyman



THE COVERED WAGON.....Emerson Hough
It's a Paramount Picture
from
A Grosset & Dunlap Book



AMERICA.....Robert W. Chambers
It's a Griffith Picture
from
A Grosset & Dunlap Book



A DOG OF FLANDERS.....Ouida
It's a Metro Picture
from
A Grosset & Dunlap Book

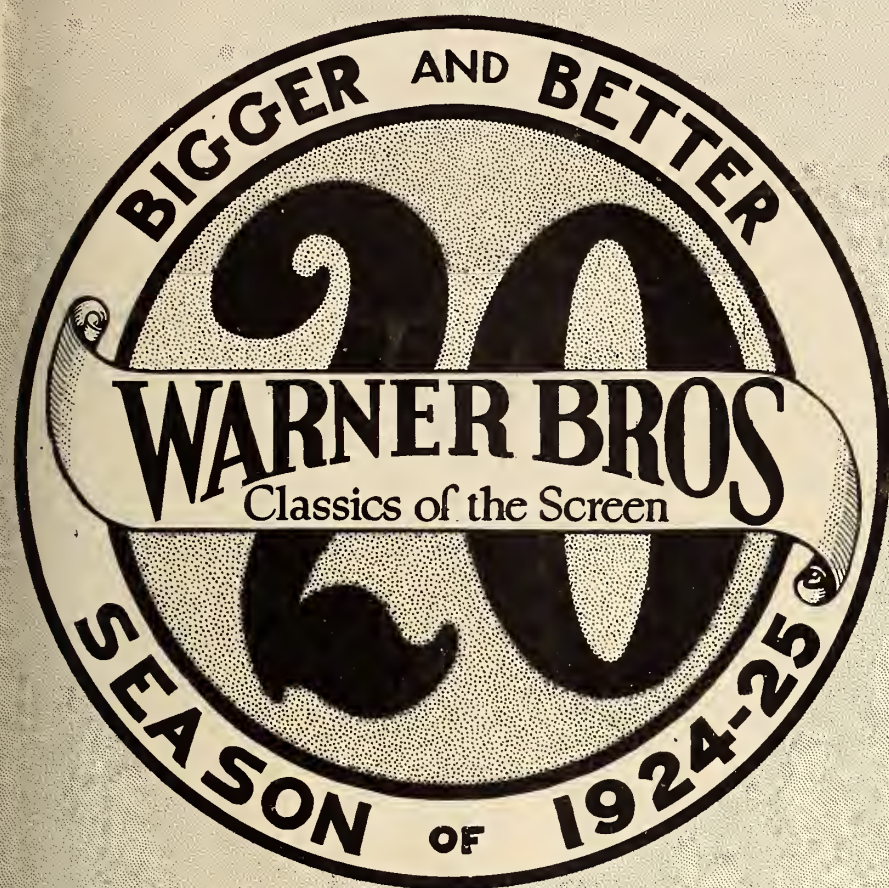


THE TURMOIL.....Booth Tarkington
It's a Universal Picture
from
A Grosset & Dunlap Book

Write to Grosset & Dunlap for names of booksellers in your town who will cooperate with you in "getting every lover of a good story into your theatre."

GROSSET & DUNLAP, Publishers, 1140 Broadway, NEW YORK

Save TWENTY Dates for the New Warner TWENTY



Reason No. 14

Previously Announced

- 1—Rin-Tin-Tin in "Find Your Man"
- 2—"The Lover of Camille" ("Deburau")
- 3—"The Age of Innocence"
- 4—"Recompense" (Sequel to "Simon Called Peter")
- 5—"The Dark Swan"
- 6—"The Eleventh Virgin"
- 7—"A Lost Lady"
- 8—"Eve's Lover"
- 9—"This Woman"
- 10—"The Narrow Street"
- 11—"The Dear Pretender"
- 12—Rin-Tin-Tin in "The Lighthouse by the Sea"
- 13—Ernst Lubitsch's "Three Women"
- 14 _____
- 15 _____
- 16 _____
- 17 _____
- 18 _____
- 19 _____
- 20 _____

Owen Davis' Celebrated Stage Play

"HOW BAXTER BUTTED IN"

Sparkling with cleverness and good humor, this story of the Wallingford type—of the "Showoff" who became a man of real importance in the small town he had started out to "kid" — provides delightful entertainment for all those who like to laugh. Willard Louis has the title role with Louise Fazenda at the head of a large supporting cast.

Not for years has the screen known a comedian of the rotund type so universally popular as Willard Louis. Little better known a year ago than the average supporting player, he now occupies one of the foremost places in stardom. Stellar performances in "Beau Brummel," "Babbitt" and other recent Warner "Classics" have within a few months literally pitchforked him into public favor.

As the self-satisfied "know-it all" who set about showing up all his small town acquaintances and who himself was shown a thing or two, Mr. Louis gives a performance that will register 100% satisfaction everywhere. Just as "Baxter" was the outstanding stage comedy of its time, so will it be the outstanding screen comedy of the year.

Save TWENTY dates for the new Warner TWENTY.

PRODUCERS DISTRIBUTING CORPORATION



Belasco Productions, Inc.

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"WELCOME STRANGER"

from the great Broadway play

by

AARON HOFFMAN

Adapted for the Screen by

James Young and Willard Mack

Directed by James Young

with

Florence Vidor, Dore Davidson, Virginia Brown Faire, Noah Beery, Lloyd Hughes, Robert Edeson, William V. Mong and Otis Harlan.

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Foreign Distributor

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A Sure-fire Box-Office Winner***

**"THE
TRUTH
ABOUT
WOMEN"**

**A BANNER
PRODUCTION**

**WITH
HOPE HAMPTON — LOWELL SHERMAN
DAVID POWELL — MARY THURMAN
DIRECTED BY BURTON KING**

Produced For And Distributed On The Independent Market By

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William Fox Product for

5 INDIVIDUAL ATTRactions

The Fool

BASED ON THE GREAT STAGE PLAY
of the same name
By Channing Pollock
Scenario by Edmund Goulding
A HARRY MILLARDE PRODUCTION

JULES ECKERT GOODMAN'S PLAY

The Man Who Came Back

WITH GEORGE O'BRIEN AND DOROTHY MACKAILL
Scenario by Edmund Goulding
AN EMMETT FLYNN PRODUCTION

Dante's Inferno

A SPECTACLE OF DRAMA AND BEAUTY BASED ON
THE LITERARY CLASSIC WITH A STRONG
MODERN STORY
By Cyrus Woods
Adapted for the Screen by Edmund Goulding
A HENRY OTTO PRODUCTION

The Dancers

GREAT STAGE SUCCESS OF
NEW YORK—LONDON—PARIS
By Gerald Du Maurier and Viola Tree
Scenario by Edmund Goulding
AN EMMETT FLYNN PRODUCTION

Hunting Wild Animals in Hollywood

ANIMALS PLUS ROMANCE IN A THRILLING
MELODRAMA
A THOMAS BUCKINGHAM PRODUCTION

Embracing Every Phase 26

Tom Mix and Tony in ZANE GREY'S GREAT NOVEL The Last of the Duanes

A LYNN REYNOLDS Production

The Painted Lady

With GEORGE O'BRIEN and DOROTHY MACKAILL
From Larry Evans' Saturday Evening Post Story
A CHESTER BENNETT Production

It Is The Law

From the Stage Play by Elmer L. Rice and Hayden Talbot
A GREAT DRAMA OF JUSTICE
A J. GORDON EDWARDS Production

Daughters of the Night

SECRETS—PERILS—TEMPTATIONS
The love and life of the telephone girl
An ELMER CLIFTON Production

Troubles of a Bride

AT WHAT AGE SHOULD A GIRL MARRY?
A THOMAS BUCKINGHAM Production

Gold Heels

Based on "Checkers," celebrated racing play
By Henry M. Blossom, Jr.
A LAMBERT HILLYER Production

The Last Man On Earth

By John D. Swain
A Fantastic Novelty with 1,000 Beautiful Girls
A J. G. BLYSTONE Production

Neptune's Romance

A MODERN SEA STORY AND FANTASY
Love, Beauty, Romance
A HENRY OTTO Production

Damaged Souls

A CHAPTER FROM LIFE TODAY
By Ada Graham
A JOHN FORD Production

TWENTY-ONE STAR SERIES PRODUCTIONS

Shirley Mason

IN 7 INCLUDING

That French Lady

The Great Diamond Mystery

Buck Jones

IN 7 INCLUDING

The Desert Outlaw

Winner Take All

Edmund Lowe

IN 7 INCLUDING

The Love Throne
from Richard Harding Davis' novel
"The King's Jackal"

SEASON'S
52 Dramatic
Attractions
52 Two Reel
Comedies

FOX FILM CORPORATION

the New Season--1924-25

of High-Class Motion Picture Entertainment SPECIALS

Gerald Cranston's Lady

From the novel by Gilbert Frankau
Scenario by Edmund Goulding
An EMMETT FLYNN Production

The Cyclone Rider

Lincoln J. Carter's 1925 High-Speed Melodrama
A THOMAS BUCKINGHAM Production

Tom Mix in Teeth

With Tony, the wonder horse, and Duke, the dog
A Red-Blooded drama of the West
A J. G. BLYSTONE Production

Flames of Desire

Adapted from OUIDA'S "Strathmore"
A LOVE STORY THAT THRILLED THE WORLD
A DENISON CLIFT Production

Thorns of Passion

With GEORGE O'BRIEN
Adapted from "The Roughneck." By Robert W. Service
A JOHN CONWAY Production

Tom Mix

As a Western Graduate of a School of Etiquette
in

Oh, You Tony!

A J. G. BLYSTONE Production

Everyman's Wife

Intrigue, Mystery, Happiness. Story by E. C. Hill
An EMMETT FLYNN Production

Tom Mix

IN

The Deadwood Coach

From Clarence E. Mulford's novel "The Orphan"
A JOHN CONWAY Production

Hearts of Oak

James A. Herne's Noted Melodrama
With Hobart Bosworth and Pauline Starke
A JOHN FORD Production

THE HUMAN MONKEYS IN Darwin Was Right

A Novelty Special in 6 Reels
A LEWIS SEILER Production

DAVID BELASCO'S STAGE SUCCESS

The Warrens of Virginia

A romantic drama of the Civil War by William C. De Mille
An ELMER CLIFTON Production

In Love With Love

A COMEDY DRAMA FROM THE STAGE FANTASY
By Vincent Lawrence
A J. G. BLYSTONE Production

Tom Mix and Tony

as "Black Bess" in

Dick Turpin

A JOHN CONWAY Production

The Hunted Woman

James Oliver Curwood's Novel of the great outdoors
A JOHN FORD Production

Tom Mix and Tony in

ZANE GREY'S

Riders of the Purple Sage

A LYNN REYNOLDS Production

She Wolves

A Story of Paris Life
A MAURICE ELVEY Production

Tom Mix and Tony in

The Rainbow Trail

By ZANE GREY

A LYNN REYNOLDS Production

SUMMARY

26 One Reel
Educationals
104 Fox News
Issues

SHORT SUBJECTS

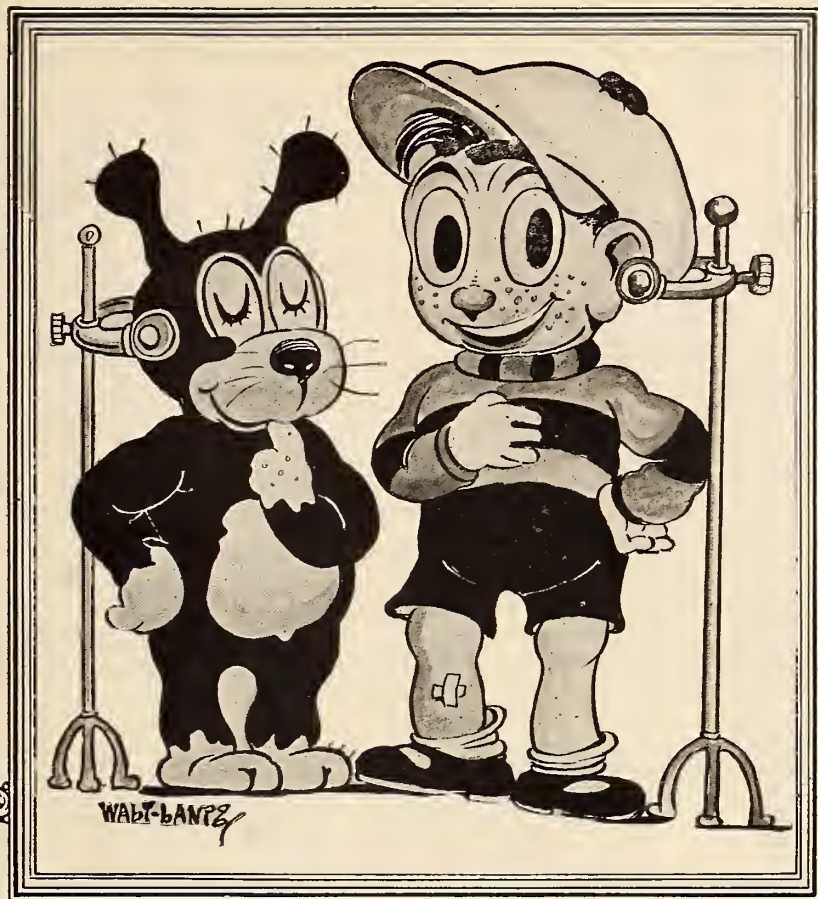
17	20	7	7
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Directing Hal Roach's Rascals

in

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July 25th
1924

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C/o Educational Film Exchanges, Inc.
370 Seventh Ave., New York, N. Y.

Dear Mr. Hammons:

I am sure you will be pleased to learn that your comedy, "Tootsie Wootsie", proved one of the most enjoyable twenty-five minute entertainments we have shown in recent months. We used this picture last week in our program with Gloria Swanson in "Manhandled" and it eerved to round out one of the finest bills in the history of McVickers, and I am very happy to say created a record for Summer that will take quite sometime to beat. With best wishes for your continued success, I am

Yours sincerely,
Mace Power.

BP:MS

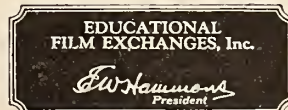
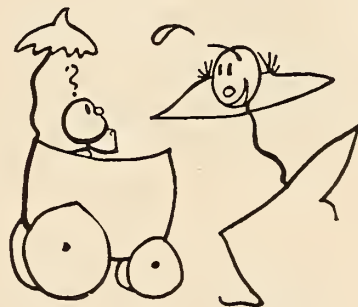
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We went to McVickers last week *** and saw *** a funny Christie Comedy called "Tootsie Wootsie." This comedy contains one of the funniest subtitles ever written, and that isn't all that's funny about it. And we were not the only ones to think so, if volume laughter of the guffaw register is evidence.

-- Exhibitors Herald





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MACK SENNETT COMEDIES



MACK SENNETT



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EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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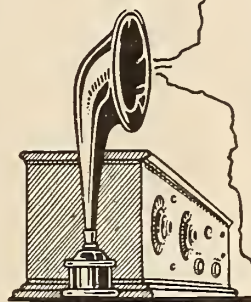
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WEST COAST REPRESENTATIVE, GRACE M. ADAIR, 1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th
Street, New York,
broadcasting an idea or
two on how to increase
the number of picture-
goers who attend your
theatre — and a few
other "shorts" on things
in general.

In motion pictures you have the key to the mind, the heart, the soul of all humanity. Realize the importance of the industry of which you are an integral part. This is the first essential of real scientific showmanship.

The family constitutes the important unit in the life of civilized communities. What the families say about you, your theatre, and your attractions, will put you on the crest of the wave or in the trough. Conduct yourself and your business accordingly.

As the eyes are the chief charm of the face, so are windows the most alluring feature of a shop. See that the windows you secure for National Tie-Up displays are as clean, as bright, as alive, and as attractive as laughing, glad-eyed youth.

Analyze carefully the potential patronage offered your theatre by your community. Check up on just what class and what portion of it you are at present enjoying. Then plan on how to secure the desirable part that still remains.

Nothing has ever been constructed by chance—let alone a lastingly successful enterprise. There must always be a master plan. If you are conducting your business of entertaining the public in a haphazard manner, it is time you reorganized your ideas and your methods. That is, if you would survive.

Don't make your advertising copy and the letters forwarded to your mailing list too darned "perfect."

You are writing to folks "as human as you are, so treat 'em as sich," and they will respond to your unaffected naturalness.

The show business will always be good for good showmen. Not for pessimists, and "calamity Janes," but for those who have one ear to the ground to hear what the American public wants in entertainment. And then give it to them.

If you do not strive constantly to secure new patronage for your playhouse, you are not worthy to hold that which you already have. And what is more you will not do so. Nothing is stationary. Everything moves either forward or back.



Harry Langdon, Pathe



Larry Semon, First National



Charlie Chaplin, United Artists



Harold Lloyd, Pathe



Louise Fazenda, Warner Bros.



Buster Keaton, Metro



Lloyd Hamilton, Educational

America's Screen Comics

From this group has emanated most of the laughter accorded the screen comedies.



Ben Turpin, Pathe

AUG 11 1924

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

According to reports, the deal between Ritz Pictures and Famous for the distribution of Valentino productions, is off owing to some slight differences.

First National enters suit against Charles Ray to recover \$19,639 for alleged advances for production and royalties for "Scrap Iron."

Ed Bokius, Canton, O., exhibitor, wins his case against the Lord's Day Alliance in a fight for Sunday showings.

The Good Government Club of Topeka, Kan., will try to have a bill passed in the Kansas legislature for more rigid censorship.

"Greater Movie Season" was started in Los Angeles on August 1, when a parade was staged, in which 200 movie stars appeared.

Mid-west theatres are beginning to pick up and exhibitors look for a big year as bumper crops are reported throughout the grain belt.

Richard Talmadge is in a Los Angeles hospital as a result of an accident while making a stunt picture.

Eastern Pennsylvania, Southern New Jersey and Delaware Theatre Owners will meet in Atlantic City on August 18, 19 and 20.

Elsie Ferguson will return to the films to appear in "The Swan" for Famous Players.

Fox Film Corporation will build a theatre in Chicago to seat 3,500 and cost \$1,400,000.

Jackie Coogan is due to arrive in New York on August 7 in preparation for his trip abroad.

Great Britain picture trade is worried because of the repeal on film imports. They expect a deluge of cheap pictures.

Lois Wilson and June Mathis on their return from Europe deny the rumors that each is engaged to marry. Miss Mathis denies she has had any trouble with Metro.

Sid Grauman, one of America's most prominent showmen, will establish a chain of theatres in Europe.

Agnes Ayres, motion picture star, announces her engagement to H. Manuel Reachi, Mexican diplomat.

Ben Turpin, famous comedian, is laid up at his home in Hollywood as the result of an accident in which he fractured a small bone in his ankle.



In Harry Langdon, Mack Sennett made a comedy find for Pathe.

The Drama of Producing Comedies

By MACK SENNETT

YOU remember the old saying about the level: that it cannot be made to stand still: it either goes up or down.

There is no business to which that old adage applies with greater force than the making of comedies.

You are making them either better or worse. You can never content yourself with the feeling that you have now arrived at the top rung of the ladder and can sit down and rest a while and let the public laugh.

In making comedies, the moment you stop worrying about them you really have something to worry about.

The longer I am occupied with making them, the more do I become impressed with the fact that there must be real quality and real humanity and real drama behind them.

Laughs aren't enough. In fact laughs may be too much.

I always regard it as a danger signal when I see our directors trying too hard for laughs.

There is a kind of laugh that the public does not like. The most dangerous comedy is to wring a reluctant laugh from an audience. Often I hear an audience laughing at a comedy; but coming out of the theatre, some one will

ask them what they thought of the comedy; and they will say, "Oh it was kind of silly." In other words they are sorry they laughed.

Speaking plainly, that is poison.

The right kind of laugh comes legitimately from a situation that is honestly and logically funny.

To say what the basis of a comedy should be is a big order. But I could at least say this: the right foundation of a good comedy is the foundation of all drama—the girl and the boy.

There is no getting away from it. The "love of a man for a maid" is the story of life itself; and its what dramas are about.

The longer I make comedies the more firmly I am convinced that the love story must be basis of any comedy that is to rise above the mere laugh squeezer.

Realizing as I have said, that the old level will not stand still, we are making a constant effort to make our liberty that can be taken with a comedy stories more real and sincere and genuine to the end that the audiences will laugh because they thoroughly enjoy and sympathize with the situation; now just because a laugh was suddenly and expectedly joggled out of them.



Mack Sennett, "daddy of them all," who showed the world how to understand and appreciate the drama of comedy.



A dramatic moment from Pathe's "A Hard Boiled Tenderfoot," a two reel comedy featuring the famous "Spat Family" in a typical scene. Hal Roach, director and producer.

Mack Sennett here presents a scene from "Wall Street Blues," a Pathe comedy to prove his point. The basis of comedy is "the girl and the boy," the foundation of all drama.



Alfred Reeves—better known as "Al"—who for almost unaccountable years has been General Manager of Charlie Chaplin.

SINCE this is for a trade paper and not a fan magazine, I realize that the men who read the motion picture trade journals want the truth, and not the glossy fiction of the industry so widely published. With that in mind, I may perhaps speak freely of my earlier experiences with Charlie Chaplin while in the capacity of company manager of the comedy play in which he appeared in the United States as featured comedian. Even at this early date it was apparent there was a great career before him; his popularity with all our audiences being unbounded.

To begin with, about 1910, long before he entered the picture making business and during his first tour of this country, Charlie was greatly enthused about the "movies;" going to picture shows at every opportunity. While in New York he conceived the idea of utilizing our time away from the theatre for the making of picture comedies, using the members of our company for the cast and the scenery and sets of the theatres for our backgrounds. This enterprising idea he outlined to our members, thinking that all he required to make pictures was the movie camera.

Charlie and myself, always the greatest friends, agreed to put up \$1000.00 each for the purchase of the necessary camera, but we had absolutely no idea at that time how pictures were made, thinking that all we had to do was play, as in our act, before the camera, but in the open air, and it would register on the screen. The idea of scenes being made in short lengths, the long shots, close-ups and inserts being taken separately and then assembled was never dreamed of by us. The cutting of the film was foreign to Charlie then, but now is one of the most important features of a comedy.

We entered into this agreement in all seriousness, but for some reason, I

Charles Spencer Chaplin: His Beginnings And His Rise

By ALFRED REEVES

General Manager, Chaplin Studios, Inc.

think it was mainly because we were so constantly employed with the act, the idea was abandoned, but Charlie always carried the desire to make movies, never dreaming he would ever arrive in Hollywood. Since then we have often talked and laughed over this first movie enterprise of his, and wondered what the outcome would have been had we fulfilled that first movie dream.

On returning to England in the summer of 1912 for a short stay, we combined business with pleasure by playing the theatres of the Channel Islands. Charlie still entertained his ideas of making movies, and it was ever his topic of conversation. While playing the theatre on the Island of Jersey there was some sort of street pageant and carnival in progress and a news weekly cameraman was recording the event. Charlie was more interested in this cameraman than in the carnival. The cameraman was here, there and everywhere, but wherever he went, a very pompous gentleman, who was apparently "charge d'affaire" would always be found in the foreground of the camera lens. He would shake hands with different dignitaries, but would always turn away from the person he was greeting and face the camera, bowing and registering his greetings to the camera, while his guests were in the background off to one side. Charlie was fascinated by this incident and told me that this bit of real comedy business he would put in pictures, should he ever be in a position to do so. I think in an early picture of his called "Kids Auto Races," you will find the fulfillment of his resolve.

Returning to America for our second tour, while playing in Philadelphia, in response to a wire from Kessel and Bauman, Charlie went to New York, and there signed his first picture contract.

Continuing our tour in vaudeville, Mr. Chaplin played several weeks more than his expiring contract with the company called for, but eventually arrived in Hollywood with his picture starring contract which had been signed several months before. Contrary to the general idea that he was "discovered" for pictures while playing in Los Angeles, Charlie started the fulfillment of his dream of making comedies with a one year starring contract safely tucked away in his pocket.

The greatest problem of his early days in the film world was his struggle with the comedy makers of those days to allow him to portray his parts as he felt them, and to instill ideas and characterization into his work; bits of true life as he had recorded them in his travels.

His recognition by the public Mr. Chaplin attributes firstly to the children, as it was they who enjoyed his comedy long before he received recognition from the grown-ups, or plaudits from the critics.

His present comedy in the making, a story comedy of the gold rush to Alas-



Charles Chaplin, comic Master of Arts—who makes the world respond to his characteristic moods and grimaces.

ka, will be his greatest production to date, and while it will be spectacular from the technical standpoint, Charlie has promised not to forget his first admirers, the children, and is injecting some of his famous comedy antics especially for their benefit.

This production is well along towards completion and will be revolutionary from a comedy standpoint. It possibly will be in ten reels and will be released for general distribution through the United Artists Corporation sometime in the fall of this year.



Today, comedy companies go wherever the script takes them—even though, as in this instance, the location happens to be 700 miles from the studio.

Comedy Contrasts

Thirteen Years Ago—and Now

By AL CHRISTIE

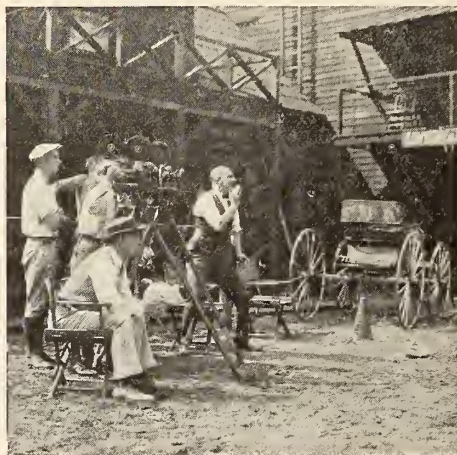
TWELVE hundred dollars a week deliver three complete pictures—a “comedy”, a “western” and a “drama”—that was Hollywood in 1911.

Ten thousand dollars a week payroll alone, with two hundred people working for the making of two-reelers of which the total years product is twenty—that is 1924.

What a difference thirteen years has made in the progress of the field of short subjects, especially in comedies; and yet the changes and the financial side of the question are not so startling when it is realized that comedies have had to keep the pace with—and sometimes have set it for—the feature productions of the day.

Those were hectic ways out West when the industry was young. For the \$1200 which was sent to us weekly, our little band of workers delivered the negatives of three complete “productions.” They were shorter of course. The average length of a picture was five hundred feet, or sometimes was a

“split-reeler” which many exhibitors in the field today will remember. Work-



Hatless, coatless, regardless — stands Al Christie, veteran producer of comedies who knows how to “get them over.”

ing with such a small amount of money, we never even had a print of our pic-

tures. We cut the negatives and shipped them back to New York to the head offices of the company. Sometimes we would see our brain children, which we wrote, acted in, sealed and delivered to the express office in the short space of three or four days, months later when the prints worked their way Westward through the theatres.

It was no uncommon practise for Tom Ricketts to direct a drama, which we called an “Eastern,” with the actors on Monday and Tuesday; for Milton Fahrney to take the same actors out on Wednesday and Thursday and make a “western;” and all day Friday and Saturday forenoon, I could have the troupe to make the comedy. Believe me, an actor in these days was a versatile performer, to say nothing of being an endurance champion. Sometimes they got thirty-five dollars a week for it too, or five dollars more than their director.

It has been asked why one can't make comedies cheaply any more, as one did
(Continued on Page 82)



“The before and after” of present day comedy production. On the one hand the applicants on the lot—on the other, the finished product on the set of a Christie comedy. This elaborate and striking set was especially built for a new Bobby Vernon Comedy.

Comedy as a Serious Subject

By HAROLD LLOYD

MOTION picture comedy is an art entirely apart from any other branch of screen entertainment or for that matter any other form of amusement. It has a technique entirely its own, and is, I might say, more original in its conception than all other forms of cinematographic features.

In production it follows along lines that would make it almost utterly impossible to develop a high grade drama, for instance. We have not set script to follow. Our ideas, our plots are very flexible.

Comedy producing requires a dual knowledge from the men engaged in this endeavor. For purposes of construction they must understand drama while for comedy they must possess a keen sense of humor—the kind that can be filmed.

In our own case, we never have gone out of our own organization for ideas for our comedies. Some might think that this, perhaps, handicaps us in obtaining fresh, original material. However, those who understand the inside working of the feature comedy organization know this to be a pure fallacy. In the first place, we never have seen a script submitted by outside authors—that could be used for one of our productions. They just don't understand the methods pursued in developing comedy.

We maintain a staff of authors—"gag men" they are generally called—who thoroughly understand motion picture comedy making. They all have been thoroughly schooled along these lines. They know what we want—they can visualize "gags," which is what the average author cannot do.

It is a strange analogy that some of the "gags" which sounded funniest when talked over in the scenario room, fall utterly flat when seen on the screen. This is quite easy to understand. For the purpose of story telling these gags are rich in humor, but they lack the action which is so essential to the successful transition of a "gag" to the screen.

We never start a picture until the plot has been very thoroughly outlined. Most of our big gags are worked out carefully before we start filming them. However, as in the case on the stage, "ad lib" business occasionally wins a laugh. A gesture, maybe a facial expression, or some little bit of business that suggests itself while the action is

under way oftentimes greatly enhances the value of the scene and gets a bigger and more spontaneous laugh for it than was originally expected. We always try to avoid any business that would bring a forced laugh. Recently it has taken us from five to seven months to produce each of our features. We were seven months on "Girl Shy." On "Hubby" our new picture, we will devote about six months. This is an unusually long time for a picture to be in production, especially a comedy—but by taking our time we do not overlook any opportunity to improve our product, or to maintain a standard we must meet before the picture is released.

Fully a month of this time is devoted to the framing of our story. Frequently we are obliged to stop during production to carry our story through to a succeeding stage, but these waits amount to only a few days at a time.

Four men are engaged in the work of figuring story and gags, and each one of them is splendid in his line.

Ideas for our stories are discussed at "round table" conferences. I outline to the staff the type of story I desire and depend on them to develop the thought, but always maintaining a supervision of its progress.

The story for "Hubby" was developed by Sam Taylor, John Grey, Tim Whelan and Tommy Gray, while Taylor and Fred Newmeyer handled the direction. Every gag is dissected and



In handling the pathos of love interest, the comedian in Harold Lloyd is subordinated to the actor. This scene from Pathe's "Girl Shy" exemplifies his artistry.



Harold Lloyd takes many a chance that the lesser light would balk. In "Girl Shy," his recent Pathe release, he proved himself a master of comedy and versatility.

vivisected before it is put into work, and then before it finally remains in the picture it has to stand the acid test of the projection room, as well as of a public preview.

We hold at least four of these previews in various theatres around Los Angeles, and sometimes as many as seven, before the final okay is placed on the picture, and it is shipped to New York. Through the means of the preview we are enabled to find the weak spots in our story or "gag" construction thereby enabling us to strengthen these points before the next public showing. After these exhibitions we sometimes sacrifice whole factions, and on one occasion we threw away an entire reel because they failed to meet with the response we expected and always our pictures have profited. There is one thing the preview does as nothing else can. It lets you know what public thinks of your offering. And after all it is the public that must be satisfied. They never "yes" you unless your product meets with their approval.

As to where the germ of our story ideas come from. Out of the air, I believe. With each succeeding picture it becomes more difficult to obtain original story ideas, but we have always managed to keep at least two plots ahead. Most of our stories at that are based on actual life. On events that have transpired in our old home towns, perhaps. But most always in basis our stories have a foundation on actual happenings. We "gag" our pictures to meet the situations, never attempting to make the situation meet the gag.

From Cowboy Extra--- To Leading Comedy Producer

TEN years can make a great difference in one's life; at least, it has in Hal Roach, the well known Pathe comedy producer.

A decade ago he was a motion picture cowboy who considered a five dollar a day job nothing to be sneezed at. Now he is one of the film industry's foremost producers. Also during the past ten years he has made many world wide reputations besides his own.

Twelve years ago if Hal Roach wanted to go from Los Angeles to Venice, the nearest beach, he probably would have trudged out Washington Boulevard, waving at passing motorists for a lift. These same motorists, driving out Washington Boulevard, halfway to the beach, would see a huge motion picture plant. Across the front of the great rambling administration building that faces Washington boulevard from behind a carefully trimmed lawn and a multi-colored flower garden is the caption in big letters: "The Hal Roach Studios."

Hal Roach's life reads like a fairy tale, but at the same time it is filled with plenty of hard work and a stick-to-it-iveness that can be well copied by our rising generation.

He came to the Coast in the early days of motion pictures. His birthplace is given as Elmira, New York,



Will Rogers, whose comedies are produced for Pathe by Hal Roach, has become in a short time a leading screen star.



Hal Roach, director of Hal Roach Studios, responsible for most of the Pathecomedies.

so when he told his first director that he was an expert cowboy he was fibbing just a little--of course he intended to be and had it figured out that he would be before the director wised up to the fact that he wasn't.

His first acting part in a picture was in a two reel Universal in which he took the part of a western minister. Following this he worked here, there and everywhere around the studios of California. With a hankering to produce and with a few dollars he had managed to save out of his earnings as a film actor he tackled the actual production end of the game. His first studio was an old barn in Los Angeles and his first star was Harold Lloyd.

Being a producer, writer and director was not the only thing he had to do. At the finish of each picture he had to pack the film under his arm and sally into New York and find a market for it. The first picture he produced was released by the Pathe and this organization has been handling the output of his studios ever since. From a barn in Los Angeles he has developed to a point to where his sixteen acre studio in Culver City is one of the showplaces of California. In place of one company he now has as many as eight or ten working on his "lot" at all times.

Harold Lloyd, his first star, has since left him and gone into production on his own account, but this didn't affect Hal Roach's producing activities. He set about to discover new starring material and found it in Stan Laurel, Will Rogers, The Spats Family, con-

sisting of Frank Butler, Sidney D'Albrook, Laura Roessing. In addition to these he has produced other stars in the persons of Arthur Stone, Glenn Tryon and Blanche Mehaffey.

Probably Hal Roach's most famous collection of reel and real stars today are the members of "Our Gang." This collection of typical American children have developed into one of the biggest two reel propositions on the market.

* * *

CROSSET & DUNLAP PLAN CAMPAIGN

That the book publishers and picture producers are co-operating to aid the exhibitor in obtaining pictures that will prove box office winners, is evidenced by the fact that 12 of the Famous Forty, and many Metro and Universal pictures either produced, or contemplated, are from stores published by Crosset & Dunlap.

This publishing company has been doing considerable preliminary work to set the stage for big tie-ups for exhibitors, who will no doubt take advantage of it.

When "Peter Pan" is released in 250 theatres simultaneously throughout the country, Crosset & Dunlap's special photoplay edition will be in the hands of every bookseller just in time for the Christmas buying trade.



"Our Gang" offers to the screen a new brand of juvenile comedy--all produced under the banner of Hal Roach for Pathe.



Originality---Comedy's Salvation

BUSTER KEATON,
Comedy Film Star Reviews Past and Future

THE comedy field in pictures, according to a statement by Buster Keaton, is threatened by what Buster dramatically terms "the spectre of mediocrity." It is a very real spectre, judging from Buster's seriousness in discussing the dearth of originality in present film comedies and the necessity of injecting new ideas into comedy production.

"Screen comedy, for the most part, has been traveling along in the same path it started on back in the days when I first went into pictures," said the Metro-Goldwyn comedian. "We have a drama of ideas, but we have a comedy of stunts. Stunts have pretty nearly exhausted themselves. In the major comedy product repetition of stunts that have been done over and over again is the most noticeable feature—and a bad one, naturally. As I see it, the only hope for the future of screen comedy lies in a field almost entirely unexplored by comedy producers, and that is the field of ideas.

"Personally I am trying to open up that field in my feature comedies, and I shall do so more and more. 'Seven Chances,' which will be my next picture after 'The Navigator,' will, I feel pretty sure, be different from anything I have done, or for that matter that anyone else has done, in applying the principles of conventional picture comedy to a story that is good enough to stand on its merits.

"'Seven Chances' could be done 'straight' on the screen, and make corking entertainment. I am not going to do it 'straight,' however, but will combine the plot with comedy

gags, and I think that the result will be gratifying to the public that wants laughs in its entertainment.

"In 'The Navigator' I have tried to



Buster Keaton, the Metro comedy star, "gets across" because his sole aim is to mix his comedy with brains. He does it.

get away from the conventional thing in comedy, and do something that would be 'broad' enough to please the large body of the public and that would at the same time have enough subtle satire to satisfy the most critical, discriminating persons in an audience. This is not an easy thing to do, but it is the thing that must be done in the future. The high-brows should not be neglected, much less antagonized by nothing but humor, yet at the same time no comedy

producer can afford to ignore the requirements imposed on them by the overwhelming majority who insist on being made to laugh no matter by what methods. Reconciling these two elements is a problem I am bothered with night and day."

Keaton's new comedy, "The Navigator," a Joseph M. Schenck presentation through Metro-Goldwyn, was written by Jean Havez, Joe Mitchell, and Clyde Bruckman, which is assurance that it will have the originality and cleverness that has marked Buster Keaton's features.

A large part of the film was taken under water, at Catalina and Lake Tahoe. Keaton chartered a Pacific boat, the Buford, and spent several weeks in Southern Californian waters filming scenes on shipboard. Kathryn McGuire is his leading woman, and Donald Crisp handled the megaphone.

"Seven Chances," that was recently purchased by Joseph M. Schenck, and that will be a Metro-Goldwyn release, is Roi Cooper Megrue's famous play which David Belasco produced with much success.

As Keaton lately indicated, "Seven Chances" may be filmed in color. The comedian believes that colored pictures open a new angle to comedy producing, and he has been experimenting with the possibilities of color photography for comedy values. The result of these private experiments are said to have decided Keaton to film his next feature comedy by this method.

Selznick Features Comedies

A GREATLY enlarged and varied list of short subject releases is announced by the Selznick Distributing Corporation for the coming season. In addition to a number of comedy series of well-known fun-makers, there are included in the offering to exhibitors a series of unusual two-reel Northwest dramas, a cartoon series, an issue of newspaper wit, a series of intimate snapshots of celebrities, and a series of Featurettes, edited down to two-reels from full-length classics. These are seven series, and others to be announced later, are to be issued concurrently, at regular intervals.

Stan Laurel, former Pathe star, is to be featured in one of the comedy series made for Standard Cinema Corporation, and his addition to the new list is considered of prime importance. Two of his new comedies have already been completed, the first entitled "Detained," and the second "Over the Bottom." They have been given elaborate productions, and Laurel has been given every aid in the way of plot materials and direction, so that the results are distinctive.

Another Series For Aubrey

Jimmy Aubrey, a Standard comedy favorite, is to star in another series, the first of which is called "King Dumb" and the next "Polly Voo." Aubrey's reputation for freshness and originality will be enhanced, it is said, by these latest efforts of his, for the best of "gag men" and most experienced of comedy directors, themselves former stars, have combined their skill in producing them.

A series of two-reel dramas of the Northwest, made by Nell Shipman and starring her in them, are Selco pictures on the Selznick list. These have been made in the practically uninhabited country around Miss Shipman's studio-camp at Priest Lake, Idaho, and utilize her remarkable collection of bears, wolves, other wild animals, her trained dogs and horses, all of which take part in these simple, powerful outdoor stories. "The Trail of the North Wind," taken in a terrific snow storm,

and "The Light on Lookout," are the first two of the series.

A new series of one-reel cartoons are called the Dinky Doodles. They are manufactured at the Bray studios, for

of a weekly one-reel subject, which is a collection of the best humor gathered from the daily papers. This is a Selco Pictures subject, the first of which is to be released August 30.

E. V. Durling's "Screen Almanac," to be released one a month, is an intimate record of leading figures in the world of entertainment, taken at their informal or "off-stage" moments, and is of extraordinary interest to audiences. The first three releases are called "Behind the Scenes," "Broadway to Hollywood," and "Among the Girls."

The Standard Featurettes are two-reel dramas, which have been edited down to that length from full-length classics. Such stars as Valentino, Constance Talmadge, Conway Tearle and Eugene O'Brien are featured.

"The Wonderful Chance" is the first featurette to be issued. It stars Rudolph Valentino and Eugene O'Brien, the latter playing a dual role. It is a fast-moving melodrama, in which Valentino appears as the leader of a band of crooks, and O'Brien as his captive.

"Sauce for the Goose," the second Featurette, stars Constance Talmadge, supported by Harrison Ford. It is a comedy drama of married life that never lags for an instant, with Miss Talmadge at her best.

Constance Talmadge In Farce

"A Pair of Silk Stockings," also with Constance Talmadge, next of the series, is a delightful farce, with enough thrills and a whirlwind finish to keep the most blase audience on edge all the time.

"Chivalrous Charley," the fourth, gives Eugene O'Brien a chance to mix comedy and action in a way to satisfy every taste. "The Fighter," with Conway Tearle, is the fifth Featurette, and others will be announced soon.

Tentative release dates, set on short subject releases, call for the first Aubrey comedy to be released about September 15, and at the rate of one every month thereafter; Stan Laurel comedies, one a month, standing September.



Here's a scene from Jimmy Aubrey's latest comedy for Selznick, "The Trouble Maker." He is called the "freshest" comic on the screen and original, too.

Standard Cinema, and combined cartoons and straight motion-pictures in the same way that made the current series of Colonel Heeza Liar pictures so popular.

"Newspaper Fun" is the series title



Stan Laurel, who has been acquired by Standard Cinema to star in a series of Selznick comedies soon to be in production.

The Box-Office And Comedy

By E. W. HAMMONS

President Educational Film
Exchange Inc.

PERHAPS no comedian appearing in short comedies has made a greater advance in popularity with exhibitors in the last two years than Lige Conley, the versatile young star of so many of the Mermaid Comedies distributed by Educational Film Exchanges, Inc.

Hard work and courage to perform any deed called for by the comedy script, no matter how hazardous, have always marked Conley's film activities. Whether it be driving a flivver over the edge of a cliff, or playing hide-and-seek with a few hungry lions, Conley has never been known to flinch at any stunt that would add a thrill or fun to his pictures.

Conley was born in St. Louis in 1897 and began his first stage work at the age of fourteen with George Barnum in "Shore Acres." After three seasons with Barnum he appeared in Vaudeville for two years before beginning screen work at Mack Sennett's in the old Keystone Comedies. Now for three seasons Conley has been a stand-by in the Mermaid Comedies, having appeared in a large number of these fast action pictures for Educational. He will be starred again this year in the majority of the pictures in this series, alternating later in the season, perhaps, with a popular girl star.

Lige has just recently finished work in the first picture of the 1924-25 series titled "Wild Game" in which he and "Moonlight" (otherwise Spencer Bell, the dusky Jack-of-all-Trades of the Fine Arts Studio) perform some perilous feats with lions in an oriental palace setting.

Playing with lions is an old thing for Conley, but he admits that it never fails to "give him a kick," as they would say in Los Angeles.

The worse part of working with lions, according to Lige, comes at the end of the day's work. "Many a time," says Lige, "I have awakened in the middle of the night startled by some terrible dream that all the lions in the world were leaping at me at once. While an actor is working with lions, he can keep his nerves steeled, and through concentration on his work forget the danger of the situation, but when it is over and he tries to rest, then is the time he really gets the heebie-jeebies."

Conley is working under the direction of Norman Taurog, who has been responsible for the direction of a number of very successful comedies produced at the Fine Arts Studio in the last year. Conley is working now on a comedy titled "Crime Crushers."

Larry Semon, Lloyd Hamilton, Bobby Vernon, Walter Hiers, Lige Conley, Al St. John, Jimmie Adams, Neal Burns, Cliff Bowes and other popular comedy players are among those who



Lige Conley, who rose to screen comedy prominence through plain hard work.

will be starred in pictures bearing their own names or have featured roles in other series to be released through the Educational Exchanges.

Production has been under full swing for more than a month at the studios in Los Angeles where most of Educational's comedies are made, and prints on the first releases in several series are already in the exchanges or on their way. Larry Semon, who makes his first appearance under the Educational banner this Fall, was the last to



P. A. Parsons—who has achieved a rung on the ladder close to the top—is Pathe's director of advertising.

get camera work under way, but his company has been at work for several weeks at the F. B. O. Studio, and the first of the four special two-reel comedies which Semon is to make this year is rapidly nearing completion under the tentative title "Her Boy Friend."

Many of the old Mermaid favorites will be seen again this year in the fast-action Mermaid Comedies. Lige Conley, who is being featured in the early releases, is surrounded by a company including Ruth Hiatt, well known for her work with both Conley and Lloyd Hamilton, Otto Fries, Jack Lloyd, Peg O'Neill, and "Moonlight" (Spencer Bell). Norman Taurog is directing. It is likely that another well known star will be featured in several of the Mermaid series later in the year.

Jack McHugh is playing leading parts in the early pictures in the Juvenile Comedy series. Tommy Hicks, the Texas boy heavyweight, "Bubbles," the funny little colored youngster, and a number of other children and adults are working in these popular stories of youthful adventure.

Cliff Bowes and Virginia Vance have built up a big following by their work in the leading parts of Cameo Comedies, and exhibitors who have found these single-reel subjects a popular added attraction on their programs will be glad to know that this clever comedy team will continue in these rough and tumble comedy subjects.

Al St. John, who made his first appearance on the Educational program in the final Tuxedo Comedy of the last season, is continuing this season, writing and directing his own stories. He is supported by Doris Dean, who had prominent parts in most of the Tuxedo Comedies last season. That St. John is going to prove one of the most popular comedy stars in Short Subjects this year is indicated by the reviews which have greeted his first two pictures.

* * *

REPORTED CO-OPERATIVE BUYING UNLIKELY

It is reported that a co-operative buying agency is being formed in Detroit with sanction of the producers to protect the city against possible over-seating.

None of the producing companies seem to have any knowledge of the move and it is thought that the statement is coming from the Kunsy interests is a little premature or that there has been some misunderstanding in the matter.



Everybody likes a pretty girl—and with these Century Follies girls, this is no exception. Century comedies are released by Universal Exchanges.

Look Ahead for a Comedy Year

UNIVERSAL is in an exceptionally strong position to gratify the growing taste on the part of moving picture audiences for comedy and the necessity on the part of the exhibitor to provide proper films with which to gratify this taste.

In the first place, it has the standard Century two-reel comedy which for eight years has occupied a very definite and necessary position on thousands and thousands of theatre programs.



Jack Dempsey, pugilistic champion who recently went into movies, under the Universal's direction.

This year, for the first time since Alice Howell blazed her comedy way, Century offers a comedienne destined to be one of the biggest drawing cards in the film business. Wanda Wiley is her name, and Wanda is the screen discovery of the year. Her screen conquests are only measured by the limited number of Century comedies in which she has thus far appeared.

In addition to Wanda Wiley, Century offers Buddy Messinger, Bubbles, a five-year-old colored comedian; Spec O'Donnell, Harry McCoy, Hillard Karr, Al Alt, Harry Mann and the new edition of Century Follies Girls. In addition there are five special Century comedies with Baby Peggie. There is one picture a week from Century.

Every month Universal offers a two-reel Gump comedy. The advent of Erle Kenton into the Gump situation has made these one hundred per cent, and has filled Sidney Smith, Andy Gump's originator, and Sam Van Ronkel with a new unprecedented joy. Joe Murphy, Fay Tincher and Jackie Morgan still impersonate the world famous Gumps.

The Universal program also will alternate a single reel comedy made by Bert Roach, Neely Edwards and Alice Howell with a two-reel Hysterical History comedy made by Bryan Foy, the creator of "Gallagher and Shean." There will be twenty-six of each.

There will also be a series of single reel comedies called the Puppy Love

Series, in which Arthur Silverlake, a juvenile discovery, will be starred.

Under the heading of comedy may also be listed the famous Jack Dempsey "Fight and Win" series, ten in the first series, which are among the most-after short features ever placed on the market. They start with the week of July 26th. They will be released every second week.



Neely Edwards, Universal's star in "Nervy Ned" comedies whose popularity is widely acknowledged.

Creating a Laugh a Week

A NEW comedy for every week in the year is the policy of Fox Film Corporation, one of the foremost producers of laugh-makers in the field, announcing its plans for fifty-two productions for 1924-25.

Two new groups of comedies are added to the tried and proven Sunshine and Imperial brands for the new season. There will be seven Monkey Comedies—a reply to the exhibitor demand for more pictures with the clever Fox animal actors—and a series of eight pictures based upon the Van Bibber stories of Richard Harding Davis.

The Monkey Comedies are the natural result of the phenomenal reception



"Sweet Papa" is the significant title of this Fox Imperial comedy which uses the talent of a trained seal so well.

the Fox monkeys have been given everywhere. Their success was spontaneous and widespread and Fox has planned to make the series for 1924-25 conform to the policy of quality instead of quantity. Only seven pictures will be made with the monkeys, but these will be of the highest type.

Richard Harding Davis' Van Bibber stories are well known for their humorous treatment of the New York dilettante. Their transcription to the screen is expected to result in a high class short comedy subject that will be welcomed by exhibitors.

Fox Sunshine Comedies have stood the audience test for years and are almost as much a part of the motion picture theatre as the silver sheet. Twenty of these are on the Fox schedule and



Santa Claus and the chorus girl have long been good friends, as this scene from the Fox Sunshine Comedy, "Stretching the Truth" shows.

were introduced last season and achieved wide distribution. Seventeen of them will be made this year.

Ralph Spence continues as editor-in-chief of all Fox Comedies. Among the directors on the comedy staff are George Marshall (who is making the Van Bibber Series; Lewis Seiler and Benjamin Stoloff, who are directing among others the Monkey Comedies; George "Slim" Somerville, Henry Lehrman, Roy Del Ruth and Albert Ray.

Two of the Van Bibber Series have been completed by Marshall. They are "The Fight" and "The Hunt." The third of the series, now in production, is "The Race." This will be followed by "The Chase," leaving four to be



"In Bad the Sailor," a Fox Monkey comedy improves on the Arabian Nights tale of the stranded gentleman whose ship was wrecked.

made. "The Fight" will be released August 24 and "The Hunt," September 14.

Earle Fox plays the lead in this series. Florence Gilbert is his leading lady and others in the cast include Hallam Cooley and Frank Beal.

"In-Bad the Sailor" and "A Monkey Romeo" will be the first release, the date being announced as August 24. "In-Bad the Sailor" is set down for September 14.

Three Imperial Comedies have been finished. "Sweet Papa," directed by



Earle Fox in "The Fight"—one of the Van Bibber series which William Fox Productions are presenting in the Fall.

Henry Lehrman, will be released August 17. Sid Smith and the seal that made the hit of "The Galloping Fish" are in this one. "The Pinhead," with Clyde Cook, was directed by "Slim" Somerville. The cast includes Lillian Hackett. It will be released August 31. "Blows and Dynamite" is the third Sunshine on the list. Charles Conklin and the Fox comedy dog appear in it. The release date is Sept. 14.

"Stretching the Truth," is the first Sunshine Comedy on the release schedule. It is set down for August 17. Harry Sweet is in the cast and Benjamin Stoloff is the director. "Slim" Somerville is the director responsible for "Unreal News Reel No. 4" dated September 7. Bobby Dunn appears in the fourth of this Somerville series of mirth makers. The third Sunshine to be completed is "The Diving Fool," directed by Henry Lehrman. It will be released September 21.

Comedy Gets a New Character

JACQUES KOPFSTEIN

Gen'l Manager Bray Productions, Inc.

SCENE—Bray Studios.

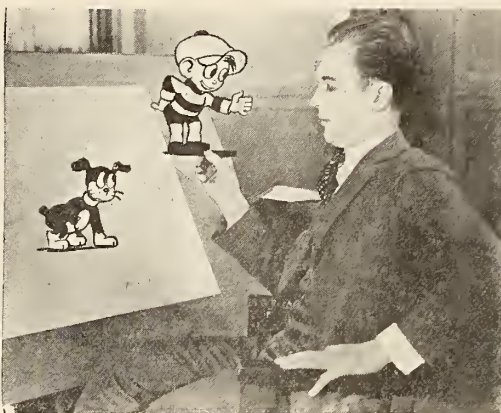
Enter Colonel Heeza Liar (illustration of Colonel Heeza Liar)

"Gee! I've been working around the Bray Studios for twelve years now, and am the oldest cartoon in existence. I wish Bray would give me a rest.

"Look what's happened to the other Bray characters. Bobby Bumps has grown up, and is a big boy now; Goodrich Dirt, the famous tramp, became a war profiteer and is living on Fifth Avenue. He's quit the movies too. Dud Perkins and his gang who made "US FELLOWS" famous are all going to college now, and even "Jerry" is not on the job any longer.

"Of all the Bray cartoons I am the only one that is still working, I wish Bray would give me a vacation."

J. R. Bray heard Colonel Heeza Liar's complaints and told the COLONEL that he would not send him to the Old Soldier's Home, or put him on a pension, but would just give him a



Walter Lantz, cartoonist, portrays his new character "Dinky Doodle" and his dog.

short vacation, and then came the thought of another character which would bring joy and smiles to the international audiences that enjoy the Bray Cartoons, ever since they were invented many years ago by Bray himself.

A new cartoon which will come from

the Bray Studios during the coming season at monthly intervals will be known as DINKY DOODLE. Dinky Doodle is a rough and tumble boy, full of pep and life—sure to become a favorite of all.—His constant companion is a black and white dog, known as "Weakheart," who takes part in all Dinky Doodle's mischievous undertakings.

The first of the Dinky Doodle series is entitled "Dinky Doodle and the Wonderful Lamp"—a burlesque on the Fairy Tale of "Aladdin and his Magic Lamp."

Dinky Doodle will work in this series in conjunction with the cartoonist himself. In other words, these series will not be straight cartoons but will be what are known as "combination" cartoons, where the actor appears in conjunction with the cartoon character—a process which was invented by J. R. Bray—which not only gives novelty to each individual subject, in addition to the entertainment, but is mystifying as well. Walter Lantz, the famous cartoonist who has achieved success in directing the COLONEL HEEZA LIAR SERIES will direct the new Dinky Doodle Series. Distribution will be through the Standard Cinema Corporation.

Paramount's Light Comedies Provide Good Entertainment

WHILE few of Paramount's "Famous Forty" come under the heading of feature comedies, nevertheless many contain sparkling comedy in such abundant measure as to class them rightfully as comedy-dramas. In fact, it has been a Paramount policy of several years' standing to inject just as much comedy into all feature pictures as the stories will honestly stand. For after all, the formula of genuine entertainment on stage or screen requires it.

The first scheduled release of the "Famous Forty" is the Gloria Swanson picture, "Manhandled," is practically all comedy and New York, Chicago and Los Angeles theatres where it has been shown have rocked with laughter at the antics of Gloria who here reveals talent as a comedienne which was undreamed of by even her greatest admirers.

"Changing Husbands," too, is all comedy. On the stage it would be called, probably, a French farce. Letrice Joy has a dual role and she, Raymond Griffith and Victor Varconi put it over in great shape. "A hundred laughs and nineteen gasps," is the way one Los Angeles critic described it.

Then there is James Cruze's "Merton of the Movies." This has been called by those who have been privileged to see it the greatest combination of comedy and pathos ever put on the screen. Not hard to believe, either, after



Between scenes—some of the Mack Sennett crew on location. Madeline Hurlock is the charming vamp of the company.

Cruze's "The Covered Wagon," "To the Ladies," "Hollywood" and "Ruggles of Red Gap." Here is one of the greatest humorous stories by Harry Leon Wilson, made into a play by George S. Kaufman and Marc Connelly, adapted for the screen by Walter Woods, directed by Jimmy Cruze and starring Glenn Hunter, the original Merton Gill of the stage version. Throw in Viola Dana, Charles Ogle, Ethel Wales, Gale Henry and Luke Cosgrave for good measure and there you are!

"Open All Night," by Willis Goldbeck and directed by Paul Bern, is another laugh picture—the story of a bored couple who long for excitement and a wild old time and find them—each unbeknown to the other until their paths finally cross in the denouncement. Viola Dana, Jetta Goudal, Adolphe Menjou and Raymond Griffith are the big four. And there's "Lefty" Flynn, too. A sophisticated comedy, one might call it—somewhat along the lines of "The Marriage Circle."

"The Enemy Sex," "The Side Show of Life," "The Fast Set," "Miss Bluebeard"—these and many others of the new Paramount's have an abundance of comedy.

'Out of the Inkwell' Comedies

THE Red Seal Pictures Corp., a comparatively new entrant in the independent production and distribution field will have a program of novelties for next year meriting comparison with the best, according to Edwin Miles Fadman, president of the company.

The organization is confining its activities to the production and distribution of novelty releases alone. Of the total of 120 to 150 novelty reels, over 75 per cent of them will have the comedy element predominating.

Heading the list there will be 22 new single-reel Out-of-the-Inkwell novelties by Max Fleischer, released one every three weeks. Mr. Fleischer's product has enjoyed a popularity and a reputation of cleverness for a period of many years.

There will also be something brand new in the way of a fun novelty which will be released as 13 Song Cartoon reels composed of well known old time and modern songs done in funny cartoon form and adapted for audience singing where desired, perfectly timed, scored and synchronized; and released one every four weeks.

The first of these reels went on for a pre-release run at the Rialto, New York, and was composed of the three old time Charles K. Harris songs, "Mother, mother, mother pin a rose on me," "Goodbye my Lady Love" and "Come take a trip in my Airship." The trade papers commented freely on the unusual success of this novelty. The New York Tribune said "these things are simply impossible to describe. You must go and see them for yourself." Releases commence in September.

In addition to 13 Film Facts, (medley hodge-podge reel) humorously edited and titled by Max Fleischer and

released one every four weeks, there will be 9 Funny Face single reel comedies and 52 Animated Hair Cartoons. These Hair Cartoons are about 300 ft. in length and are composed of famous characters, actors and actresses done in animated form by Edwin Marcus, cartoonist for the New York Times. As an instance, he draws Charlie Chaplin on the screen and then changes the hair around so that it turns into Rudolph Valentino right before the eyes of the audience.

The Red Seal is the only organization in the independent field producing a complete program of novelties for the exclusive use of first run theatres and high class independent exchanges.

Among the many first run theatres throughout the country using this material for next year are such representative houses as: The Rivoli and Rialto, New York; Stanley, Philadelphia; Fenway, Boston; Eastman, Rochester; Missouri, St. Louis; Rialto, Washington; and Victory, Denver.



"Fables" and "Topics" are Popular

PATHE'S "Aesop's Film Fables" are fast becoming the most popular one reel subject in the field today, is the consensus of opinion of exhibitors scattered throughout the country. This popularity extends to the theatre manager as well as to the public at large and is due to the fact that the "Fables" have proven themselves "sure fire" program units.

Much of this credit should go to Cartoonist Paul Terry, who conceived the idea and contributed much to their success through his insight into human nature and an over developed bump of humor, which can carefully draw a line between the grotesque and real laughs. To the manager that runs a combination house of vaudeville and pictures as well as to the manager of the regular run picture theatres these one reelers have proven a "lifesaver" in more than one instance. They can always be relied upon to fill a big gap in any program and are an absolute insurance against the show "flopping" for the want of comedy and laughs.

They are released weekly and are booked over every one of the larger circuits throughout the United States. The B. F. Keith Circuit in the East, the Orpheum, Pantages and Loew circuits in the West use the Aesop's cartoon reels as a regular part of the weekly program, and many times local newspaper reviewers credit the film over the rest of the show.

Pathe's "Topics of the Day" enters its sixth year of success as one of the most "business getters" in the short field.

As a snappy joy reel of wit it has no equal, and quite a number of theatres throughout the country have not missed a single weekly issue since its inception. Even radio services and broadcasting stations have adopted it as part of their regular program while the larger class vaudeville houses use it as an advertised feature. The leading high class vaudeville theatre of the world, B. F. Keith's Palace Theatre in New York, has booked this one "reeler" on every issue since the first.

The Topics of the Day are produced by the Timely Films, Inc., and distributed by the Pathe Exchanges, Inc. It consists of some timely cartoon in animated form and excerpts of wit and humor culled from the leading publications of the world. Exhibitors scattered throughout the country are very strong in their praise of the subject.

As an example of its growing popularity a contest was run in connection with the release some time ago and as many as 18,000 answers per week were received, representing all sections of the country. At the time of the contest the film was running in over 3,000 theatres in the United States and this number has been multiplied by two since that date. Over 100,000 contestants were entered before the closing of the contest.



Old Lady Astor Says



WHY isn't there tremendous opportunity in the field of comedy serials? The public has the cartoon-character habit so strongly as the result of this trend in newspaper humor that it ought to be possible to develop a considerable number of new screen characters for serial handling. In view of the earnest affection in which he is held, why not a series on Congressman Mud saving the country? And Senator Blah saving the world? Then they would have a *real* excuse for restoring the admissions tax.

The trouble with comedy as a subject is that anything one writes about it is apt to be taken seriously.

But, speaking seriously, the comedy prospects look bright. There isn't room for any doubt as to the fact that we are going to see a lot of improvement in this branch of the field, which means a better satisfied public. And after all, that's what we are all working for.

IF, as Buster Keaton believes, originality is the keynote in the comedy field today, the disheartening part of the job is going to lie in educating the public to adequate appreciation of situations that can not always be so perfectly obvious as most of the product has been in the past. Without doubt, there will come a gradual refinement of popular taste, but it will be the result of persistent effort of the sort that calls for plenty of enthusiasm at the go-off. Certainly there is a lot of pioneering to be done in this branch of the art and pioneering sometimes seems a thankless job, though when well done it usually yields substantial returns in satisfaction and eventual profit.

THERE'S a large chunk of wisdom in what Mack Sennett says this week about the Producing of Comedies, particularly with respect to the extracting of unwilling laughs. There may be a few superior people who have such perfect emotional control that they never suffer that 'Wish-I-Hadn't-Done-It' feeling after laughing at something that is merely silly, but for most of us it is a rather common experience and one that leaves us resentful. It isn't good business.

APOLOGIES are due to three distinguished gentlemen for the portraits used in the frontispiece of this issue—Ben Turpin, Harry Langdon and Lloyd Hamilton. The original intent was to show them all as they look in strictly private life, but so strong are their preferences for particular types of headgear that the idea had to be abandoned.

IF there's any place in pictures where money will take the place of intelligence, it isn't in the comedy field. As Al Christie tells us this week, there has been a tremendous increase in what is regarded as normal expenditure for all classes of pictures, but there is not much room in the comedy field for the producer who depends on lavish display to put his stuff across.

LIGE CONLEY says that working with lions has its disadvantages. Chiefly when the lions insist on invading a fellow's sleep. That's probably an uncomfortable experience, but what about the feelings of a lion that is called on to look lion-like and dignified while working with Lige?

MAY ALLISON, who will be seen in the leading role of "The River Road," is back in New York City after a short vacation spent in Huntingdon, Tenn. She was not on location as reported. Miss Allison plans to remain East as she has an offer to make several pictures here.

IT must be a tough transition—that from vaudeville to the screen. Involving complete surrender of so many laugh-making adjuncts that step the audience up to a highly receptive state. Going from a field where everything that can be adapted to meet day to day conditions to one where anything that isn't intrinsically funny will draw about as many laughs as a case of wood alcohol. All of which is apropos of Art Stone, who has earned distinguished consideration by his efforts in both fields.

HOLMES E. HERBERT has been selected by Corinne Griffith to play the lead opposite her in her next First National picture, "The Wilderness." Mr. Herbert had only twelve hours notice and had only completed work on "Sinners in Heaven," the day before, when he received word to entrain for Hollywood. To pack fur trunks and make his train was a hard job, but with the aid of his wife, Bery Mercier, well known stage star, he did it. Mr. Herbert's two recent pictures as leading man were with Lois Wilson in "Another Scandal," and with Helene Chadwick in "Her Own Free Will."

MR. and Mrs. John S. Robertson returned to New York City early this week after three weeks in Florida working on "Classmates," starring Dicky Barthelmess. This is the fifth John S. Robertson production, under the inspiration banner, the most recent being "The Enchanted Cottage." Josephine Lovett (Mrs. Robertson) adapted them all to the screen, and her son, Shaw Lovett is production manager, so altogether it is quite a happy family circle which is working for "Dicky."

FORGETTING comedy for the moment, Marcus Loew is actively backing the campaign for the raising of \$160,000 to complete the New York Hospital for Joint Diseases, a non-sectarian institution that is doing magnificent work for crippled children. The amount needed is so relatively small and the need so great that the film industry ought to loosen up. Every contribution, large or small, will help. Checks should be sent to Mr. Loew.

THE success of Charlie Chaplin's "A Woman of Paris" would be almost a calamity if it were to take him out of the comedy field. But it won't. Al Reeves says a significant thing, that Charlie has promised not to forget his first admirers, the children. As long as their voice is heard, Chaplin comedies will continue. Then, too, what excuse would serve as well for several million of grownups as, "the children insist on seeing Charlie Chaplin this week?" In this respect Charlie has become an institution equalling the circus in magnitude.

J. R. BRAY has decided to allow Col. Heeza Liar a vacation. That's ingratitude for you. Here the Colonel has gone along for twelve years and now, in the face of a Presidential campaign when his services will be needed as never before, he demands a layoff. Something ought to be done about it.

BILL BRUSH who is in Florida filming the under sea sequences of "The Water Babies," says he is burnt black, but he finds life endurable because he spends most of his time forty feet under the sea in a diving bell. Bill also raves about the wonders of the deep as seen from this contrivance: the beauty of the coral beds and undersea vegetation and the passing fish, some beautiful and graceful, others ugly and weird in appearance. "I am seeing," he wrote, "All that Jules Verne described in 'Twenty-five Thousand Leagues Under the Sea.'"

Pathe
Season 1924-1925
Section N°4
Section N°5
will follow
in this
magazine
next week



In the lights--on Broadway

Fables Pictures *Inc.* Presents

Aesop's Film Fables

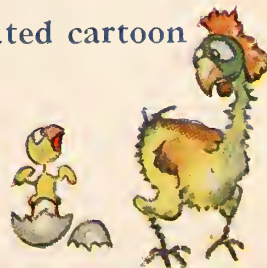
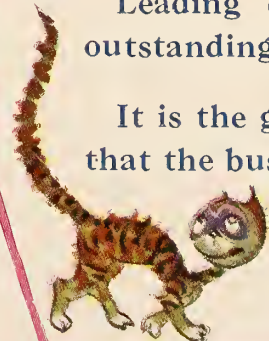
Cartoonist Paul Terry
One Every Week

In one week seven of New York's leading first run theatres in the Broadway district showed the "Fables" day and date. Rivoli, Strand, Capitol, Palace, Broadway, Cameo and Hippodrome.

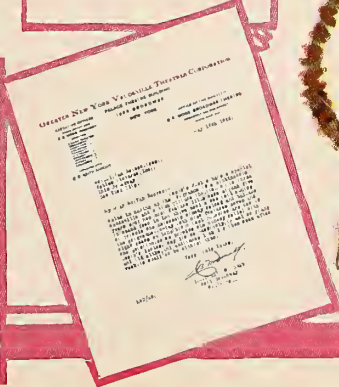
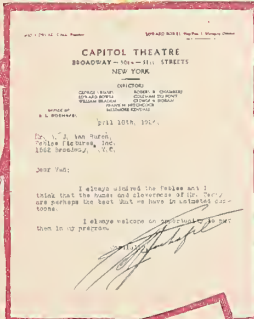
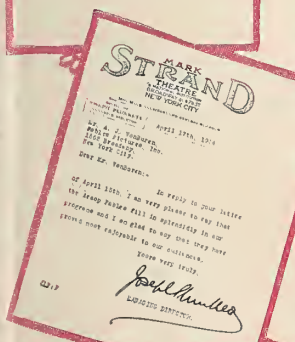
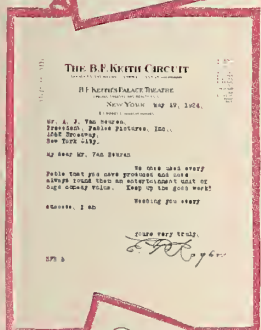
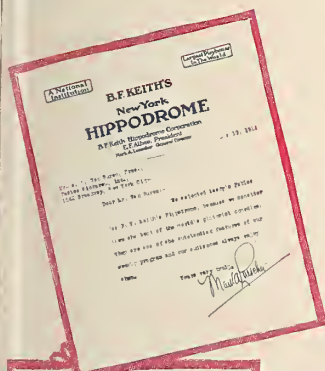
This remarkable showing has never been equalled by a short subject or any picture of any length.

Leading exhibitors everywhere recognize the outstanding merit of this great comedy release.

It is the greatest value in an animated cartoon that the business has ever seen.



Pathe
Distributors



 Yale University Press
presents

The Chronicles

A Series of Striking Pictures Showing the Growth of a Great Nation



Inspiring, Dramatic, Accurate and Informational

For the first time the history of our country has been made real.

For the first time the drama, the heroism, the pathos, the human interest of the great events that went to make the nation, have been put into pictures that not only inspire and enthuse but instruct.

Governors, mayors, have issued proclamations concerning them;

great men have gone on record to say that these pictures mark an epoch.

Every exhibitor who shows these pictures will not only interest his regular patrons, but get new patronage from persons who up to now have held aloof from motion pictures.

It is an opportunity for Good Will such as has never before come to the motion picture theatre.

of America

One Three Reel Picture Every Four Weeks



 **Pathe** 
Distributors

Timely Films Inc.

Presents

Topics of the Day

Selected from
the Press of the
World

One Every Week

TOPICS
OF
THE DAY

For five years the audiences of the nation have found laughter and information in this remarkable short reel.

Each week a great cartoonist puts trite truths into a series of humorous pictures.

The wit of the world is condensed into pithy paragraphs.

The success with which Topics of the Day has found its way on merit into every kind of theatre, proves its value to the exhibitor.

 **Pathe** 
Distributors

TOPICS OF THE DAY

Mack Sennett, Progressive Pioneer Comedy Film Producer

MACK SENNETT, the man who made film comedies the box office drawing cards they are, should bear the nickname of "Grand Daddy of them all." He is really the Grand Daddy of screen slapstick and has been the Godfather of more screen celebrities than any other producer in the cinema field.

Sennett can be rightly called the veteran comedy producer. He can be also called the creator of stars as more film celebrities were discovered in the Mack Sennett studios than on any other "lot." He is the one who gave Charlie Chaplin a pair of funny pants, a cane and a pair of oversized shoes and told him to get out on the "set" and be funny. Since that time many stars have developed from the Sennett studios including Gloria Swanson and many others.

When the Triangle Company was organized Sennett was one of the corners of the triangle with Griffith and Ince. Mable Normand made her best pictures under Sennett and has been under contract to the comedy producer ever since she entered the picture field.

Pathe has been Sennett's distributor for a great number of years. This organization has managed to gross larger net returns on the Sennett product than he was ever able to realize on any other program. At the present writing Sennett is producing four different series of comedies for the Pathe Exchanges, Inc.

The first and oldest of the four is the Ben Turpin comedies in two reels. Turpin has been with the Sennett organization since the early days of Charlie Chaplin and is considered Sennett's most persistent money maker.

Harry Langdon, recent vaudeville headliner, is considered by Mack Sennett as the biggest comedy find of the year and can be developed into another Chaplin. He has already made a number of two reel productions for Pathe and measures up well to the strong predictions made for him by Mack Sennett.

The third series of Mack Sennett comedies on the Pathe program carries such star names on its roster as Mad-

eline Hurlock, Harry Gribben, Billy Bevan, Jack Cooper, Alice Day, Natalie Kingston, Dot Farley, Charlotte Mineau, Fred Spencer, Vernon Dent and Andy Clyde.

Ralph Graves is the star of the fourth series. In this youthful star we have another example of Sennett's ability at picking material for the comedy film field. Until he signed up with Sennett, Graves had always played the handsome juvenile parts in screen dramas. The selection of this type for comedies was commented on throughout the industry but the completion of the first Ralph Graves comedy proved Sennett was right again.

Allied State Exhibitors Will Meet on August 18-19

THE date of the Allied State Organizations meetings in Kansas City, announced by President R. R. Biechele of the M. P. T. O. Kansas, but not yet confirmed by President Al Steffes of the A. S. O., will be Monday and Tuesday, August 18 and 19, at the Hotel Muchlebach.

Out of the meeting probably will come two important results. Proposed amendments and changes in the present uniform contract no doubt will be def-

initely decided upon and prepared for presentation to distributing forces. Then, something probably will come of the organization's stand in opposing block booking, whether it be in the form of additional resolutions or what not.

The non-theatrical situation and free shows being staged by community picture companies also are included in the list of subjects, outlined in a letter from Mr. Steffes to Mr. Biechele, which will be placed before the meeting.

Although the speakers and subject matter, usually one of the major tasks of a convention, are provided for in advance, the M. P. T. O. Kansas officials today are busily engaged in preparing an entertainment program for visitors. There will be no M. P. T. O. K. convention in conjunction with the Allied meeting, but there will be a meeting of the Kansas directors and invitations covering a large territory have been issued. Representatives from Texas, North Carolina, Michigan and Minnesota are expected to be present.

Upon the policy outlined by the A. S. O. at Kansas City depends largely whether the M. P. T. O. Western Missouri and the M. P. T. O. Kansas City, Mo., become affiliated with Allied. In view of the fact that a merger of the two Missouri bodies and the M. P. T. O. Kansas, which already is affiliated with Allied, is pending, added importance is attached to the meeting, for, should Missouri representatives disagree with the policies outlined at the Allied meeting it would serve as "cold water" upon the proposed affiliation with Kansas.



Harold Lloyd's rise to fame has been rapid. He started in short comedies of the slapstick variety and is now recognized as one of the screen's greatest funmakers.

Plan Campaign

C.C. Burr to Give 'Speed Spook' Good Advertising Send-Off

SO enthused is C. C. Burr over Johnny Hines' latest feature "The Speed Spook," which has just been completed, that he is making preparations for the most extensive advertising and publicity campaign in his long career as a producer. His campaign will be along similar lines to that of his nationally advertised "I am the Law" two years ago.

It is Burr's plan to use full page space in all the prominent fan magazines and the *Saturday Evening Post*. Accompanying these advertisements will be a host of feature publicity stories.

The trade paper campaign was set in motion eight weeks ago and will continue until all territorial rights are sold. Beginning September first, New York State will be covered with a twenty-four sheet campaign, particular emphasis being laid on the Greater New York territory. Aside from this campaign, C. C. Burr has already contracted for four huge illuminated sign spaces in the Times Square district.

Producer Burr is firmly of the belief that "The Speed Spook" is by far the greatest feature Johnny Hines has ever made, and he intends leaving no stone unturned to make box-office history with it. It is due for release about September 1.

* * *

WARNER RELEASES

The order of release on the first nine of the twenty productions which Warner Bros. will make during the season 1924-25 has just been announced; it is as follows:

"Three Women," "Find Your Man," "Deburau, Lover of Camille," "This Woman," "The Dark Swan," "The Narrow Street," "A Lost Lady," "The Age of Innocence," "The Lighthouse by the Sea."

* * *

'CIRCE' RETITLED

Made under the working title of "Circe," Mae Murray's next Metro-Goldwyn picture will be called "The Tinsel Woman" when it is released on the fall Metro-Goldwyn schedule.

* * *

RICE RETURNS

Grantland Rice, the noted sportswriter and producer of Pathe's "Sportlights" returned last week aboard the S. S. La France from Europe where he spent many weeks in search of material for his coming film releases, and also covered the Olympic Games while abroad.



Claire Windsor soon to appear in "Born Rich," a Garrick Pictures production, released by First National, asks the Satyr for her horoscope in this appealing still.

'MART' WOLFSON LATEST FILM CONVERT

Martin Wolfson, who for three months has been garnering a wagon-load of laughs, nightly, in his satirical version of Senator Fall in "The Grand Street Follies" at the Neighborhood Playhouse, is reported to be the latest member of the "legit" to listen to the crooning offer of a motion picture producer.

Martin has that cast of countenance which draws pianissimo sighs from the ladies and makes their hearts go pitter-pat, and the producer in question, whose name at this moment, may not be divulged, lost no time in making this noble son of Thespis an offer.

* * *

TWO NEW CANDIDATES FOR 'PETER PAN'

According to the latest report, Lillian Gish or Mae Marsh will be chosen to play the leading role in Barrie's "Peter Pan."

This subject has caused much comment in movie circles and almost every prominent star has been mentioned for the role but no verification was ever forthcoming from the Paramount chiefs on the subject.

Arbuckle Plea

Comedian Wins Chance to Play in Kansas City

THE question of how quickly the public will forget and forgive was put to an interesting test in Kansas City this week with the appearance of Roscoe "Fatty" Arbuckle at the Pantages Theatre in conjunction with a film of his.

For one thing Arbuckle must be given credit—he remained on the front page of all local newspapers during the week, much to the profit of the Pantages Theatre.

Arbuckle appeared before the City Council, following the introduction of a resolution, sponsored by club women, protesting against his appearance on the stage, and pleaded his own case. The resolution, introduced by Mrs. Margaret Shepard, alderman, cited Arbuckle's trial, stated that the churches and women's clubs were opposed to his appearance in person or in pictures and asked the council to back up these interests in a protest against his showing in Kansas City.

Being voted the privilege of the floor, Arbuckle appealed for a chance to make a living, to pay his debts and said he had found "God in the darkness of a prison cell," that he was leading a clean Christian life and that all he wanted was a chance to live.

After his talk the council called a recess and called Arbuckle into a closed conference, during which many personal questions were asked him. After Arbuckle had promised to eliminate from his lines a reference to "a party," the council voted 10 to 5 against the resolution and Arbuckle enjoyed a prosperous week.

* * *

METRO RELEASES

"Sinners in Silk" will be the first of five Metro-Goldwyn specials to reach exhibitors in September. This is a Hobart Henley production.

"The Red Lily," Fred Niblo's production featuring; "Yolanda," the Cosmopolitan special starring Marion Davies; "Wine of Youth," Kink Vidor's picture; and "One Night in Rome" starring Laurette Taylor, are the other September releases.

* * *

TITLE CHANGE

The title of Jacqueline Logan's second picture for Producers Distributing Corporation, previously announced as "Limehouse Polly," has been changed to "Off the Highway."

George Blaisdell Invades Hollywood for 'Rayart'

EDITOR GEORGE BLAISDELL, formerly of EXHIBITORS TRADE REVIEW, departed for Los Angeles on Sunday, August 3, to act as Production Manager of the newly formed Rayart Pictures Corporation. This company is headed by W. Ray Johnston, formerly Vice-president of the Arrow Film Company.

Rayart enters the independent field as distributors of high class pictures. Mr. Johnston has announced his intention of having only the very best obtainable both as to pictures and personnel. His choice of Mr. Blaisdell as West Coast representative is remarkably fortunate, as the former editor has been in the industry for the past decade and is thoroughly conversant with the basic principles and all the technicalities of film production.

Previous to Mr. Blaisdell's association with the industry he was for many years on the New York Times. Thus he is one more writing man who has been asked to lay aside the pen to take up work in the field.

While most of his time has been spent in the East, this is by no means his first trip to the coast, and he has as many and as close friends in Hollywood as he has in New York.

Mr. Blaisdell is the author of an authoritative history of motion picture production in California, and this volume is universally recognized as an interesting and accurate record of what has been accomplished in the industry.

It was the modest intention of the genial editor to slip away quietly and, as he put it, "achieve something before the news got out." However, this plan was thwarted by some sixty of his friends who foregathered on an hour's notice at Keen's historic Chop House, and made the well-known welkin ring with peans of praise for him.

MORRIE RYSKIND, director of publicity for the Rivoli, Rialto and Criterion Theatres, officiated as toastmaster in capable fashion, and in short time had the guest of honor explaining why he had tried to slip away from the boys.

Mr. Blaisdell spoke with enthusiasm of his association with Rayart and Mr. Johnston, and suggested that his new chief outline to the assemblage just what the new distributing company stood for. Mr. Johnston did so, and took occasion to pay high personal tribute to his new associate.

After calling upon other speakers including P. A. Parsons, of Pathe; John

Spargo, Exhibitors Herald; Eddy Eckels, EXHIBITORS TRADE REVIEW, Toastmaster Ryskind recognized Vic Shapiro, of Samuel Goldwyn Productions, who spoke as President of the Associated Motion Picture Advertisers. In concluding his remarks, Mr. Shapiro presented Mr. Blaisdell with a platinum wrist-watch as a parting token from his many friends, and spoke for the entire assemblage in saying "Good Bye, George, take keer of yerself."

When the well-loved editor partially recovered from his surprise he caused a catch in many throats by saying he would give the gift double significance by laying aside the wrist-watch he had been wearing since the war. The old watch came from Flanders fields and belonged to his son. Young Captain Blaisdell didn't come back.

A delegation of friends were on hand at Grand Central station on Sunday night to wish him a parting "good luck" as he boarded the train for Chicago, his first hop on the transcontinental journey.

MR. BLAISDELL will be much missed by his many friends in the East, and more especially by those who have been fortunate in being associated with him on EXHIBITORS TRADE REVIEW.

Among the guests at the luncheon were: W. Ray Johnston, Rayart Pictures Corporation; J. G. Bachman and Ben Schwartzman, Schulberg Productions; Larry Reid, J. S. Dickerson and Oscar Cooper, of Motion Picture News; "Red" Kann and Don Mercereau, of Film Daily; Vic Shapiro, Samuel Goldwyn Productions; Tom Hamlin, New York Film Curb; Eddy Eckels, Len Morgan and Herb Cruikshank, EXHIBITORS TRADE REVIEW; Lou Kramer, Film Booking Offices; Bob Welsh, Ben Grimm, Clarence Schottenfels, Larry Urbach, and Sumner Smith of Moving Picture World; J. K. Adams and Mr. Curran, Arrow Film Corporation; Lou Guimond, Selznick Pictures; John Spargo, Exhibitors Herald; M. Mitchell, Film Fun; Jerry Beatty and Paul Gulick, Universal; Harry Ennis, Weiss Brothers; Charley Hastings, Morning Telegraph; George Harvey, Producers Distributing Corporation; Fred Schrader, Variety; Colvin W. Brown, Thomas H. Ince, Productions; Matt Taylor and Lynde Denig from First National; Harry Thomas, Merit Film Corporation; Arthur Brilliant and P. A. Parsons, Pathe Exchange, Inc.; J. V. Ritchey, Ritchey Lithograph Company; Southard Brown, Banner



George Blaisdell, former Editor of Exhibitors Trade Review, who has left for the West Coast as Production Manager of the new Rayart Pictures Corporation.

Productions; Gordon White, Educational Films; J. Charles Davis 2nd, Chadwick Pictures; Spencer G. Sladdin, Associated Arts Corporation; and P. S. Harrison, of Harrison Reports.

* * *

'TEN SCARS MAKE A MAN' COMPLETED

Allene Ray heads the cast of Pathe's new ten-chapter serial, which is turned over to the film cutters and editors this week to be made ready for fall release. The title of the picture is "Ten Scars Make A Man" and is based on Phillip Barry's original story, adapted by Paul Bryant.

The production was made by C. W. Patton under the direction of William Parke and carries a strong cast in support of Miss Ray. In addition to Fred Cravens, the French fencing champion, and a number of other well known players in less important roles there follows a list of—Rose Burdick, Larry Steers, Harry Woods, Jack Mower, Frank Lanning, Frank Whitson, Lillian Gale, Leon Kent, Scott McKee and Andy Morrison.

* * *

LARGEST SIGN

Lee Ochs closed the electric sign contract for his Piccadilly Theatre with Sam Roth of Murphy & Brode, Inc., yesterday. This will be the largest theatrical sign display on Broadway. The chief innovation of the sign will be the patented direct and indirect lighting system. The name of Vincent Lopez who will be the conductor of the Piccadilly Orchestra will be featured in very large electric letters on a sign covering the entire face of the building.

ARTCLASS CONTRACT

The Enterprise Distributing Corporation, of 108 Walton Street, Atlanta, Georgia, has purchased the territorial rights for the Buddy Roosevelt and Buffalo Bill, Jr. series of Westerns from Weiss Brothers' Artclass Pictures Corporation, covering the states of Florida, Alabama, Louisiana, Mississippi, Tennessee, and North and South Carolina.

* * *

'FRIETCHIE' FOR AUGUST

The month of August marks the advent of another big production based on American historical events. This picture is "Barbara Frietchie," starring Florence Vidor, released by Producers Distributing Corporation August 24.

* * *

CHRISTIE TO SAIL

Al Christie will sail from New York on the Paris, July 23, for London, where he will confer with Ideal Films regarding "Charlie's Aunt."



Gene Rodemich, theatre musical director, visits First National's studios. With Mr. Rodemich here, is Jack Hawkes, scenario writer.

MILWAUKEE NEXT

Motion Picture Equipment Dealers of America will hold their 1925 convention in Milwaukee next May at the time of the annual M. P. T. O. A. gathering.

* * *

GOTHAM STARTS SECOND OF SPECIAL SERIES

Actual production has started under the direction of James P. Hogan, at the Hollywood Studios, Hollywood, Cal., on "Black Lightning" the second of the series of six special Gotham productions being released on the Independent market by the Lumas Film Corporation of which Samuel Sax is President and general manager.

"Unmarried Wives," the first of the series of Gotham productions, has been completed and prints are now in the New York office. A complete line of accessories has been made and now ready for delivery.



Samuel Sax, President Lumas Film Corp., who distribute for Gotham.

"Black Lightning" will be completed within the next ten days and production will start immediately on the balance of the series including "Women and Gold"—"The Night Ship"—"You Can't Fool A Woman" and "Every Woman's Secret."

* * *

L'ESTRANGE MANAGER OF DEAN UNIT

Dick L'Estrange, one of the pioneers in the motion picture industry, has been engaged as general manager of the Priscilla Dean unit in Hunt Stromberg's production activities.

Mr. L'Estrange will officially assume his new position with the starting of "A Cafe in Cairo," Priscilla Dean's second picture to be released by Producers Distributing Corporation.

* * *

'END OF THE WORLD' SHIPPED BY AIR

Jack Pickford has shipped his new picture "The End of the World" to New York. It was sent by aeroplane mail. The reason for the film going by air mail, is that Jack is anxious for his sister Mary to see the picture before she leaves New York for the coast. She arrived in New York from Europe recently, to remain a few days before continuing on to Hollywood.

* * *

ON HONOR LIST

Mary Pickford's "Dorothy Vernon of Haddon Hall" has been listed as one of the exceptional photoplays of the year in the official bulletin of "The National Board of Photoplays," which passes on most photoplays.

Big Bookings

Producers Distributing Corp. Signs Many Contracts

THE confidence of the Producers Distributing Corporation in the future, displayed by the magnitude of their 1924-25 program is receiving immediate justification in the concrete form of contracts from the foremost exhibitors.

Immediately following the publication of its 1924-25 announcement containing complete information on the twenty subjects to be released by February 1, 1925, the Producers Distributing Corporation received a contract through its Boston Branch for the entire twenty, plus eighteen of the current releases making a total of thirty-six features to be shown at The Modern, The Beacon and The Fenway theatres in Boston with a provision calling for at least three extended runs in The Park Theatre of Boston.

In the same mail the company reports the receipt of a most gratifying contract from its Washington Branch signed by Moore's Rialto Theatre.

At the same time the company's New York Branch submitted a contract for the entire 1924-25 group of subjects to be played by The Broadway Theatre of Astoria.

With these contracts turned in almost before the ink was dry on its

published announcement, the Producers Distributing Corporation is more confident than ever that the coming season will be the banner year of the industry.

* * *

LLOYD'S NEW FEATURE NEARS COMPLETION

Cutting and titling of Harold Lloyd's latest independently made Pathe feature length comedy is now in progress and will be in finished shape in time to allow the star to take a trip to the East with his mother, the middle of this month.

The principal artists in support of the star consist of Jobyna Ralston, Josephine Crowell, Charles Stevenson and Mickey McBean. Sam Taylor and Fred Newmeyer are the directors.

Pathe does not plan to release "Hubby" until early in the Fall and in all probability its premiere showing will be set about October 15.

* * *

RAISE THE ANTE

Three downtown motion picture theatres in Baltimore, have increased their price to 15 cents. This action was due, it is said, to inability to operate on the 10-cent basis and the decrease in patronage due to hot weather.

Attractive Titles

B. P. Schulberg Says They Play Important Box-Office Part

TITLES that attract the eye and arouse the interest of the prospective patron without possessing the taint of suggestiveness are to be found throughout the entire list of our group of pictures for 1924-25," states B. P. Schulberg whose next series of nine Preferred Pictures will be released by B. P. Schulberg Productions, Inc.

"The ideal box-office title is not, as some producers suppose, a group of sensational words, but rather a phrase that suggests a theme or problem that is of common interest to the whole world of entertainment seekers. Or the box-office title may be great because of the tremendous advertising power lying in the name of the book or play from which it is adapted.

These pictures announced by Mr. Schulberg's organization for fall and winter releases are, "The Breath of Scandal," by Edwin Balmer; "The Boomerang" from Belasco play; "The Triflers" by Frederick Orin Bartlett; "White Man" by George Agnew Chamberlain; "When a Woman Reaches Forty" by Royal A. Baker; "Faint Perfume" by Zona Gale; "My Lady's Lips" by Olga Printzlau; "The Mansion of Aching Hearts" by Harry Von Tilzer and Arthur J. Lamb, and "Frivolity."

* * *

SELZNICK-BRENTANO FORM COMPANY

Selznick-Brentano Junior, Inc., was organized this week under the laws of the State of New York, with a capitalization of \$20,000. The directors of the new company are A. Brentano, Jr., publisher, of New York and Paris; David O. Selznick, motion picture producer, of New York; and Frank H. Shaw, manufacturer, of Montclair, N. J.

It is stated that interesting innovations of importance to the book publishing and motion picture fields will shortly be announced. Expansion of capitalization is intended in the autumn.

* * *

ESCHMANN STAYS

E. A. Eschmann, general manager of distribution for First National, has made a new agreement with that company for future services.



Jacqueline Logan calls on F. C. Monroe, president of Producers Distributing Corporation. She will soon start on "Of the Highway," to be produced by this corporation.



Charles Chaplin

*Funmaker Extraordinary
to the Peoples of the World*



A FAR cry indeed from his early days in America, when but a knockabout comedian in an English vaudeville company, Mr. Chaplin has surely progressed. His coming production, released through the United Artists Corp., depicting the life of a "sourdough" away up in the icy regions of the Northlands, gives evidence to the master's craftsmanship, and unceasing search for novelties for his comedies.



LEADERS ALL

John Randolph Bray, Pioneer Cartoonist

IT sometimes has been said that the average cartoonist is more or less a gloomy individual. The same statement has been made of John Randolph Bray of Bray Productions and other companies of an allied nature.

Possibly there may be a basis for the fancied touch of gloom that occasionally appears to surmount the features of this funmaker. When taxed on one occasion with the suggestion that his face seemed to be one of unusual seriousness at times he told the story of his first professional experience as a cartoonist.

Mr. Bray's initial employment following his graduation from the University of Michigan was as cartoonist on the Detroit Evening News. One of his occupations there was drawing the features of the persons brought to the local morgue.

Engraving in newspaper offices in those days frequently was done on chalk, the molding being cut with a sharp steel instrument and the result afterwards sent to the stereotype room, where the completed cut was made.

His school friends used to marvel at the nerve of the young artist in entering such gruesome places, but Mr. Bray seemed to think it was all part of the day's work.

MANY stories have been told by his former newspaper associates of his unusual assignments. One of these was when he called on an undertaker at 2 o'clock in the morning in order to get a drawing of the features of a certain body in the keeping of that functionary. The undertaker removed the lid merely remarking "Go ahead and help yourself."

Mr. Bray was born in Detroit and educated in the schools of that city. He early manifested a tendency toward the artistic. His school books such as are at present in existence will bear testimony to that statement. On one occasion his teacher detected him surreptitiously outlining on the blackboard one of the creatures of his fancy. She stopped him and told him that really he should be dismissed for the day, but that she thought the drawing once started should be completed, and he was instructed to finish it.



LEADERS ALL—JOHN R. BRAY

BECAUSE from childhood his natural bent for the artistic and the comic was given full sway, with the result that upon his graduation from college he was equipped to take a position as full-fledged artist and cartoonist; because although an artist he also is a business man in the best sense, with inventive faculties highly developed; and because of the marked wholesomeness of his product.

All through his early school days he submitted drawings to different comic papers. Even at that age the humorous strain was highly developed. In high school and in college he drew regularly for the school publications.

IT was in 1901 Mr. Bray joined the Detroit Evening News as a cub artist. Then he went to New York City, where he obtained a position with an advertising agency. A little later he joined the Brooklyn Daily Eagle as staff cartoonist, remaining until 1904, when he resigned to take up freelance work.

The pages of Punch, Life and Judge for 1905 and 1906 contain many cartoons signed by John Randolph Bray. The artist in 1907 joined the McClure syndicate, and through this instrumentality his work was circulated throughout the United States.

It was about this period there occurred to him the thought that if cartoons and comic strips were such a hit in the newspapers they should be

even more successful on the screen. With this idea in mind he began the creation of his first animated cartoon.

Not satisfied that it should be merely a curiosity, he determined to work with the idea of completing a commercial product—one that would rank with any other form of screen entertainment.

In 1912 Mr. Bray completed a dog cartoon and Pathe Freres, as the great motion picture house then was known, lost no time in acquiring the novelty. The artist immediately made application for basic patents on this method of making pictures.

The dog cartoon went over with such success that Pathe ordered six more and they met a similar reception. The order gradually was increased to an additional twelve and then to one each week.

Soon afterward Mr. Bray conceived the idea of Colonel Heeza Liar, the first cartoon character of the screen. The Standard Cinema Corporation

is releasing the more recent adventures of the doughty colonel.

In 1913 Mr. Bray found himself forced into the organization of what became the Bray Studios, which soon had on its roster a list of forty artists. In 1915 the company signed a contract with Paramount for the distribution of Bray Paramount Pictographs, the first magazine of the screen.

ONE of the features of this release was the famous character Bobby Bumps. A precedent was formed at this time by leasing for five years instead of selling the negatives outright.

In 1916 Bray Pictures Corporation took over the Bray Studios. Paramount continued until 1920 to issue Bray product, when it discontinued its short subject department, and the Bray material was transferred to the Goldwyn company.

Following the inauguration in 1922 of the Bray Romances of Science Mr. Bray a year later invented the Brayco projector, a device doing away with the stereopticon and making available for the home, school and church 3,000 subjects in the Bray Library. It is the latest development in the rapidly expanding work of visual education—and entertainment.

The Editorial Page

THE SERIOUS SIDE OF COMEDY

MUCH has been said about the value of comedy as a leavening influence, as compensation for the often unavoidable deficiencies of the program. And much of what has been said in this vein is pure twaddle. It is not the function of comedy to bolster up otherwise bad programs. True, it often serves such purpose, but this is but a casual and incidental phase that should be given minor box-office consideration.

The motion picture made its beginnings chiefly with comedy. It built its early following with comedy. And then, because everyone with even a modicum of vision saw the tremendous possibilities of features, producers turned their attention to the making of what they believed were "great pictures" and the production of comedy became a minor part of the program.

This subordination of comedy was perfectly natural and proper, but the time was bound to come when producers would find themselves forced to turn greater attention to this form of entertainment. Without doubt it has arrived.

Better comedies are in prospect and every alert exhibitor will profit by this trend.

No argument is needed to cover the point that good comedy meets a popular demand. The public wants it.

But one point that is not so widely appreciated is that comedy is one of the most forceful avenues of moral expression and education. The maker of comedy pictures wields the same power—but in far greater degree—as the writer of satire. If you would cure the people of any undesirable trait or habit, make it ridiculous; make them laugh at it.

Better comedy will reduce the national blood pressure. It will improve manners as no amount of sermonizing will. It will materially increase the proportion of the people who really enjoy the pictures, who are not today to be regarded as "fans" but are open to conviction. Thus, too, it will substantially strengthen the average exhibitor's position. It is to be hoped, therefore, that the subject will receive the serious attention it merits, offering as it does an opportunity for the making of both reputations and money.

To provide added momentum to the movement in the direction of better comedy, every exhibitor should analyze his comedy bookings as keenly as his features, letting this branch of entertainment stand on its own merits, not as a prop for other material. A more intensive study of comedy re-

actions of the average audience will prove profitable, providing, as it will, the answer to the very pertinent question, What makes them laugh? For when they laugh, they come back.

* * *

THE ADMISSIONS TAX AGAIN

REPORTS from Washington indicate that Government circles are not at all pleased with the result of removing the tax on admission tickets up to 50 cents. It was supposed that the public would benefit by the reduction, but a survey is said to show that about 90 per cent of the exhibitors have failed to reduce their prices and the public pays the same as before the tax cut, which thus is of no special advantage to the public at large.

The Administration, in an endeavor to lower the taxes that were most obnoxious, secured the repeal of the admission tax because it affected millions of people and, now that the tax has been cut and the people find that they are still paying the same prices as before, Congressmen and Senators are hearing howls from their supporters back home.

It is reasoned by the revenue men that if the public is not to have any advantage in the reduction it would be better for the government to resume collecting the tax.

There is no denying that the public expected a reduction in admissions as soon as the new ruling went into effect and it is reported that thousands of letters have been received in Washington recently voicing vigorous complaint against exhibitors who have failed to reduce their prices.

Those who are in a position to know the workings of the congressional mind are of the opinion that the Administration may try to put through a permanent tax on theatre admissions that will prove more bothersome than the old tax.

The Administration is going before the people in the coming presidential campaign with the slogan that taxes have been reduced and it is not unlikely that the removal of the admissions tax may become so important an issue that congressional action will be forced as a means of penalizing the motion picture industry for its supposed failure to "play ball."

The industry knows that Washington has never been any too friendly to motion pictures. The matter of the tax, therefore, should be given careful consideration by every exhibitor, as it may prove a backfire that will hurt the entire industry and in the end cause much trouble for the exhibitor.

BOX OFFICE REVIEWS

MACLEAN SCORES IN ROLLYING COMEDY

'Never Say Die' Hilarious Mirth-Maker That Will Please All Audiences

NEVER SAY DIE. Associated Exhibitors. From the Play by William H. Post. Director, George J. Cronc. Length, 5,891 Feet.

CAST AND SYNOPSIS

Jack Woodbury Douglas MacLean
Violet Stephenson Lillian Rich
La Cigale Helen Ferguson
Hector Walters Hallam Cooley
Griggs Lucien Littlefield
"Gun" Murray Tom O'Brien
Verchesi Andre Lanoy

Jack Woodbury is told he has but three months to live. He marries his friend's fiancée so that he may leave them his money. Violet, his wife, goes to Florida and Hector goes abroad until Jack's three months are up. Hector returns and is furious that Jack hasn't kept his promise and died. Hector is followed by La Cigale with whom he has had an affair in Paris. She is also a friend of Verchesi, Jack's chef. It is arranged to "frame up" a divorce, and Hector also hires a gunman to be doubly sure. But Violet loves Jack and after whirlwind adventures they escape safely together.

By HERBERT K. CRUIKSHANK

HERE is sparkling comedy entertainment that will make money and new friends for every exhibitor who shows the film. Douglas MacLean clinches his right to be considered one of America's foremost farceurs by his portrayal of the youthful hero of Associated Exhibitors adaptation of William H. Post's celebrated play. From beginning to end the picture is replete with situations that will keep audiences in an uproar of merriment. There is not the slightest suggestion of anything objectionable in the action. Just good, wholesome, clean-cut American comedy literally loaded with laughs.

The success of the stage play guarantees a ready-made audience for the picture, and the popularity of Douglas MacLean backs up this guarantee. The title lends itself to various kinds of exploitation.

Don't hesitate to promise them all kinds of fun. The picture will make good any promise you give. Word of mouth advertising is going to be a big asset on this one. Everyone will be enthusiastic about the film, and friends will be told that they "simply must see" the show.

The story has general appeal and will secure the very finest type of patronage for you. It will put you in solid with the picture going public of the town, and help make constant patrons of those who have been merely casual customers.

MacLean's every action is good for a laugh, his mere facial expressions will cause merriment. The scene where he is blindfolded by the doctors and while they argue over his case he unwittingly walks out of the window onto a ledge far above ground is thrillingly funny and packed with suspense. And the action of that part of the picture showing him riding in a runaway cab from which the driver has fallen, and the horse, breaking free, runs after the vehicle instead of before it is an absolute riot.

The support is uniformly excellent, even the minor roles having been carefully cast. In fact nothing has been omitted which might aid in making the picture a genuine box-office winner.

Play this up strong as good, clean American comedy. Feature the star Douglas MacLean who has already made many friends for himself and will add to the list with this one. Play up the run-away in which the horse chases the cab.

'THE RED LILY' IS STRONG, VIRILE DRAMA

Novarro, Bennett and Wallace Beery Featured in a Fascinating Story of Apache Life

THE RED LILY. Metro-Goldwyn Photoplay. Author and Director, Fred Niblo. Length, 6,975 Feet.

CAST AND SYNOPSIS

Marise La Noue Enid Bennett
Jean Leonnec Ramon Novarro
Hugo Leonnec Frank Currier
Bobo Wallace Beery
D'Agut Mitchell Lewis

Marise, a girl of no means, is in love with Jean, son of a wealthy man of Brittany. The two go to Paris to be married. The boy is arrested as a thief through false information given his father, and the couple are separated. The boy leaps from a train, and returns to Paris, but cannot find Marise. The latter gradually goes down hill and lands in the street. Jean becomes an Apache, but always is seeking the girl he has lost. When in after years the two meet Jean spurns Marise, but she protects him from arrest once and then stops a bullet intended for him. She recovers. After Jean has served his term the two are happily united.

By GEORGE BLAISDELL

WELL, good folks, it has been some time since we talked over a picture together, and it may be some time before we do it again. You never can tell. It just happened this week we volunteered to pinch-hit for Brother Pardy, and we are glad of it.

For "The Red Lily" appeals with all the force of a strongly conceived and finely interpreted drama of life. It is mature meat, it is true. For the child it will be a mystery. For the adult, of the male persuasion particularly, it will hold fascination, grip if you prefer the word, and a couple of genuine wallops at the conclusion.

For womankind in general there is reason to believe it will contain a wealth of interest, because it is a story of a woman's devotion, a devotion undiminished by personal contact with the saddest exemplifications of man's inhumanity to woman.

Three characters stand out in a field of stellar material, and in the story there is opportunity for glory for all those named in the cast.

It's a different Novarro we see. Jean Leonnec is charming at times, brutal at others, and always interesting.

Enid Bennett is at the best in the more difficult phases of her portrayal. If a personal opinion may be intruded we will say her interpretation of the drab is far and away the finest thing she has done. Yes, and all the way through her work is deserving of the highest praise.

As to Wallace Beery's Bobo you may write your own ticket, provided it is a good one. Bobo supplies the leavening strain of comedy so essential to such a serious drama.

In direction and in atmospheric staging the performance is high class.

In exploiting the picture advertise it as a story for adults and don't be afraid to say that it is a genuine portrayal of life today. If the seamy side of the world is shown so also is much of the best that resides in the world of us.

Play up that cast, from top to bottom. And don't be afraid to promise a few chuckles as well as also a few tears and a finish that will send them out happy. And certainly it is a charming finish.

'NEGLECTED WOMEN' HOLDS INTEREST

Should Give Satisfaction and Register Fair Box Office Scores in Most Houses

NEGLECTED WOMEN. F. B. O. Photoplay. Author, Alfred Sutro. Director, Henry Kolker. Length, 6,265 Feet.

CAST AND SYNOPSIS

Camilla Challenor Seena Owen
Peter Starling Thurston Hall
Major Arnold Darenth Lawford Davidson
Mrs. Challenor Eva Moore
John Milford Joan Morgan

Action starts in India. Camilla Challenor has two suitors, Major Darenth and Peter Starling. She weds the latter, whose fortune is tied up in an oil well. During their later life in London, Peter's devotion to business interests leads him to neglect his wife somewhat. She foolishly confides in Darenth that the oil well has gone dry, he makes use of the information on the Exchange and panic results. The well starts to flow again, but Peter quarrels with Darenth. The Major shoots and kills himself and circumstantial evidence points out Peter as his murderer. He is saved by his wife who perjures herself on the witness stand, swearing that Darenth was her lover. This testimony frees Peter. He then learns that Camilla lies to save him and they are reconciled.

By GEORGE T. PARDY

THIS picture should give general satisfaction and hold its own as a box office proposition in most houses. The plot pivots on the old theme of domestic happiness suffering as a consequence of a husband paying more attention to business affairs than to his wife and social pleasures. But the story branches out along original lines, for it isn't merely a question of loss of love between the married parties, a tragedy results, the husband is caught in a net of circumstantial evidence, accused of murder, and only escapes through the deliberate sacrifice of her good name by his wife, who commits perjury to save him.

Up to the moment when heroine Camilla thus proves her loyalty and disregard of conventions, it must be confessed that one's sympathy runs chiefly toward her husband, the honest, if not particularly bright, Peter Starling. But the spectators take Camilla into favor at once when he makes her appearance in court and outfaces society by falsely swearing that the dead man was her lover and Peter justified in slaying him.

Such an appeal to the unwritten law would seem more logical in an American setting, for British jurymen are not so easily swayed toward mercy by a plea of that kind. But due allowance must be made for film license in these matters, and the scene in the Old Bailey is certainly put over with tremendous dramatic force and emotional effect.

The picture's main fault is a tendency to pad out the early reels with superfluous detail, which slows the action up considerably. There is a wealth of beautiful photography in evidence, with both Indian and English atmosphere and appealing portrayal of husband Peter, must be given credit for annexing the chief dramatic honors. Seena Owen, the star, is very attractive as Camilla Challenor and her handsome gowns will undoubtedly make a hit with feminine patrons. Lawford Davidson is a smart, military personality in the role of Major Darenth.

The title possesses drawing power and should help largely in your exploitation. Stress the fact that this story of a neglected wife is out of the common, in that it works 'up to tragedy and big melodramatic punch instead of simply stating the progress to a triangle love affair. Seena Owen has a fan following and should be featured.

BIG TIMBER' GOOD PROGRAM ATTRACTION

*Stars William Desmond and Offers
Colorful and Stirring Lumber
Camp Yarn*

BIG TIMBER. Universal Photoplay. Author, Vingie E. Roe. Director, William Craft. Length, 4,650 Feet.

CAST AND SYNOPSIS

Walter Sandry William Desmond
Sally O'Hara Olive Hasbrouck
Poppy Ordway Betty Francisco
John Daly Ivar McFadden
Ma Daly Laydia Yeamans Titus
Fred Hampden Albert J. Smith

Walter Sandry holds a mortgage on the Frazer Lumber Company's holdings and takes possession after Frazer has committed suicide. The workmen are against him because they believed he cheated Frazer. Fred Hampden, foreman of a rival company, plots against Sandry. The latter is in love with Sally O'Hara, a forest wail. Poppy Ordway, newspaper woman, is on the trail of a story dealing with Frazer's suicide. Sandry whips Hampden in a spectacular fight. A big forest fire starts, in which the lives of Poppy, Sally Hampden and Sandry are in danger, but the hero makes good and all ends well.

By GEORGE T. PARDY

A GOOD out-of-doors picture which should serve as an adequate program attraction and bring respectable box office returns. The familiar locale and story of a feud between rival lumber camps are in evidence, with a pleasant seasoning of romance, some pungent thrills and a happy ending. The title suggests lively melodrama, but as a matter of fact, the features scenic values predominate, although the action moves briskly enough and there is at least one go-as-you-please rough-and-tumble scrap between the hero and villain, which registers as a pugilistic peach and "gets across" in great style.

Walter Sandry faces unpleasant conditions when he goes to claim the property which comes into his possession as a result of the former owner's suicide. The lumber-jacks think that he has turned a crooked trick and he finds himself opposed on all sides. Being a chap of considerable determination he meets the issue boldly and bucks the entire camp. Incidentally he falls in love with Sally O'Hara, an unconventional forest nymph, and is himself much desired by a "peppy" newspaper reporter, Poppy Ordway, who is tracking down the details of Frazer's suicide.

Matters are complicated by the love of the villain for Poppy, and the latter's attempt to dispose of Sandry by foul means. Sandry is roosting in a tree-top when his resourceful rival blows up the trunk. Whereupon the hero does a dive into the river in fine spectacular style, this being one of the big melodramatic moments and particularly effective. The forest fire, which winds up the proceedings, is undoubtedly the best thing in the whole production. It is a marvel of realism, beautifully photographed and sternly impressive.

William Desmond does excellent work in the hero role of Walter Sandry. It is a part which might easily be spoiled by over-acting, but Mr. Desmond succeeds in being perfectly natural, while getting all the value out of its melodramatic phases. Olive Hasbrouck is a bewitching little hoyden in the part of Sally O'Hara, Poppy Ordway is convincingly portrayed by Betty Francisco, and Albert J. Smith plays the villain, Hampden, with immense snap and ginger.

The photography throughout is of superior quality. There are many fine exteriors, the lumber camp locations are true-to-life, and there are many really beautiful woodland shots and water shots which should have unfailing appeal for all lovers of nature.

The title should aid largely in your exploitation. You can tell your patrons that this is a lumber camp melodrama which carries a punch, and stars William Desmond in one of the best pictures of his career.

ETERNAL TRIANGLE

*'Broken Barriers' Presents the Old
Story in a New Way*

BROKEN BARRIERS. Metro Production. From the Novel by Meredith Nicholson. Directed by Reginald Barker. Length, 5,717 Feet.

CAST AND SYNOPSIS

Ward Trenton James Kirkwood
Grace Durland Norma Shearer
Tommy Kemp Adolphe Menjou
Irene Kirby Mae Busch
Mr. Durland George Fawcett
Mrs. Durland Margaret McWade
Bobbie Durland Robert Agnew
Ethel Durland Ruth Stonehouse
John Moore Robert Frazer

Grace Durland is forced to leave college to work in her father's store. She misses the social activities and upon attending a house party she falls in love with Ward Trenton, who is married. He asks his wife for a divorce and she refuses. During the party Tommy Kemp becomes intoxicated and in driving his car home he has an accident and is killed and Ward seriously injured. His wife thinking he will be a cripple for life gives him up. He recovers and everyone is happy.

By LEN MORGAN

REGINALD BARKER has made a box office attraction in "Broken Barriers." He has kept the exhibitor's angle in view at all times and has injected everything that will have a tendency to line 'em up in front of the box office.

This picture truly has an all-star cast and their combined efforts together with a good story makes "Broken Barriers" the type of story that exhibitors look forward to. It has heaps of entertainment value and many angles for exploitation.

The story is the eternal triangle and although the theme is anything but new, it is presented in a manner that holds the interest and leaves no dull moments.

If this picture had been handled by a less capable director and cast it would probably lose most of its interest, as it is the old triangle affair with a bit of garnish; but as presented it has an appeal that will reach home.

Its human interest touch is especially prominent and there are many touching scenes that make one wonder if the plot will work out to the satisfaction of the audience, but it does and the happy ending brings a sigh of relief.

It would have been an easy matter to have overdone several of the scenes and thus spoiled the picture. It was with a deft touch that the domestic scenes and those of the party were handled.

There are few highlights that stand out. The automobile wreck is thrilling and well staged and there are some tense dramatic scenes that bring suspense. The picture does not depend upon mechanical thrills to keep it going, it goes over on its own merits and leaves little to be desired in the way of entertainment.

Norma Shearer, as Grace Durland, does some very clever acting in this picture. She has a hard part to play but she handles all the difficult scenes in a very pleasing manner.

James Kirkwood, as Ward Trenton is well cast. As the lover who is handicapped by a wife, he is called upon to go through many dramatic scenes but in his true Kirkwood fashion lives his role.

Mae Busch and Adolphe Menjou give their usual high class performance.

The staging and photography of the picture are near perfect and gladden the eye. There is nothing to mar the smoothness of the story; every detail has been worked out and Reginald Barker deserves a heap of credit for clever directing.

It should be easy to exploit this picture. Nowadays there are roads blocked and detour signs posted. Have some cards printed with the caption "Do not break these barriers. They are here for your protection." Name the picture and play date and back them an all obstructions.

The Metro press book has some suggestions for exploiting the picture that will help pull at the box office.

'YANKEE SPEED' HITS UP RECORD PACE

*Lively Stunts, Brisk Melodramatic
Punches Combine to Make This
Good Hot Weather Attraction*

YANKEE SPEED. Sunset Productions Photoplay. Released by Aywon, Author and Director, Robert North Bradbury. Length, 5,000 Feet.

CAST AND SYNOPSIS

Dick Vegas Kenneth McDonald
Don Verdugo Jay Hunt
Pedro Ramarex Richard Lewis
Jose T. Vagas Milton Fahrney
Ramon Garcia John Henry
Marquita Fernandez Viola Yorga
Inez La Velle Virginia Ainsworth

Athletic Dick Vegas is shipped by his father, rich oil operator, to Arizona, where the foreman of the oil lands is instructed to make him work and forget athletics. At the nearby hacienda of Don Manuel Verdugo Dick gets mixed up with Garcia, who is trying to loot the treasure chest of the Don. The latter has feigned death in order to see what his heirs will do. After many thrilling adventures, Dick brings Garcia to justice and wins the love of the Don's niece, Marquita.

By GEORGE T. PARDY

SO far as rapid action is concerned "Yankee Speed" lives up to its name and something over. It's mostly stunt stuff, but offers a pretty good plot on the whole, melodramatic as they make 'em and liberally spiced with romantic seasoning. As a program attraction it presents good box office possibilities, particularly in the sultry weather period when light, snappy entertainment pleases the fans.

The picture starts off on a comedy angle when old man Jose Vagas, disgusted with his son's craze for athletics and dislike of business, ships him by freight to the oil lands, where a foreman has instructions to make him do some real work. But Dick escapes from his box car just in time to frustrate the designs of a villain who is attempting to deprive a beautiful heiress of her rights, and from then on we are treated to series of cyclonic events, with Richard figuring as the god in the machine, mingling in furious combats and performing wondrous feats of agility and valor.

The pith of the yarn lies in the supposed death of a certain Don Verdugo, who has pretended to pass away in order to see how his heirs would behave in the event of his demise. His niece, Marquita, is to receive a treasure chest, Ramon Garcia is the beneficiary of the estate. Garcia decides to steal the treasure, but Dick steps in and calls a halt on the schemer's plans. Lastly, the old Don appears, explains his ruse and blesses the union of Dick and Marquita.

Many complications ensue as a result of the hero being mistaken for the chap who has robbed the safe and it is while fleeing from his rabid pursuers that Dick encounters the girl whom he learns to love and who has faith in him from the beginning. The mystery of the Don's demise is rather cleverly covered up until near the finish and helps out the suspense considerably. The photography is rich in scenic charm, the exteriors being beautifully filmed, and clear lighting prevails.

Kenneth McDonald shines as a lightning stunt actor, executing some really marvelous acrobatic feats and making a favorable impression as the impetuous Dick Vegas. Viola Yorga fills the heroine role acceptably and the support is well balanced.

There are no big names in the cast to aid the exploitation of this picture, but Kenneth McDonald looks as though destined to build up a following among patrons who admire unlimited nerve and daring, so that it won't hurt to dwell upon his prowess. The title suggests rapid action and you can play it up in that connection without fear of disappointing anyone.

The Big Little Feature

EDUCATIONAL FILMS FOR PARAMOUNT CIRCUIT

What is without doubt the largest contract ever signed covering Short Subjects exclusively has just been completed between the Paramount Circuit of the South and Educational Film Exchanges.

The mammoth contract covers practically the entire output of Educational Film Exchanges for the coming 1924-25 season, embracing both the single reel and the two reel subjects on Educational's program. Paramount circuit consists of 45 houses covering every important city in the Southern states.

Following as it does a similar contract between Educational and the circuit for the 1923-24 product of Educational, it can be taken as an indication that the Short Subject is increasing in popularity in the South. For years the Short Subject had been given small consideration in southern cities, but the success of 1923-24 series of Educational comedies was entirely responsible for the successful negotiation of the new contract.



Harry Langdon, Pathe star, shows the world how to engage and hold a cook, in Pathe's comedy release, "The First Hundred Years" which is now showing.

GRANTLAND RICE'S SPORT- LIGHTS INTERESTING CAR

The praise given by "Roxy" Rothafel, directing manager of the Capitol Theatre, New York, over the radio to "Our Defenders," one of the recent Grantland Rice's "Sportlights" recalls a long list of subjects handled by this Pathe series that have apparently met with universal favor.

The first one released was "Wild and Woolly," and took one back to the days of the old west when the rodeo was the one great sporting event.

"Girls and Records," concerning the modern girl in the field of sports. "The Call of the Game," the thrill of hunting big game in the wilderness as compared with the thrill of watching a horse race or a ball game. "Taking a Chance," in the game of sport. "Animal Athletes," an animal picture that thrills the lovers of the great outdoors. "Olympic Mermaids," the stars of the Women's Swimming Association. "The National Rash," on the game of golf. "Fields of Glory," a study of sports from polo to prize fighting. "The Swift and the Strong," thrilling races on track and field.

"Sun and Snow," contrasting the winter sports of the South and North. "Sporting Speed," showing the tremendous appeal of racing in its many phases. "Fishin' Fever," "Building Winners," "On Guard," "Solitude and Fame," "The Finer Points," "Our Defenders," "Hobbies" and "Hoofbeats."

All of these have been released by Pathe at the rate of one every other week.

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CENTURY HAS PRODUCT WELL AHEAD

Century Film Corporation, producers of Century Comedies, released through Universal, announcement that it has releases for the next four months already in Universal exchanges.

Among the twenty two-reelers scheduled for release during this time are six starring Wanda Wiley, seven in which Buddy Messinger stars, four with Al Alt and the balance featuring the New Edition Century Follies Girls, the Century Kids and Pal, the dog.

Productions are now being outlined for the beginning of next year. Several stories have been purchased and the studio is being made ready for the new rush of, production activities expected to start in about a week.

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PHOTOPLAY GUIDE PRAISES 46 RELEASES

In its monthly issue of the Photoplay Guide for June, published by the National Committee for Better Films, forty-six productions were selected from all the releases for the month and recommended to the showgoer. Of these forty-six there were twenty-two selected from the Pathe program.

The Pathe productions recommended were—"East of the Water Plug,"



Thelma Hill and Margaret Cloud, of the famous Pathe Mack Sennett Comedies, offer a welcoming sign, "Come in—the water's fine."

"Hansom Cabman," "Luck o' the Foolish," "Don't Park There," "Lizzies of the Field," "On Guard," "Our Congressman," "The Finer Points," "Hobbies," "The Lost Dog," "Maud Muller," "Pathe Reviews Numbers 22-23-24-25-26-27-28-29," "The Puritans" (Chronicles of America), "Seeing Nellie Home," "South of the North Pole" and "The Truthful Liar."

* * *

UNIVERSAL CREATES NEW SALES MANAGERS

Universal has taken a new step in the marketing of its Short Product. With the contemplated increase in important Short Subject releases scheduled by Universal for the coming season, it has been decided to establish a Short Product Manager in a number of the important exchange territories. These managers will co-ordinate and direct the work of the Short Product salesmen in the various exchanges and also will handle many of the big first run accounts themselves.

"This is Universal's answer to the question of Short Product importance," asserts Fred C. Quimby, general short product sales manager for the Universal organization, and the right hand man of Al Lichtman, general sales manager, in the planning and distribution of short product.

"We are making better short product today than ever before, and we mean to see that it is properly marketed," Quimby explained. "We are putting as much care and thought into short product production as we put into features. It is only right that we should be just as careful in placing them on the screen.

"We are confident our product has no equal. The Jack Dempsey—"Fight and Win" series alone would put up at the top. But we are also putting out a remarkable series of Gump Comedies—two reelers, and a series of one reel Hysterical History comedies that bid fair to be a sensation this Fall. There also are a series of Bert Roach comedies and a string of new idea Century Comedies on the way, snappy two-reelers, many of them featuring Wanda Wiley, a new comedy find, and the Century Follies of 1924 Beauties.

* * *

LORD RENEWS CONTRACT FOR PATHE COMEDIES

Del Lord has started work on his first picture under the new contract he signed with Mack Sennett for making of Pathe comedies. The renewed contract is for a year and calls for the making of several more series of two-reel slapstick comedies, featuring Billy Bevan, Sid Smith, Vernon Dent, Andy Clyde and other Sennett comedians.

The picture now in the course of con-

struction under the direction of Lord features Billy Bevan and Sid Smith with Madeline Hurlock playing the feminine lead.

* * *

AL ALT, COMEDIAN, HAS EXCITING WEDDING

Al Alt, starring in two-reel Century Comedies, has gone and done it! Yes, he's married. He married Bebe Gorman who used to play opposite Larry Semon in screen comedies, but who now cavorts on the vaudeville stage in addition to being Al's wife. Al met Bebe three years ago but they didn't see much of each other until about a week ago when some moonlight, and no doubt some honeysuckle, tickled Al and he stepped on the gas. Things moved fast after that and two days later, while on his way to get his bride-to-be to take her to the church, Al's car was smashed by another car and badly wrecked. Al just about escaped being married on some other planet but insisted on going on with the wedding. He jumped into another car and in a short time the accident was forgotten in the thrills of a marriage which Al described as being as thrilling as any movie marriage.

The couple will spend a week at Catalina Island before resuming their work before the screen and on the stage.

* * *

ASCHER CIRCUIT CON- TRACTS FOR COMEDIES

The Ascher Circuit of Chicago, a circuit comprising thirteen representative houses in that city, has contracted for practically 100 per cent of the two-reel product of Educational Film Exchanges, Inc., for the 1924-25 season.

The contract includes the entire series of Educational-Hamilton, Mermaid, Juvenile and Christie Comedies, the new series of Bobby Vernon Comedies, Larry Semon Comedies and Walter Hiers Comedies, and is said to be one of the largest contracts embracing comedy subjects exclusively ever negotiated in Chicago.

This contract follows a similar one between Educational and the Ascher circuit whereby the circuit played practically the entire two-reel output of the season 1923-24.

* * *

CHANGE IN CENTURY PRO- GRAM FOR SEPTEMBER

Century Comedies announce that "Sahara Blues," a two-reel Century comedy scheduled for release on September 24, has been replaced by "The Trouble Fixer," the second of the Century comedies starring Wanda Wiley.

It was said at the Century offices that this change was made because of the tremendous popularity attained by Wanda Wiley in her first starring vehicle for Century, "Her Fortunate Face." This two-reeler was released early this month and complimentary reports are said to be pouring in from every section of the country.

Wanda Wiley has been signed by Century for a long term and is now at work on the last two of her first six starring pictures for that company. It is planned on the return from Europe of the Messers. Stern, to arrange for a special series of comedies for her, the stories to be written by a well known humorist. The first six will be released one each month through Universal.

* * *

PATHE GETS NEW HAL ROACH SERIES

The many Pathe Exchanges throughout the country will receive prints this week of "Sweet Daddy," the first of the new Hal Roach Comedies, in one reel, featuring Charley Chase.

The new Chase comedies will be released at the rate of one every two weeks and will be directed by Leo McCarey. The cast in the first picture consists of Martha Sleeper, Westcott B. Clarke, Earl Mohan and Jules Mendel.

Martha Sleeper, a member of the cast and regularly employed in the Hal Roach studio stock company, is the niece of J. J. Murdock, vice-president of the B. F. Keith Vaudeville Circuit.



Al St. John, in "Never Again," finds life one round of pleasure. An Educational Tuxedo Comedy. Here is depicted one of its numerous hilarious scenes.

The Exhibitors Round Table

Zambreno Optimistic

Frank Zambreno, president of Progress Pictures of Chicago, Indianapolis and Milwaukee, was with Dr. Shallenberger, and shares to a great extent his feeling of optimism regarding the independent outlook. Mr. Zambreno should have first hand information, as it was through pursuit of the above outlined policy, in the face of bitter opposition, that he has won for himself an envied position in his localities.

* * *

Sullivan in Seattle

Jack Sullivan, Seattle Fox manager, has moved his family, consisting of his wife and four children, back to their old home in Seattle from Minneapolis. Jack considers himself fortunate that the move was to an already established home here.

* * *

Theatre for Ballard

Ballard, Wash., is to have a new 1,100 seat motion picture theatre. It will form an important part of the new \$300,000 three story brick building which the Ballard Eagles are erecting for their auditorium, and will be across the street from Don Geddes Majestic Theatre. Ground was broken this week.

* * *

Replaces Machines

Manager James Q. Clemmer of the Seattle Columbia has replaced two Simplex machines that have done faithful service for eleven years, in the house which he built and gave his name to, and of which he is now manager. Two new improved model type Simplexes have been installed through B. F. Shearer, Inc., of Seattle.

* * *

Panic Avoided

An audience of about 600 persons were in the Gladstone Theatre, suburban house of Kansas City, Monday night when a red glow crept across the screen. Smoke poured from the projection room. Edward Awe, manager, stepped to the front of the theatre and reminded his patrons that the house was fire-proof and that there was ample time for them to make a safe exit. The audience filed out without haste or accident. Firemen confined the blaze to the projection room, where films and equipment valued at \$2,500 was destroyed. The fire was caused by the film coming into contact with a short circuited electric switch.

* * *

Theatre Reopens

Marcus Loew will reopen the Garden Theatre, Kansas City, this fall as a feature house for Metro-Goldwyn, according to current rumors afloat. The Garden, a down town house with a seating capacity of about 2,500, has been dark for several months, it last being used as the home of a stock company. This will make five first run houses within a radius of three blocks.

* * *

Fish Stories

Vacation fishing stories are beginning to arrive along Kansas City's movie row, the latest one coming from Russell Borg, Educational office manager, who asserts that the fish were so plentiful around Lake Okoboji that, while repairing a tire on his car, he merely hung out his rod and yanked in a 15-pounder with carefree indifference. At the Paramount branch the office force will tell you that Miss "Dixie" Dixon, who is on the West Coast for her vacation, is having some screen tests made. Miss Gladys Johnson of the P. D. C. branch departed, bag and bag-



How many exhibitors will remember the cast in this scene—from an Al Christie comedy production dating back in 1911?

gage, on her vacation last week, as did Charles Palmero of Fox. Joe Manfre of Paramount is spending a most unusual vacation—"cracking" the hard towns which many of the salesmen have been unable to break through.

* * *

Mogler Elected

Joseph Mogler, president of the Motion Picture Exhibitors League of St. Louis and owner of the Bremen, Mogler's and the Ex-cello theatres, has been elected vice-president of the newly organized Roosevelt Savings and Loan Association. The organization, which will operate under the mutual building and loan act, has an authorized capitalization of \$1,000,000.

* * *

A Change Program

A weekly change of musical comedy, vaudeville acts of the circus type and feature pictures has been announced as the policy of the Liberty Music Hall, St. Louis, for the season of 1924-25. This house, formerly the William Fox Liberty, will reopen August 4.

* * *

Apple on Vacation

Benjamin Apple, owner of the American, in Troy, N. Y., motored to Greenwich the other day and called on Mr. and Mrs. Dennis Regan, who own the Star Theatre there. Mr. Apple started in as an exhibitor in the theatre which he later on sold to the Regans. He later on acquired the King, in Troy, and then branched out by taking over the American.

* * *

Activities in Michigan

While it is a known fact that the automobile plants in Michigan are more or less taking inventories and working short handed for the summer, they are also preparing for the fall season, and the theatrical managers are doing likewise. Bijou Theatrical Enterprise Company of which W. S. Butterfield is president have sold their interests in the Orpheum Theatre at Fort Wayne, Indiana, to Clyde Quimby. They have also bought the interests of opposition operators at Port Huron, Michigan, which gives them the Desmond Theatre, and possession of the three and only theatres in that city. They have also bought the lease of the Wolverine Theatre in Saginaw, and take possession of both these new theatres on August 1st of this year.

Dispense With Orchestra

It has been decided to do away permanently with an orchestra at the Lincoln Theatre in Troy, N. Y. The orchestra was dispensed with earlier in the summer in cutting down overhead. The music from the organ has been found so acceptable that it will be continued.

* * *

New Theatre for Flint

The Flint Capitol Theatre Company has been organized under the charter of the State of Michigan for \$500,000 for the building of the new Capitol Theatre in Flint, Michigan, an office building and theatre combined at a cost of \$1,000,000.

This is strictly a Flint business men's proposition with W. S. Butterfield acting as managing director not only for the theatre but for the construction of the commercial building as well. Ground will be broken about September 1st and the complete building will be ready by September 1, 1925. This with the building of the new Orpheum Theatre which is now under construction and will be ready by October 1, 1924 will give Flint seven first class theatres catering to every class of attraction in the amusement field.

* * *

Young Protege

If there was ever a young business man, it is Keyes Perrin, the 8-year old son of Oscar Perrin, manager of the Leland and Clinton Square theatres in Albany, N. Y. Although the boy is away on his vacation, he never forgets to send his father a postal each day, inquiring how business is at the two houses.

* * *

Carnivals Continue

Street carnivals continue to be held in Troy, N. Y., with the result that some of the theatre owners in that city are thinking of petitioning the Board of Aldermen to the end that the carnivals may be confined to sections that are not contiguous to the theatres.

* * *

Discourage Carnivals

A bit of legislation has been passed at Richmond, Mo., which should please exhibitors. A tax of \$1,000 a week for carnivals and \$100 a day for tent shows, has been placed in effect. In the meantime, Carrollton, Mo., has had a carnival each week this season, in addition to seven tent dramatic shows, and exhibitors there are suffering greatly.

* * *

To Fight Tax

Any doubt as to what the future attitude of Kansas City exhibitors is to be regarding the fight on the music tax was eliminated at a meeting of the M.P.T.O. Kansas City, Mo., last week with Samuel A. Handy, attorney for the organization. Members of the organization voted unanimously to support a subscription for the purpose of continuing the fight. Judgment recently was obtained against the exhibitors in the case before the Kansas City federal court, but the case was appealed by the exhibitors.

* * *

Converting Theatre

The Strand Theatre in Troy is being remodeled into stores these days. J. B. Burnham, of Ogdensburg, has acquired the seats and frames for his house.

Add Realism

Five shots fired in rapid succession startled patrons of the Delmonte Theatre, Delmar Boulevard near Clara Avenue, St. Louis, at 9:05 p. m. Saturday, July 26, just as the first show was ended.

The bullets were sent hurtling through the air in pursuit of three youths who a few minutes before had held up Peter Licavoli, proprietor of a fruit store adjoining the theatre. Two of the youths armed with revolvers entered the store and stuck up the proprietor, a clerk and three women patrons. They then extracted \$1,146 from a safe, two cash registers and grabbed a purse from one of the women and fled.

Licavoli got his revolver and started after them, and as they pulled away in a waiting automobile he opened fire. No one was hit.

* * *

Accident Victim

Hosea Cagle, owner of the Marion, Ill., Amusement Park, was killed in an automobile accident near his home Thursday, July 24. The highway is under construction and the workmen stretched a large steel cable across the road to prevent automobiles from using it, but failed to place a light or guard at the cable. Cagle unaware of the presence of the cable at that point drove his machine into it. The front of the car was torn off, the steering wheel broken into pieces and Cagle's neck broken.

* * *

Operator Burned

Rudolph Ringhoff, projectionist for the Gem Theatre 16 South Sixth Street, St.

Louis, was burned seriously Saturday evening, July 26, when a film he was projecting caught fire. He was badly burned on the hands, arms and face before he could escape from the projection booth.

There were about 500 patrons in the house at the time, but no panic resulted. All filed quietly from the house when an announcement was made from the stage that some film had caught fire.

The firemen confined the flames to the projection room. The loss was estimated at \$3,000.

* * *

Jean Dagle Dies

Jean Dagle, 70 years old, proprietor of the Barth Theatre, Carbondale, Ill., died Thursday, July 24, after an illness of two weeks duration. He was one of the pioneer exhibitors of Southern Illinois. Prior to taking over the Barth Theatre about five years ago he operated houses in Gillespie, Ill., and Murphyboro, Ill.

* * *

Pictures in Politics

Director of Public James N. McKelvey of St. Louis candidate for the Republican nomination for sheriff and Circuit Attorney Howard Sidener who seeks re-election have had special campaign motion pictures made of themselves for use during the campaign. Motion picture exhibitors are very strong for McKelvey and have been using their screens to boost his candidacy. Sidener is also favored by the motion picture men.

Theatre to Reopen

The Opera House, in New Paltz, recently damaged by fire, and since closed, will shortly reopen. Mrs. G. Harry Brown, who runs a theatre in Old Forge, will also operate one in Eagle Bay this summer. The Hudson in Watervliet changed hands last week, when Joseph Braff disposed of the house to M. Weiss. The Hippodrome in Ogdensburg has closed for alterations. The Richmond, in Herkimer, owned by Charles Moyer, closed Saturday after having been run for but a short time.

* * *

Theatre Changes

Several important changes in motion picture circles have occurred during the past few days. The Lyric in Deposit is now owned by L. B. Anderson, who operates houses also in Bainbridge and Afton. It was bought from Donovan and Carroll. M. H. Fanning, who is erecting a new theatre in Roxbury, has set his opening for August 2. Al Bothner, of the Capitol, in Troy, is handling amateur nights at the theatres in Granville and Salem, and supplying talent from Troy. Charles Moyer, of Herkimer, was in Albany last week, rearranging bookings for the Liberty in Herkimer. He will do no more buying for the Gateway in Little Falls, although he will still be connected with that house. Robert Wagner, of Buffalo, will handle the Gateway in place of Charles Gilmore who will remain as organist. M. J. Osgood has sold the Star in Norwood to Amos Curry of Norfolk. The new house, being erected in Potsdam by James Papayanakos, will open September 15.



Elaine Hammerstein and Robert Fraser together with the rest of the cast, the cameramen and production manager of "The Foolish Virgin," a Columbia production. From early reports, Elaine Hammerstein is indeed at her charming best.

SHOWMANSHIP

Showmanship: A Combination of Common-Sense And Hard Work

Manager Charles H. Wuerz, of California Theatre, Los Angeles, Demonstrates It In Putting Over Douglas MacLean in "Never Say Die"

A FEW weeks ago Charles H. Wuerz was installed as the manager by Loew-Metro-Goldwyn, in their big house in Los Angeles, the California.

In addition to what other jobs he may have had—and any theatre manager knows what it means to jump cold into a new proposition—one of the first jobs he was handed was to put on Douglas MacLean in "Never Say Die," and make enough noise with it so that the whole city of Los Angeles, the home-town, the hot-bed of movies, would hear about it, over and above every other motion picture they might hear of.

Which, in itself, would have been no simple assignment, even if the "Never Say Die" date had not been one of those pre-release showings which happen now and then—more now than then—usually scheduled so that there has been no time for the exploitation departments to prepare all the necessities in the way of accessories, literature, printed matter, etc.

But Manager Wuerz was not letting himself be handicapped by a little thing like that. He laid out a common-sense line of campaign, which, added to a lot of hard work—and he did not care how many beside himself had to do the hard work—resulted in the biggest sensation in the way of a world's premiere showing that has gripped Los Angeles into compelled attention for many moons.

It was a rare example of showmanship, hewing straight to the line—common-sense plus hard work.

There was one way to get the town talking and that was to billboard it so that everywhere anyone looked the legend of Douglas MacLean in "Never Say Die" would hit between the eyes. It is common-sense to argue that hitting a person often enough between the eye with two such lines would make an impression.

So—that was carried out with a vengeance. Working against the possibility of the non-arrival of the regular

By ARTHUR HOERL

lithographed paper, the boys at the California Theatre prepared a life-sized order of special posters; 1,250 three-sheets, 1,000 one-sheets, 1,500 window cards, 2,000 one-sheet tack cards and then on the day before the posting came

time. The theme photo of the production—the smiling head of Douglas MacLean with Cupid whispering slyly in his ear—was the basis for the half-page advertisements, which stood out like a wart on a hairless dog's back, in all the papers.

But the city of movie studios was only starting to hear of "Never Say Die"! 20,000 specially prepared heralds and 20,000 roto tabloids were called into action. A special corps of men got busy with these and they found their way into office buildings, apartment houses and shops. Every patron at the California Theatre the week prior to the showing of "Never Say Die," which began its engagement on August 2nd, got one of them.

THERE was still an hour or two left out of each day into which Manager Wuerz figured he could squeeze some more audience-bait. One idea in the production campaign—book galley proofs struck his fancy, so the next thing Los Angelesians saw were 300 "Don't Be Foolish" cards, on half-sheets cards on the counters, of all the important hotels and in the principal drug-stores, barber shops and haberdasheries.

The cards were very simply effective. The only message they carried beside the theatre date line, was:

"Don't Be Foolish"

TAKE ONE

You'll Bust a Button Laughing at
DOUGLAS MACLEAN
in

"Never Say Die"

Beside the smiling head of the star, it contained a facsimile of the Button Insurance Policy, which, as will be explained below Wuerz made use of in other ways, and twelve Douglas MacLean lapel buttons. So prolific was the circulation of the buttons pinned on these cards that 10,000 were distributed in this manner. By this time the ex-
(Continued on page 68)



Issued by Douglas MacLean Productions

This is to certify—

To wit: Life is fleeting! So are buttons on your shirt, especially if the insured be inclined to uproarious laughter or bursting hilarity;

Now, therefore, this policy is issued to insure bearer against all loss of buttons busted off while laughing at

Douglas MacLean in "Never Say Die"

A Screen Version of William Cullin's Greatest Comedy Success
The Play by Wm. H. Post

In witness whereof, button is hereto attached to replace such as may be so busted off.

Whereas—

"A stitch in time saves nine," a button in time saves embarrassment.



Use this button,
and save a tailor's bill.

(Signed) DOUGLAS MACLEAN

(Approved) J. S. WOODY

General Manager
Associated Exhibitors

.....Theatre

the regular production lithographs in the number of 250 twenty-four sheets, 1,250 more three-sheets, 1,000 more one-sheets and 1,500 more window cards. And every single, solitary sheet of this formidable array of paper was broadcast before the eyes of Los Angeles, upon boards and in shops and stores of every kind and description.

EVERYONE but a glutton for hard work—which means a real showman—would have been satisfied right there, together with the half-page advertisements which were ready to appear in every daily newspaper by that

Exploitation Ideas

Showmen Publicity Schemes That Build Up Big Audiences

American Methods

THAT foreign exhibitors are fast taking hold of the American methods of exploitation is proven by the way the Gaumont Company put over "The Marriage Circle" and "Broadway After Dark" both produced by Warner Brothers.

Gaumont exploitation department has taken advantage of the attractive line of novelties and accessories put out on these pictures, and have gone them one better by getting up material better suited for their English audiences.

One of the features on "The Marriage Circle" was the distribution by the Gaumont Company of two distinctive pamphlets. One was an 8½ by 11½ inch herald with a three color lithographed scene on the cover. It also had an interesting talk to the exhibitor with the cast, and the story. The other was a small reproduction of the regular press sheet with production cuts, ads, and stories supplied by the Warner organization. These two supplements created a great deal of interest among British exhibitors.

Another notable accessory gotten out by the Gaumont office was a herald on "Broadway After Dark." This was neatly laid out and appropriately illustrated with cuts, exploitation ideas, ads and stories. The cover of this herald was a reproduction of the window card in two colors.

* * *

Good Stuff

LESLIE F. WHELAN, Paramount exploiter in the Philadelphia territory, is responsible for the publication of the *Paramount Post*, a four-page newspaper designed for the exploitation of "Unguarded Women." Whelan had the job done by one of the Philadelphia newspapers and in makeup it is a perfect imitation of a metropolitan paper.

The paper carries a 72-point double streamer head which reads, "May Organize Society Here For Protection of 'Unguarded Women,' " with a three-column drop which says, "Movement On Foot To Curb Practice of Accosting Young Ladies—City Over-Run With Flirts." The first two pages are devoted to interesting stories concerning "Unguarded Women" and are illustrated with stills from the picture. The third and fourth pages are given over to house ads for the local exhibitor.

These newspapers are available to exhibitors at a nominal cost and can be obtained through any Paramount exploiter. Whelan suggests that three days before distribution the exhibitor insert the following advertisement in his local newspaper or use the same text in a dodger: "Watch for*****'s News Newspaper—All the News While It Is News—A Sample Copy of the First Issue Will Be Left at Your Door Next*****Look For It.'"

* * *

Book Tie-Up

CARL HUDSON'S screen story, "Sundown," written that First National, might take advantage of the last great cattle drive when the cattle barons of the Southwest, driven out of their own country by the hordes of homesteaders from the East that were encroaching upon their grazing grounds, entered upon their hegira to Mexico with their herds numbering nearly a quarter of a million cattle, has been turned into a novel and published by Grosset & Dunlap.

The work of turning the scenario into a novel was entrusted to Walter F. Eberhardt, who is a member of First National's publicity department. In order that the book might be given to the trade a short time in advance of the first showing of "Sundown," the

novelizing had to be done within a short period. The result makes a volume of nearly 300 pages.

* * *

Movie News

IS the name of the picture news bulletin which Ed. Olmstead at McVickers Theatre, Chicago, is distributing each week to 2,800 drug stores. Important scenes from current productions at McVickers Theatre are reproduced on the bulletin and stickers are supplied, making it easy for Mr. Druggist to place the display on his show-window.

Appropriate catch lines are added which make it an unusual inducement for prominent window space. Olmstead recently popularized "The Gloria Swanson Bob" in Chicago by this method, distributing "Manhandled" bulletins to over 2,500 barber shops.

* * *

Play Them Again

TWENTY-FIVE theatres in Mexico City recently played First National pictures. Twelve showed "Fury"; thirteen "Black Oxen." Both pictures had been shown in the city within a few months. But a thorough "Tried and Proved" exploitation campaign put them both across bigger than before.

Trailers and slides were shown in all theatres a week ahead. Lobbies were thronged with stills and lithos. Heralds and throwaways were liberally distributed. Split-a-page ads filled the papers. Trucks decorated with 24-sheets traveled about town. Front page stories about Barthelmess and Corinne Griffith helped a lot.



Colleen Moore, in "The Perfect Flapper," received due deference, when the drug stores of Los Angeles featured her endorsement of certain facial creams and candies.

money getting tie-ups



HELENE CHADWICK

See following
pages



Released by
**PRODUCERS
DISTRIBUTING
CORPORATION**

Foreign Distributor
WM VOGEL
DISTRIBUTING CORP.

HELENE CHADWICK in
"Her Own Fiee Will"

From the
famous story by
ETHEL M. DELL

Directed by
PAUL SCARDON

Screen Dramatization by
GERALD C. DUFFY

Produced by
EASTERN PRODUCTIONS, INC.



"Her Own Free Will," one of the productions of the Producers Distributing Corp., offers many tangible and effective tie-up chances for the retail shop. Window displays of women's gowns, pearls, or other jewelry would doubtless be enabled to capitalize the value of these stills.



The Producers Distributing Corp., will send you on request these and other stills from "Her Own Free Will." Ask for them by number, 2-87, 2-86, 2-148, 2-15. Beverages, glass wares, men's clothing and furnishings, are but a few suggestions of possible window tie-ups.



NATIONAL

Tie-Up

AND LOCAL

CO-OPERATIVE

Every Week a Different
Feature. Every Issue a
Section of Opportunities

Turn Window Shoppers
Into Movie Patrons and
You Fear no Competition

Copyrighted 1924

Exhibitors Trade Review

SECTION

Constructive Incentives for

EXHIBITORS

and Local Merchants

EVERY WOMAN WILL LOOK AT WINDOW DISPLAYS OF 'HER OWN FREE WILL'

IN this week's National Tie-Up picture, "Her Own Free Will," Producers Distributing Corporation offers an attraction presenting unusual opportunities for the exercise of real showmanship.

The title is of exceptional worth in exploitation, the subject one of general interest, the story by Ethel M. Dell, well known to book-lovers, and the cast a strong drawing card.

Sacrifice

A tale is told of a beautiful and self-willed girl who sacrifices her independence on the matrimonial altar in order to avert financial disaster. And then refuses to live up to her part of the bargain by yielding her love of "her own free will" to the husband fifteen years her senior.

The husband is called to Peru to care for his extensive mining interests, and Fate decrees that the young and restless wife be left behind. Despite the apparent devotion of the man she has wedded, the fact of her marriage fades in a mirage of infatuation for a younger man.

Romance

She plays around with her girlhood pal and lover, Jerry Lister, a handsome youngster with nothing to do but to make love to her. He persuades her to remove her wedding ring, and she betrays no interest or regret when he contrives to have it slip through his fingers to the bottom of a lake.

Cradock, the husband, writes insisting that she join him in South America. She indignantly refuses to do so, and in a tempestuous scene declares

her determination to retain her independence.

Disillusionment

Then one event crowds upon another. In a whirl of action her husband returns and uses caveman tactics in an effort to gain her affection. In order to force him to give her legal freedom she visits the shooting-lodge of the younger man. He shows himself to be a cad, and she is saved from danger and humiliation by the timely arrival of the husband she had scorned. He soundly thrashes the man who betrayed her confidence, and takes the situation in his own hands.

In a climactic scene he allows her two minutes to decide whether she wants her freedom or will come with him of "her own free will."

Surrender

The eternal feminine admiration of a strong, manly man overcomes her vaunted love of independence. She yields herself to him and is glad to feel that from then on she may revel in the strength and love of a real protector.

The Players

Never has Helene Chadwick appeared in a part better suited to her



Tie-up windows should display a goodly number of stills and this one, still number 33, offers suggestions for the retailer of furniture, smoking jackets, women's apparel, men's sweaters, pearls. From Producers Dist. "Her Own Free Will."

personality. She has many opportunities to display her attainments, and takes full advantage of them. Holmes Herbert, as the husband, brings that distinction to the part which gains for him the instant sympathy of the audience. The part of Jerry Lister, is ably portrayed by Allan Simpson, the chiselled-featured youth who gained national fame as an artists' model before he entered the realm of screen-dom. George Backus and Violet Mersereau have also strong personal followings among the fans. All in all the entire cast is well worth playing up from a box-office angle.

The Press Sheet

The press sheet on this production is crammed with constructive ideas which will help exhibitors. They are not far-fetched, improbable stunts, but are carefully worked out for the busy showman and are adaptable to the requirements of any theatre. Special window cards have been prepared, oil paintings are available, advertising copy is presented, cuts, mats and slides in profusion, and many other ideas that will prove to be money-making aids.

File away the National Tie-Up Section on "Her Own Free Will," when you know your play dates clip all the tie-up coupons, be guided by the press sheet and this showing will be a source of real financial satisfaction to you.

National Tie-Ups

Stills from the picture lend themselves well to window displays, and EXHIBITORS TRADE REVIEW offers a list of National Tie-Ups that will still further increase the *entente cordiale* be-



The florist who makes a window display tie-up with the local presentation of Producers Distributing Corp.'s "Her Own Free Will" will want this still, No. 2-11.

tween yourself and your dealer friends.

The window displays on National Tie-Up merchandise accomplish more than securing the support of the best merchants in town for motion pictures generally, and those you show in particular. They establish for you a series of permanent branch lobbies, and it would be an excellent idea to have tickets for your show on sale where your attraction is tied-up with the merchandise on sale.

Folks will quickly form the habit of window shopping for their picture entertainment. You will draw patronage from other sections of the city, espe-

cially if you have these extension ticket windows scattered about town. Once the National Tie-Up windows create the buying urge, the advantage should be followed up, and it should be made easily possible for passersby to drop in and secure their tickets for your show from the shop cashier.

There is no expense attached to exploitation through the many windows offered in the National Tie-Up Section. It is a showmanship aid which is entirely free of charge. Take full advantage of your opportunities. Clip and mail each and every coupon the very day you are sure of your playdates.



In these stills from "Her Own Free Will," Producers Distributing Corp., are excellent tie-up possibilities with furniture, clothing, flowers, lamps, and other commodities.



Still numbers of these pictures from "Her Own Free Will" may be secured by writing to Producers Distributing Corp. requesting the following numbers — 2-13, 2-68, 2-4.



Inexpensive Box-Office Suggestions

SO far as newspaper advertising is concerned do not be satisfied with a mere announcement that you are playing "Her Own Free Will" on such-and-such dates. It is not necessary for you to increase your advertising appropriation, for a little ingenuity will secure big newspaper space for you without cost.

Split-a-Page Ads

The advertising manager of the local daily will gladly put his shoulder to the wheel to help put over a big two page smash of mercantile advertising. Each individual ad will be tied up with the title of your showing, and it is not impossible for you to get your ad in the layout free of charge.

There is not an advertiser in town who cannot tie-up his merchandise with the title of the picture. The idea that buyers purchase at the shop of their own free will because of superior goods, lower prices, etc., will bring results to both merchants and theatre.

Explain to the merchants that for the price they usually pay for a single ad tucked inconspicuously away, they will receive individually the full benefit of a double truck spread, and you will have no difficulty in securing this publicity for your showing.

Special Articles

Get your newspaper to feature the title of the picture in a series of articles on the independence of women, just how much the modern girl acts according to "her own free will," how much she should be permitted to do so, and so on. Another slant would be on the amount of liberty allowed a married woman, various aspects of the matrimonial question, the advantages of money over love, whether or not a woman married against "her own free will" is in honor bound to stick to her bargain, and other topics which will suggest themselves to the fertile minds of the newspaper boys.

Book Prizes

Preceding your showing of this production think up some sort of stunt that will enable you to give as prizes a few copies of the book containing Ethel M. Dell's story. The name of the book, you will remember, is "The Odds." It is a collection of short stories, and chief among them is "Her Own Free Will."

Be sure to stamp each gift volume with the information that the photoplay will appear at your theatre. Statistics

show that each book is read by at least five persons. So between those who peruse the volume and the advertising both book and picture will receive via "word-of-mouth," you will help business for your show and the book tie-up as well.

Essays

The special article idea may be carried further by offering prizes of books or tickets to the winners of essays submitted by readers to the papers on subjects suggested through their columns.

The general thought would be along the same lines. For instance: "Does the Modern Girl Love the Caveman Type?" "What is an Ideal Husband?" "What are the Duties of a Wife?" "Would you Follow Your Husband to A Strange Country?"

There are opportunities for many interesting competitions along this trend, and you will be able to arouse great local interest.

Serial Story

Another manner in which you may attract attention to the theme of your picture as well as to the picture itself, is to have your paper arrange with G. P. Putnam's Sons, publishers of the Dell novels, to reprint serially the story

of "Her Own Free Will" prior to your presentation.

It might be wise to omit the ending, and then offer prizes for the best solution. If this were done you could follow up the final printed installment with an ad telling folks to come to the theatre to see how the drama ended.

Ballyhoo

Any picture evolved from a novel is wide open to exploitation via the walking book route. At small expense a man-sized facsimile volume of the book may be made from card board. The idea has been used many times before, but it is always good for added attention and comment.

Another stunt would be simply the regulation sandwich-man bearing a sign reading "Don't Take Her to the City Theatre Against 'Her Own Free Will,'" or "You Won't Have to Take Her to the City Theatre Against 'Her Own Free Will' She'll be Glad to See Helene Chadwick."

Trailers

Before your playdates you can build a waiting audience for this picture by running slides together with trailers. The latter are supplied at lowest cost by the exchange. The question put to your patrons by slides might be something about "How Far Have Men and Women Progressed Since the Stone Age?" "Are We Still Cavemen?" "How Civilized Are We?" "In a Contest of Will Power Who Triumphs?" and, of course, the advice to see the answer in "Her Own Free Will."



This did not happen of "Her Own Free Will" but she wasn't provided with—skid chains, brake bands, etc., would be one way to use still No. 2-139 from Producers Distributing Corporation's "Her Own Free Will." Also an insurance tie-up.

Free Windows For "Her Own Free Will"

DON'T miss a chance to cash in on the pulling power of the name of Ethel M. Dell, the English author who wrote the story called "Her Own Free Will." The picture was made from the story.

Every one of the Dell books have been big sellers. She has composed some fifteen without a failure—quite a record.

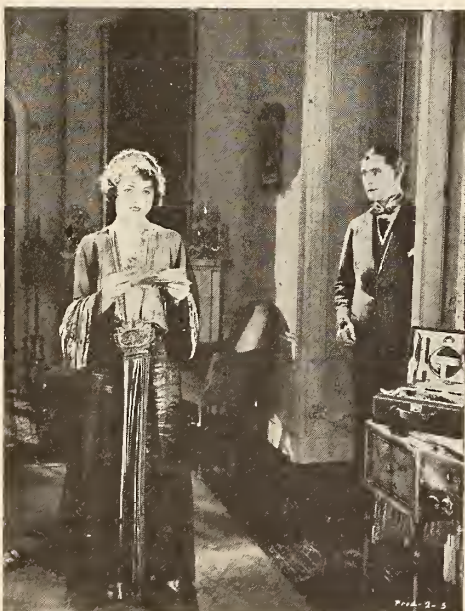
The story "Her Own Free Will" is not published separately but has been included in a volume put out by G. P. Putnam's Sons. This book is titled "The Odds and Other Stories." And the publishers offer it to you as a National Tie-Up with all book-shops, libraries, department stores, and other merchants selling books.

The window should include the Dell novels, and "The Odds" should be featured with the volume opened at the pages of "Her Own Free Will." Of course, stills from the production should appear in profusion.

Be sure to get a library tie-up for this attraction. Through libraries you will reach a class of patronage that is most desirable, and will help in forming the motion picture going habit among book readers.

Gowns

When a beautiful star appears in a beautiful setting beautifully gowned, an opportunity is offered to tie-up



Still No. 2-5 from Producers Distributing Corporation's film "Her Own Free Will" may be tied-up with window displays of note-paper, jewels, travelling cases, tooth paste, dressing tables, gowns, and a variety of other widely advertised articles.

tight with the finest dress-making establishments in town as well as the women's wear shops and dry-goods stores.

In "Her Own Free Will" Helene Chadwick is presented in some 'splendid' gowns. As it happens the stills seem made-to-order for such a window as is suggested. And you have every opportunity to effect an independent tie-up that will grip feminine attention, increase business for the merchant and open under-the-arm bags at your box-office window.



Still No. 2-134 from "Her Own Free Will," Producers Distributing Corporation's release, offers tie-up possibilities with men's apparel, women's wear, hair-dressing shops, beauty parlors, beside introducing an appealing love element.

A little effort along this line will prove well worth while, and you will have added another to your list of branch lobbies. Incidentally, a pass or two to the sales-girls won't do a bit of harm. Try and see. They meet lots of customers and have great opportunities and inclination to boost.

Hair Dressers

Another tie-up with distinctive feminine appeal is with the hair-dressers. In the old days of long hair and short skirts, these establishments were of far lesser importance than they are to-day when a "permanent" wave is more than transitory.

The women of the town are regular patrons of the hair-dresser, and an arrangement with him to feature a Helene Chadwick wave, or curl, or bob, would help receipts for both of you. Incidentally, Helene had her tresses bobbed of "Her Own Free Will."

Beauty Shops

Wherever talcs, perfumes, or other feminine beautifiers are sold, make use of the fact that Helene Chadwick has personally endorsed "Tokalon" powder—of "Her Own Free Will." Arrange to have tickets to the show on sale in these shops and small samples of this new vogue in face powder given to each ticket purchaser.

There is always great personal interest in motion picture stars, and that Miss Chadwick thinks sufficiently highly of "Tokalon" to give her personal O. K. will be enough to make many of the local girls purchase it for their own use. And, of course, if they are inter-



An ideal summer and fall window may be tied-up with stills such as No. 2-35. Here Helene Chadwick appears in sport clothes of the latest model, with her wrist adorned with a wrist watch. Allan Simpson is also suitably garbed for advantageous display.

ested in the star they will come to see "Her Own Free Will."

Pearls

These popular priced Oriental pearls will fit in marvelously well both with the title of the attraction and the stills from it. Helene Chadwick is always wonderfully dressed in the production, and of course, pearls are a necessary part of the well-groomed woman's apparel.

A show card may contain some thought along the lines of "Be Independent of *Expensive Jewelry*. Wear La Supreme Pearls and See 'Her Own Free Will.'" Another might be built around the idea of "Buy Her La Supreme Pearls and She Will Love You of 'Her Own Free Will.' See the Photoplay at the City Theatre."

A wax figure gownned as the heroine of the picture and bedecked with these Oriental beautifiers would help to add

tured. This is only one of a number of pictures that will help make an attractive window for the sporting goods dealer.

Number 2-102 shows Miss Chadwick and Allan Simpson in sport attire at the shore. Camera, cushions, steamer robes and sweaters are in evidence. And in Nos. 2-80 and 2-82 they appear suitably attired for boating. Both are seated in a speed-boat which figures importantly in the picture.

Dress Accessories

There are also any number of stills featuring the cast in the immaculate regalia of regulation evening dress. In each of these jewels, evening gowns,



"Her Own Free Will," Producers Distributing Corporation's release, offers innumerable tie-up themes. Still No. 2-42 is applicable to women's top coats, men's clothing, andirons, gas or electric heaters, etc.

article in the picture, and No. 2-91 will make a "pip" of a pipe tie-up. There are also others.



An unusual production still is offered for "Her Own Free Will" by Producers Distributing Corporation in No. 2-51. It will fit in admirably with a tie-up on house furnishings, draperies, hats, gloves, statuary or a variety of things.

to the allurement of the display. It is not necessary to stick solely to the more or less orthodox window consisting merely of pictures and pearls. A pirate's chest filled with the jewels, or a window representing a pearl-diving scene would be unusual. Try to think up something really attractive. Give the window your best thought, and you will be rewarded at the box-office. Every National Tie-Up manufacturer and dealer will co-operate with you to the limit.

Sport Goods

Still No. 2-105 shows Helene Chadwick in a fetching tennis costume. Racquet and balls are prominently fea-

gloves, dinner coats, dress vests, studs, and so on are in the foreground.

A window card on such a tie-up might read, "Dress Well of Your Own Free Will and Be Independent of Criticism. See 'Her Own Free Will' at the City Theatre."

Smokes

Among others, Still No. 2-34 shows Allan Simpson's cigarette as prominently as any



Another interior still from "Her Own Free Will," the Producers Distributing Corporation film, is No. 2-1. Use it for furniture store tie-ups as well as for novelty shops, decorators, and others who help make beautiful the local homes.

"Any house should be able to ca
CHADWICK'S popularity at
this."— *Motion Picture News*



HELENE "Her Own"



on HELENE
make money on

CHADWICK in Free Will"

From the
famous story by
ETHEL M. DELL

Directed by
PAUL SCARDON

Screen Dramatization by
GERALD C. DUFFY

Produced by
EASTERN PRODUCTIONS, INC.

Here's What The M.P. News Says About This Great Photoplay:—

"An entertaining and highly artistic production that serves to throw into relief the personal beauty as well as histrionic ability of Helene Chadwick who, after appearing in many features as co-star here rises to the ranks of real stardom and acquits herself admirably. One impression that is left upon the observer is the beautiful mounting given the story. The settings, especially the interiors, are of lavish richness, while the lighting effects are a treat for the eye."

**YOU CAN BOOST THIS
ONE TO THE LIMIT**

*Prints in All Exchanges
—Now Booking*

Released by

**PRODUCERS
DISTRIBUTING
CORPORATION**

Foreign Distributor
WM VOGEL DISTRIBUTING CORP.



Book Stores Are Easily Your Best Tie-Up Bet

Story Readers Proven To Be 99% Box-Office Patrons

'Her Own Free Will'

*Is One of the
Featured Episodes In*

The Odds

AND OTHER STORIES

By Ethel M. Dell

Published By

G. P. Putnam's Sons

NEW YORK

LONDON

LOVERS of fiction are "Ninety-Nine Per Cent Pure" when you list them as photoplay prospects. Statistics have proved that. Every story reader wants to see on the screen how closely he or she came in pictorial conception to the actual visualization of the theme. And that means just one thing to you as a showman.

The Book Tie-Up Comes First

No tie-up with your play dates of "Her Own Free Will" can match up with that of the book when it comes to actual cashing in at the box-office. And in this instance you have an author your patrons all know. Ethel M. Dell has never had a failure. Fifteen great stories to her credit, including "The Top of the World," "The Safety Curtain," "The Lamp in the Desert" and "The Knave of Diamonds."

All You Need Are Play Dates

The simplicity of co-operation between you and the book-seller on a window tie-up is beyond question. You need no far-fetched sales argument for the passer-by. "Read the book—See the picture" tells the whole story, the final chapter of which is your gate receipts after the show is over. Sign the coupon below and we will help the dealer help you.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York.

Please have G. P. Putnam's Sons, book publishers, assist me in making the book tie-up on "Her Own Free Will" by getting in touch with the dealers in my community as advertised in your issue of Aug. 16. I have listed my play dates for this picture herewith.

Name

Theatre

Town

State

"Her Own Free Will" Play Dates

LaSuprême

REGISTERED
U.S. PATENT OFFICE

PEARL

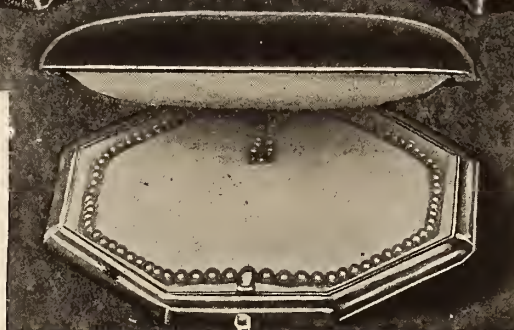
NECKLACES

GUARANTEED.
WILL RETAIN THEIR
LUSTRE PERMANENTLY

INDESTRUCTIBLE

ORIENTAL

WHAT girl or woman does not crave pearls? What more logical tie-up could there be then with Helene Chadwick's latest feature release than La Supreme Pearls?



NO woman needs urging in the selection of her pearls. She will always choose La Supreme of "Her Own Free Will." That's why this tie-up is bound to attract patrons.

'Her Own Free Will' Says: Buy La Supreme Pearls

THE title of Helene Chadwick's latest photoplay offering in itself calls for just such a tie-up in your exploitation as is offered by La Supreme Pearls. A Window Display of co-operation between you, Mr. Exhibitor, and the merchant in your community handling La Supreme Pearls is a sure-fire guarantee that your box-office receipts are going to be greater than

without it. Every feminine fan will be attracted to such a window displaying your play dates on the picture. There is no laborious work for you to do. Simply notify the Exhibitors Trade Review when you have booked the picture, "Her Own Free Will," and we will notify our dealer in your neighborhood. No cost to you. Plenty of new patrons for you. Mutual opportunity.

GOLDSMITH, STERN & CO.

Main Offices at 136 West 52nd St., New York City

THE LARGEST MANUFACTURERS OF GOLD JEWELRY IN THE WORLD.

IMPORTERS OF DIAMONDS.

POPULAR PRICES.



A
SUPERB
TIE-UP
FOR

“HER
OWN
FREE
WILL”

Simply Sign
This Coupon

A
WINDOW
DISPLAY
THAT

MEANS
MANY
NEW
PATRONS

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York.

I desire to cash in on the tie-up between Vanity Fair Underwear and “Her Own Free Will” because I believe that the hidden charms revealed in such a window display will attract attention to my play dates on this attraction. I have listed herewith the dates and will appreciate the earliest possible delivery of display material.

Name

Theatre

Town

State

“Her Own Free Will”

Play Dates

Helene Chadwick Uses 'Kissproof' of 'Her Own Free Will'

KISSPROOF for the lips and **Delica-Brow** for the lashes and brows! What better tie-up could you find for the women and girls in conjunction with your showing of Miss Chadwick's latest feature, "Her Own Free Will?" It's a window opportunity you cannot afford to miss.



EVERY alert showman will see that every drug store and dealer handling **Kissproof** and **Delica-Brow** gives him a window for such a tie-up as this. If the merchant hasn't the necessary **Delica** display material we will gladly forward it to him immediately.

The above is not a scene from the picture, "Her Own Free Will," but it is a still photo showing that of "her own free will" Miss Chadwick uses—

Delica Kissproof Lipstick



THIS is your opportunity to tie-up with two articles most essential to women who are interested in beautifying themselves—and what part of your feminine fans are not? Simply notify Exhibitors Trade Review when you have booked "Her Own Free Will," giving them your play dates. They will notify us and we will do the rest.

Delica-Brow The ORIGINAL Liquid Dressing

DELICA LABORATORIES, INC.

30 Church Street,
New York City.



Book the Picture—

Helen Chadwick
in
HER OWN FREE WILL

CO-OPERATIVE Exploitation is your one best bet in advertising your attraction. Choose your tie-up with care. With "Her Own Free Will" the **FASHIONETTE HAIR NET** is obvious.

Tie-Up the Window On—

Fashionette
Invisible **HAIR NETS**



WELL ARRANGED HAIR IS ALWAYS PRETTY

YOU don't need blond curls to be known as a woman with pretty hair. Choose the style of coiffure most becoming to your face; arrange it carefully; protect it with a Fashionette, and its trim smartness will win you many a compliment on your hair.

Fashionettes match every shade of hair and are made in shapes that preserve the naturalness of every style of coiffure.



Colonial Quality
Samstag's New York

(Insert
Copy
Here
on
Tie-Up)

(Insert Theatre Name and Play Dates)

ALL you have to do is notify Exhibitors Trade Review of your play dates. They will notify us and the link between you and our merchant is forged.

And You Get—

MORE PATRONS AT
\$ \$ \$
YOUR BOX-OFFICE

Colonial Quality
Samstag's New York

Showmanship

(Continued from page 51)

ploitation department of the California Theatre was getting warmed up! They had a chance to get some more inspiration when they went to inspect the nine mammoth painted signs located about the city on which the "Never Say Die" engagement was set forth in blazing eye-attracting colors.

The inspiration led to twenty-eight window displays situated in every portion of the town. These tie-ups consisted of three hat stores, eighteen chain drug stores, three hospital supply houses and four other drug stores.

Now, beside being endowed with common sense and an unmeasurable capacity for hard work, a showman must

be an opportunist—which, translated into plain action, means merely an additional propensity for labor.

The opportunity came to the staff at the California and they were not found wanting! Came the information that the Greater Movie Season was about to be inaugurated in Los Angeles by means of a monster street parade. This meant the building of a special float, because there was not going to be one bet overlooked by these showmen. In the line of parade one of the floats which stuck out was that on which was the legend of Douglas MacLean in "Never Say Die."

There would certainly be crowds along the line of the parade—that was common-sense. So, a hurry call went to the studios of Douglas MacLean and

soon thereafter fifty beautiful studio girls appeared on the street, neatly attired in nurse's costumes. Each one of these beauties was supplied with buttons with ribbons attached giving the theatre name and date, and a pad of Free Button Insurance Certificates. 5000 buttons were pinned on the men in the line of parade and during tea time the nurses invaded other districts. The ultimate result was 10,000 walking billboards for Mr. Wuerz's show. Common sense plus hard work!

Miss Lillian Rich who joined the ranks of the button-dispensers elected the Mayor a member of the "Never Say Die Club" by pinning a button on him, in the presence of the newspaper camera men, and Manager Wuerz and Douglas MacLean were personally directed by Helen Ferguson. Both of these beautiful girls were very much in evidence in making the picture the screaming comedy it is, in support of the star, so the stunts broke themselves into the illustrated sections of the daily papers.

A big captive balloon, by this time, had made its appearance over the city with dummies and signs flying over Broadway where it will remain during the entire run of the picture at the California.

At the theatre a special prologue was put on, depicting a cabaret scene in the Latin Quarter of Paris with the California ballet dancing to Delibes' famous ballet from "Lakma." The entire stage set was built to duplicate the Latin Quarter scene from "Never Say Die" in which Helen Ferguson does her dance.

National Tie-Up Windows Now Available

INTO THE NET

- 112—G. G. G. Clothes Clothing Stores
- 111—Hollywood Hats Hat Shops
- 110—Groppler Knit Ties Haberdashers
- 109—El Producto Cigars Cigar Stores
- 108—Pebeco Dentrifice Drug Stores

THE ARAB

- 107—Temple of Allah Incense Drug Stores
- 106—The Arab Song Music Stores
- 105—Gouraud's Oriental Cream Drug Stores
- 104—Sanka Coffee Grocers
- 103—Ramses Perfumes Drug Stores
- 102—Gulbenkian's Rugs House Furnishers

FIRST NATIONAL TIE-UPS

- 101—Ashes of Vengeance Book ... Book Shops
- 100—Ashes of Vengeance Song ... Music Shops
- 99—Boy of Mine Song Music Shops
- 98—Ponjola Book Book Shops
- 97—Penrod Clothes Clothing Stores
- 96—Sure-Fit Caps Hat Shops
- 95—Kleanet Hairnets Beauty Shops
- 94—Propper Hosiery Women's Wear

'CAPTAIN JANUARY'

- 83—Baby Peggy Handkerchiefs Children's Wear
- 84—Baby Peggy Hats Millinery
- 85—Baby Peggy Underwear Children's Wear
- 86—Baby Peggy Dolls Toy Shops
- 87—Kummel Juvenile Dresses Children's Wear
- 88—Wayne Knit Socks Children's Wear
- 89—Junior Coats and Suits Children's Wear
- 90—Westphal's Shampoo Drug Stores
- 91—Baby Peggy Stationery Stationery Stores
- 92—Security Blanket Fasteners Children's Wear
- 93—Baby Peggy Story Book Book Stores

'FAMOUS' TIE-UPS

- 76—Chex Drug Store
- 77—Coro Pearls Jeweler
- 78—Aubry Sisters Beauty Shop
- 79—Berklet Knit Ties Haberdashers
- 80—Kleanet Drug Stores
- 81—Triumph Hosiery Women's Wear
- 82—Garcia Grande Cigars Cigar Stores

"SHOOTING OF DAN MCGREW"

- 70—Fashionette Hair Nets Drug Stores
- 71—Amami Shampoo Drug Stores
- 72—Richelieu Pearls Jewelers
- 73—Victor Record (No. 55218) Music Stores
- 74—Djer-Kiss Compacts Drug Stores
- 75—Vanity Fair Underwear Women's Wear

"SHERLOCK, JR."

- 63—Pebeco Tooth Paste Drug Stores
- 64—El Producto Cigars Cigar Stores
- 65—Regent Pearls Jewelers
- 66—Gage Hats Milliners
- 67—Melto Reducing Cream Drug Stores
- 68—Djer-Kiss Compacts Drug Stores
- 69—Fownes Gloves Haberdashers

"MIAMI"

- 59—Cappi Perfume Drug Store
- 60—Vogue Hair Nets Drug Stores
- 61—Rigaud's Talcum Drug Stores
- 56—Jantzen Swimming Suits Women's Wear

- 57—Kleinert Bathing Caps Women's Wear
- 62—Gotham Gold Stripe Women's Wear
- 58—Chappel-Harms (Miami) Music Stores

"BOY OF FLANDERS"

- 54—Ingersoll Watches Jewelers
- 51—Jackie Coogan Hats Hat Shops
- 53—Jackie Coogan Chocolates Confectioners
- 55—Jackie Coogan Peanuts Confectioners
- 50—Grosset & Dunlap Book Dealers
- 52—Borden's Milk Grocers

"THE SEA HAWK"

- 42—Mystikum Perfume Drug Stores
- 43—Old English Lavender Drug Stores
- 44—Bonnie B Hair Nets Drug Stores
- 45—Conde Cosmetics Drug Stores
- 47—Van Raalte Apparel Women's Wear
- 48—Blue Bird Pearls Jewelers
- 49—Tudor Silverware Jewelers
- 46—Fownes Gloves Haberdashers
- 40—Grosset & Dunlap Book Dealers
- 41—Jack Mills Music Music Stores

"MISSING DAUGHTERS"

- 33—Wonderstoen Hair Eraser Drug Stores
- 32—Pebeco Tooth Paste Drug Stores
- 35—Criss-Cross Brassieres Women's Wear
- 38—Forest Mills Underwear Women's Wear
- 39—Gordon Hosiery Women's Wear
- 37—Omar Pearls Jewelers
- 34—Gage Hats Milliners

"PERFECT FLAPPER"

- 24—Djer-Kiss Products Drug Stores
- 25—Mineralava Drug Stores
- 26—Pert Rouge Drug Stores
- 28—Melto Reducing Cream Drug Stores
- 29—Hygienol Powder Puffs Drug Stores
- 30—Wonderstoen Hair Eraser Drug Stores
- 31—Winn Lash Nourishment Drug Stores
- 22—Frances Faire Frocks Drug Stores
- 27—Vanity Fair Frocks Women's Wear
- 23—Regent Pearls Women's Wear
- 32—El Producto Cigars Cigar Stores

"CHECHAHCOS"

- 18—Sterno Canned Heat Drug Stores
- 16—Zepherized Knit Underwear Women's Wear
- 19—Thermo Sport Coats Men's Clothing
- 20—La Palina Cigars Cigar Stores
- 17—Borden's Condensed Milk Grocers
- 15—Auto Vacuum Freezer Housefurnishing

"RECOIL"

- 9—Inecto Hair Tint Drug Stores
- 11—Boncilla Beauty Clay Drug Stores
- 12—Venida Hair Nets Drug Stores
- 14—Chinwah Perfumes Drug Stores
- 8—Onyx Hosiery Women's Wear
- 13—Nemo Corsets Women's Wear
- 10—Deltah Pearls Jewelers

"BEAU BRUMMEL"

- 5—Mineralava Drug Stores
- 6—Vivaudou Drug Stores
- 1—Glove Industries Women's Wear
- 4—Sampson Dress Jewelry Jewelers
- 3—Personality Clothes Men's Clothing
- 2—Fashionknit Ties Haberdashers
- 7—Sta-shape Hats Hat Shops

The Auto Vacuum Ice Cream Freezer

Beats Alaska For Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS'

WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street

New York City

Name Theatre
 Town State
 Tie-Up Numbers Play Dates

A great star — a great
production — *plus* great
exploitation



HELENE
CHADWICK

in

"Her Own Free Will"

From the gripping story of a masterful man and a
headstrong woman by ETHEL M. DELL.

Directed by PAUL SCARDON

Screen Dramatization by GERALD C. DUFFY

Produced by
EASTERN PRODUCTIONS, INC.



Released by
PRODUCERS DISTRIBUTING
CORPORATION

Foreign Distributor —
WM VOGEL DISTRIBUTING CORP

Book it now and cash in

Let's shout our secret!



The Tremendous National Tie-ups
arranged for

Douglas MacLean
in
"Never Say Die"

in next week's issue will bring a smile to every
exhibitor

From William Collier's greatest comedy success.

Directed by George J. Crone.

The play by Wm H. Post.

**Encore
Pictures**

ASSOCIATED EXHIBITORS

PHYSICAL DISTRIBUTOR
PATHE EXCHANGE • INC.

ARTHUR S. KANE • PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

New Company

Charles H. Duell Leaves Inspiration Pictures

CHARLES H. DUELL, president Inspiration Pictures, has resigned from that company and has organized a new producing company for \$1,000,000 and will produce his own pictures.

It was reported several weeks ago that Mr. Duell was about to sever his connections with Inspiration but the report could not be verified, however, it is understood that the new company was incorporated in Delaware a few days ago.

Those who claim to know conditions state that there was dissatisfaction on the part of Richard Barthelmess who claimed that his productions were not being pushed as hard as those of the Gish sisters.

It is likely that Mr. Duell will retain the contracts with Lillian and Dorothy Gish and continue to produce their pictures.

Just who will be chosen to take Mr. Duell's place has not yet been announced by Inspiration but the announcement is expected momentarily.

* * *

BANNER IS PREPARING AD NOVELTIES

The first of the series of advertising novelties which the Banner Productions are planning to take place in the hands of exchangemen for the promotion of the booking of Banner pictures will be a highly colored announcement of twelve pages giving detailed information regarding the series of Banner pictures. Each page in addition has a calendar of the twelve months which will elapse between September of this year and August of 1925.

It is planned to place one of these booklets in the office of every exhibitor and exchangeman in the country within the next few days. The book is now on the press and no time will be lost in making shipments to the exchanges now affiliated with the Banner Productions so that they can be distributed locally by every exchange centre.

* * *

LUCAS IN CAST

C. B. C. announces the addition of Wilfred Lucas to the cast of "The Price She Paid," in which Alma Rubens and Frank Mayo are co-starred.



Here "Our Gang," on a hunt for bear show, indeed, that they are good scouts. Just behind is the bear. Pathe stars these juveniles in some of their best comedies.

Canadian M. P. T. O.

Second Annual Meeting Is Set for Early September

THE first call has been issued for the second annual convention of the Motion Picture Theatre Owners of Canada which is to be held early in September at Toronto, Ontario. The Canadian association was formed at a general gathering of exhibitors in Montreal last September and the president of the Canadian body is A. St. Denis of Montreal, Maurice West of Montreal being the Canadian secretary.

Invitations have been issued to President M. J. O'Toole of the M. P. T. O. of the United States, Sidney Cohen and other notables to attend the coming Toronto convention and it is expected that there will be a brilliant assembly of prominent exhibitors. J. C. Brady, proprietor of the Madison Theatre, Toronto, will be nominated for the Canadian presidency, it is intimated, and he has strong support.

Mr. Brady was chosen as one of the vice-presidents of the M. P. T. O. at the Boston, Mass., convention some weeks ago. He is also vice-president of the Canadian association and president of the Ontario Division of the Canadian M. P. T. O. He has been in the forefront of independent exhibitors in the Dominion for years, being one of the pioneers of the business in Toronto.

Many important problems will be brought up for discussion and action at the approaching assembly in Canada. One of these is the situation in the Province of Quebec with regard to censorship, a matter that has been bothering both exhibitors and exchanges for a long period.

Another big point concerns the Ontario exhibitors in the attitude of the Ontario Provincial Government toward the exhibitors in the enact-

ment and enforcement of numerous restrictive regulations with regard to the operation of theatres, the payment of the ticket tax and other details. The dates for the coming convention have not yet been officially announced.

* * *

Flinn Honored

San Francisco Press Banquets P. D. C. Executive

WHILE in San Francisco, John C. Flinn, Vice President of Producers Distributing Corporation, was tendered a press luncheon in the tapestry room of the Palace Hotel by the Peninsula Studios, Inc., of San Mateo.

Mr. Flinn, who had just arrived on the coast from his company's sales convention held in Chicago, spoke in glowing terms of the motion picture outlook for the coming season. Particularly enthusiastic was he over "The Wise Virgin," an Elmer Harris Production and the first of 10 pictures to be produced by the Peninsula Studios for release by Producers Distributing Corporation.

Mr. Flinn also spoke of the Frank Woods production, "Chalk Marks," which had just been completed and salient bits of which he witnessed at the studio. Taking the two pictures as examples he announced that he had every reason to expect that San Francisco would continue to advance as a motion picture producing center and that these two pictures would undoubtedly be factors in bringing other producing companies to the Bay cities.

* * *

MULHALL SIGNED

Jack Mulhall has been signed by the Universal Pictures Corporation. Julius Bernheim, general studio manager, engineered the contract.

UNITED ARTISTS SAYS STARS WILL STICK

HIRAM ABRAMS, president of United Artists, issued a statement on August 6, denying that stars of his company would transfer their allegiance to another company, as reported from time to time.

He said:

"The report that artists affiliated with this organization will transfer their allegiance to another motion picture organization have lately appeared and reappeared in a number of newspapers. These reports are a part of a deliberate campaign of misrepresentation, which according to a leading financial authority was undertaken for the purpose of boosting the price of a stock on the New York Stock Exchange.

"The reports referred to state that various individual members of the United Artists Corp. and others have or will contract to make pictures for and to distribute them through the organization disseminating these reports. Such stories are unqualifiedly false. Neither Miss Pickford, Mr. Fairbanks, Mr. Chaplin nor Mr. Griffith will abandon their organization.

"I make this statement with the full knowledge of my associates with the exception of Mr. Griffith who is in Europe, and it may be taken as final. Investors and others should not allow themselves to be misled by reports which, having no foundation in fact, cannot, of course, affect the earning power of the organization which claims to have secured the services of the great stars of the motion picture industry."

* * *

SLASH COSTS

Pathe is taking over more and more of the details of handling the work of the Associated Exhibitors products. It has been stated authoritatively that Associated will not disband but is merely giving the work to Pathe to avoid duplication.

The advertising and publicity work of Associated has been carried on by Pathe for some time and this in itself has slashed some of the expense.

The contract department of Pathe has been moved from the seventh to the sixth floor of 35 West 45th street, where it can more readily handle its increased activities.

* * *

SIX FOR OLCOTT

It is understood that Joseph Schenck who signed Sidney Olcott to direct two pictures has made a new contract with the director calling for four additional pictures.



Will Rogers in "The Truthful Liar" of Pathe's takes the cash from the King.

EDUCATIONAL NAMES VICE PRESIDENT

At the annual stockholders' meeting of Educational Films Corporation of America and Educational Film Exchanges, Inc., held August 4, Bruno Weyers was elected vice-president, according to a statement made this week by E. W. Hammons, president of Educational, G. A. Skinner having resigned.

Mr. Weyers has been a director of the Educational companies during the several years of Mr. Hammons' presidency, during which Educational Film Exchanges, Inc., has developed under Mr. Hammons' guidance to its present enviable position as one of the greatest organizations in film history distributing short subjects exclusively.

Mr. Weyers, who has been connected with the New York office of the Hudson's Bay Company, will take up his duties as vice-president of Educational at once.

* * *

MUSICIANS WIN

Twelve of the largest picture theatres in Chicago have granted an increase of \$10 a week to their musicians bringing the weekly salaries to \$84.50.

Musicians in the smaller neighborhood houses will receive an increase of \$10 a week effective September 1.

* * *

LEASES STUDIO

Inspiration Pictures Company has leased the Tec-Art studios in East Forty-eighth Street for their productions for a year. The Tec-Art was formerly the Norma Talmadge studio.

* * *

REBUY RIGHTS

J. D. Williams, president of Ritz-Carlton Pictures, has bought back from H. W. Thompson, of London, the English rights of Ritz pictures starring Rudolph Valentino.

F. N. BRANCH MANAGERS VISIT NEW YORK

Three of First National's Branch Managers will arrive in New York Tuesday to remain for a week at the home office. They are Charles Koerner, Manager of the Portland, Ore., Branch, W. M. Hughart of the Butte Branch and Harry Weiss of the St. Louis Branch.

They are coming in accordance with First National's custom of bringing its Branch Managers to New York at stated intervals that they may be in closer touch with the home office, become more familiar with distribution and sales policies and study the new productions.

* * *

CHRISTIE COMEDIES STAR

Christie has signed three new leading ladies who will appear in the new series of comedies for release through Educational Film Exchanges, Inc., during the coming fall and winter season.

A new lead and an old favorite returned will be in the first Neal Burns two reeler which will go out on the Christie fall schedule. The old favorite is Molly Malone who used to play in many of the one reel comedies made at the Christie studio several years ago and who returns from dramatic pictures to take another fling at comedy.

Billy Beck, formerly a vaudeville favorite in her acrobatic dancing act, is the other new leading woman recently signed. She is also in the new comedy being directed by Gil Pratt. Miss Beck made her screen debut recently with the Hal Roach organization but has moved her make-up kit over to the Christies.

Another new leading lady in Christie Comedies next season will be Kathleen Myers. Miss Myers is blonde, which is quite unusual for the Christie organization since most of the Christie leads in the past have been brunette beauties.

* * *

'SEA HAWK' EXTENDED

The run of First National's Frank Lloyd production, "The Sea Hawk," has been extended a week at the Roosevelt Theatre, Chicago. It was booked originally for four weeks. It is in its fifth week also at the Criterion Theatre, Los Angeles, and is in its tenth week at the Astor Theatre, New York, despite the closing of many theatres in the latter city on account of the heat.

Tried and Proved Summer Hit!

SUPPORTED BY
ROBERT W. FRAZER
ROBERT EDESON
JOSEPH SWICKARD
A Paramount Picture



ADOLPH ZUKOR and
 JESSE L. LASKY present

POLA NEGRI in "MEN"

A
 Dimitri Buchowetzki
 PRODUCTION

All over the country "Men" is making big money this summer for hundreds of wise exhibitors. It's a great hot weather picture. Have you got your share? Story by Dimitri Buchowetzki. Adapted by Paul Bern.

"Of all the Paramount pictures of the past year, 'Men' excels them all. Words fail me in describing this wonderful picture." — *George Zeppas, Exhibitor, Wheeling, W. Va.*

"Pola Negri in 'Men' rises to heights not yet attained in her American pictures. A colorful, entertaining film." — *New York American.*

"Pola Negri in 'Men' ascends to new heights of stardom. She takes her rightful place as the greatest emotional star we have in the world of pictured life." — *New York Telegraph.*

"'Men' is Pola's best since she came to America." — *New York Evening World*

"Members of Congress pronounced it one of the greatest pictures ever produced." — *Fred A. Britten, Member of Congress.*

"Pola eclipses anything she has ever done before." — *Washington (D. C.) Post*

"A superb and dynamic screen conception." — *Washington (D. C.) Herald.*

"Pola Negri is in her old time form, giving a magnificent performance, in 'Men.'" — *Moving Picture World.*



FAMOUS PLAYERS-LASKY CORPORATION
 NEW YORK CITY
 ADOLPH ZUKOR President JESSE L. LASKY Vice President CECIL B. DEMILLE Director General



Tried and Proved Pictures



The Strand, Milwaukee, Wis., had a lobby decoration prepared to exploit First National's "The Enchanted Cottage." Their success was due to the excellence of the picture, but the decorations too came in for part of the glory.

Will a "Tried and Proved" Policy Pay an Average House?

MANY exhibitors ask this magazine an infinite number of questions every year, and we welcome them and are glad to answer them with all the data and knowledge that we may have available. This week brought the prize questions from a showman in a small but rising town. He asks: 'Why do you urge us to put in 'Tried and Proved' pictures, when you know that nearly every audience wants first-run films, or at any rate they want recently released pictures that are known to be new?'

Voices General Plea

We do not suppose this exhibitor speaks for himself alone, but that the same query is in many other minds, even though as yet unexpressed to us.

Let us assume the facts are these: In your town, which say averages 20,000, but a nominal ten per cent make up your patronage. If these people were rather consistent attendants to your show it would not be a difficult matter to make your theatre pay, but when one considers the fickleness and the irregularity of attendance due to weather and one thing or another, the exhibitor is faced with a problem that simply demands careful thought on his part and even prompt action to avert what may mean his doom as a picture purveyor.

Amusement Universally Sought

It is true that people like to be amused. Pictures have since their very inception proved a boon to hundreds of thousands who seek entertainment at a nominal cost. Now, with the years, the

moving picture industry has progressed. Pictures are far better than in the early years. The actors and the scenes are better. The stories mean something to the picture world, and to the theatre-goer as well.

And this very improvement of pictures has caused the great picture-going public to be highly discriminating in their selection of amusement offerings. They see a picture advertised. There's a big star featured. 'Let's go' they say and they are off. The name has been known to them through previous successful pictures. The producer even, is known for fine film productions. The author is often a guiding reference in picking a picture.

First Run Enthusiasts

But, what the inquiring exhibitor means to infer is doubtless that the public insists upon "first-runs" regardless of star, producer or author. That what they want is the knowledge that in their town they are seeing "The Sheik," at the same time that the same desert prince is stalking the screens in Chicago, San Francisco, or New York, wherever the metropolis may be that they look up to for film information.

Very well. Let us take his attitude and analyze it. Is he right in assuming that his patrons will come consistently to see these first runs—even though the pictures that he gets run rather bad for a while? Will they continue to patronize a local theatre that does not present pictures that amuse? We think not.

It is our opinion that all that people want is good solid entertainment. The

glamor of seeing pictures at the same time that they are shown in the big towns does not make up sufficiently for the lack of entertainment if that same "first run" picture is bad, and this, you know, sometimes happens. It is a matter that rests in the lap of the gods. Not even experienced picture producers can tell in advance how the picture will be received. The box office value must be proved by audiences and critics of the bigger cities first. Then after a picture has been tried and proved for box office value you can safely present it to your patrons with every assurance of acceptable reception.

Certain of Appeal

Put in "Tried and Proved" pictures. They may be older than the first runs but they are "tried" in the sense that many hundreds of bookings have been successful; and they are "proved" by the audiences who have approved of the story and the presentation.

Change Your Quality

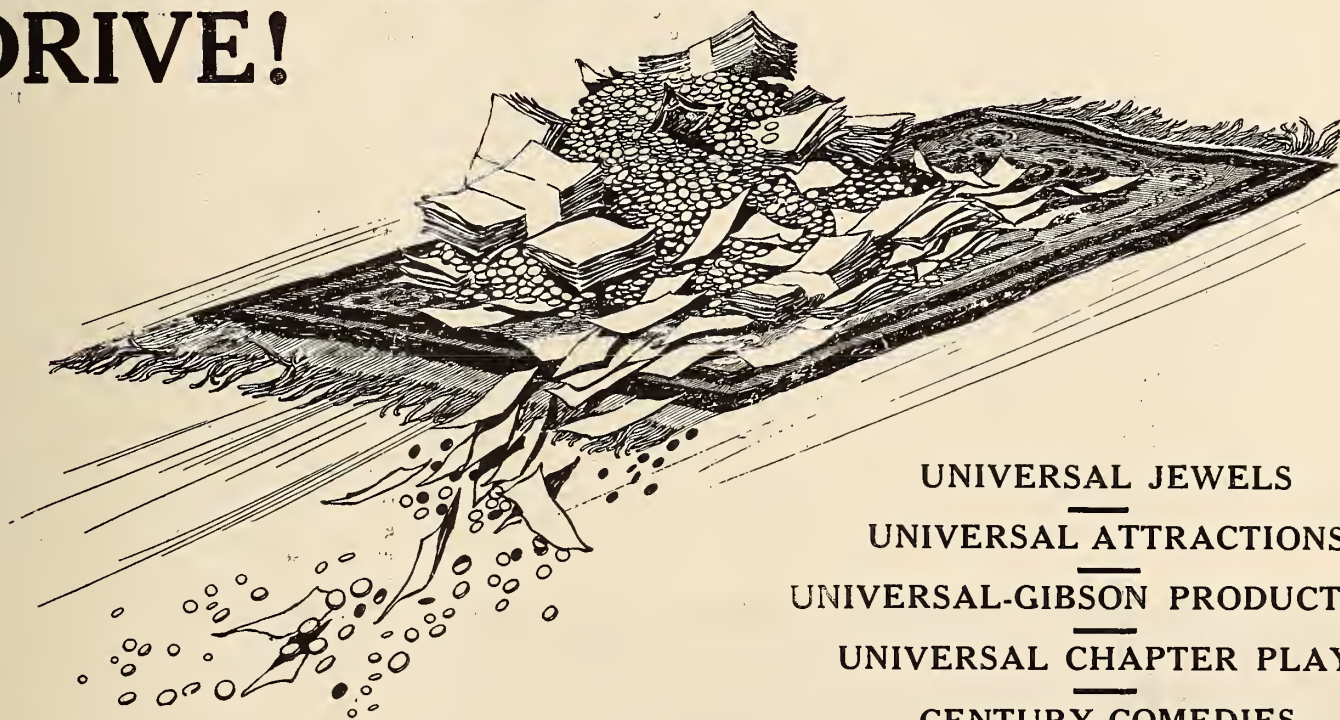
Some measure of your lack of success may be attributed to the "merchandise" you are offering. In that case the easiest thing to do is to change the brand and the quality of your product.

Why not let the big city try-outs guide you in part at least? The expense of first runs does not compensate you—particularly with this element of speculation present.

If you are a good business man, you'll prefer to play safe bets, and take good consistent profits.

Mid-Summer Magic!

*Tried and proved
pictures that bring
sure profits—all in*
**UNIVERSAL'S
GREAT SUMMER
DRIVE!**



UNIVERSAL JEWELS
—
UNIVERSAL ATTRACTIONS
—
UNIVERSAL-GIBSON PRODUCTIONS
—
UNIVERSAL CHAPTER PLAYS
—
CENTURY COMEDIES
—
HYSTERICAL HISTORY COMEDIES
—
2 REEL WESTERNS
—
UNIVERSAL ONE-REEL COMEDIES
—
GUMP COMEDIES
—
INTERNATIONAL NEWS

Nationally Advertised
to Millions in The Satur-
day Evening Post



Universal Pictures

Presented by **Carl Laemmle**

popular appeal. The music-lovers of the town take this occasion to be present at the theatre, for this number occupies an important place on the week's bill. While playing "A Son of the Sahara" an unusually interesting program was recently arranged. Ernest Hammond the New York baritone offering several solos which were well received.

* * *

Convention Attends Movie

During the convention recently in Topeka, Kan., of the Isaak Walton League, the Orpheum Theatre invited the league to a special showing which invitation was accepted.

The picture which was being shown was "The Galloping Fish," and the appropriateness was so striking that special resolutions of appreciation were passed. The picture was a comedy and so was the exploitation.

Every newspaper in town gave the matter about a half column of publicity as a result of the invitation.

* * *

Imitation Newspapers Carry Scare Head Banners

"Scaramouche" was the subject of unusual exploitation when the Orpheum Theatre in the Bay City, Mich., distributed thousands of "newspapers" carrying the advance announcement in letters printed in bright red, that the Sabatini novel would be presented during the following week.

Distribution of these papers took place on every busy street corner as well as in residential districts among the homes direct.



In Portland, Ore., during the showing of First National's "A Son of the Sahara," Palms and other desert pictures were displayed in panels through the lobby. The Rivoli featured the cast as well as the title of the play in their extensive campaign.



A modern bus was changed over by the use of posters, to appear as an old and dilapidated trolley car, to exploit the showing of Warner Bros. "Conductor 1492."

Personal Promise of Star Gives Providence Precedence

While Betty Compson was producing the picture "Miami" in Florida, she met many Providence folks, and thereupon made them the promise that the first showing in New England of the picture would be made in their town.

Even better than this—the manager of the Rialto Theatre of Providence was enabled to secure the world's premiere showing of this film—and immediately took steps to capitalize this precedence.

A whirlwind campaign was put into action at once, and the line up of enthusiasts started to appear before the box office as early as ten thirty in the morning. Within an hour the house was sold out. The same thing happened the second day, and the house broke all records.

* * *

Ministry and Leading People Praise Film

During the recent showing in Augusta, Ga., of "The White Sister" leading citizens were loud in expressing their praise of the film. A private screening was arranged at which the ministry of the town and well known people were invited. Several hundred members of local organizations attended, and the next day the local newspaper published individual and collective opinions from many of the people present.

In this way unusual exploitation and advertising was given the picture which next day was placed on public view by the Imperial Theatre.

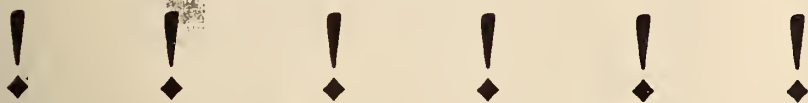
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Flower Decorations

Manager Charles Straw of the Starland Theatre, Winnipeg, Manitoba, staged a special "Festival Week" at this theatre as a boost for business.

The theatre was tastefully decorated with flowers, plants and other material for the occasion while the feature picture was "Six Days." Walter Dolman contributed a special program on the organ and vocalists were engaged for a special programme.

TRIED and PROVED TWICE



Leading in the field of "Tried and Proved" productions are

STANDARD FEATURETTES

Tried and proved the first time when they were issued in feature lengths and played to sensational business.

Tried and proved again, now, when released as two thousand foot features, cut and edited to two reels of fast, dramatic action.

with such stars as

RUDOLPH VALENTINO — EUGENE O'BRIEN
CONSTANCE TALMADGE — CONWAY TEARLE

and others of equal magnitude

SIX ALREADY COMPLETED. ASK ANY SELZNICK OFFICE

**STANDARD
CINEMA
CORPORATION**

Releasing Thru

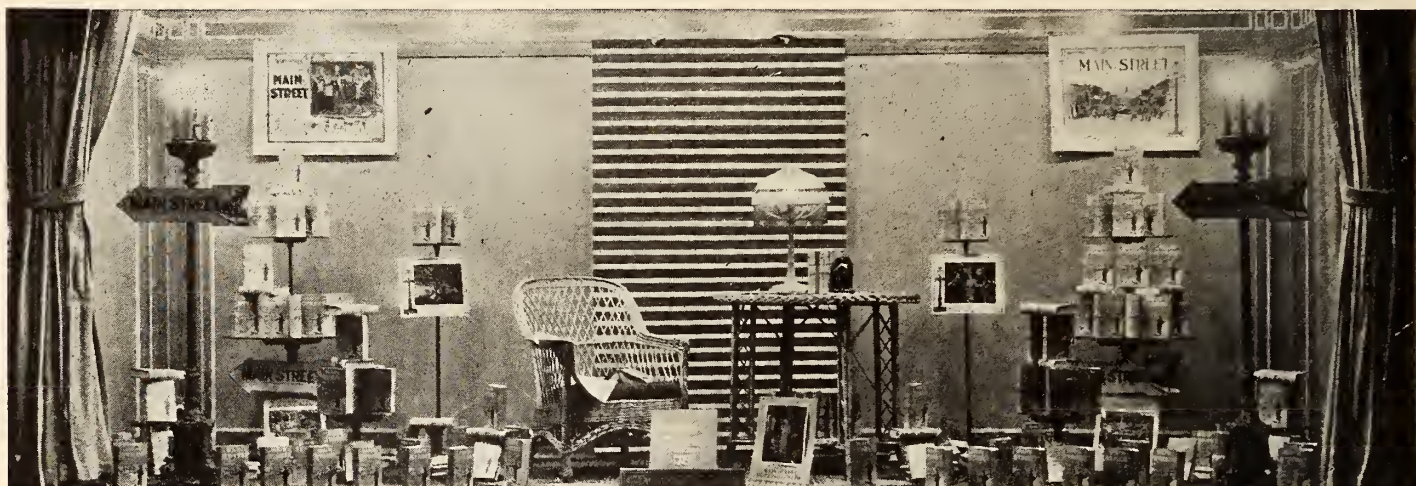
SELZNICK
DISTRIBUTING
CORPORATION

Profitable Exploitation Ideas

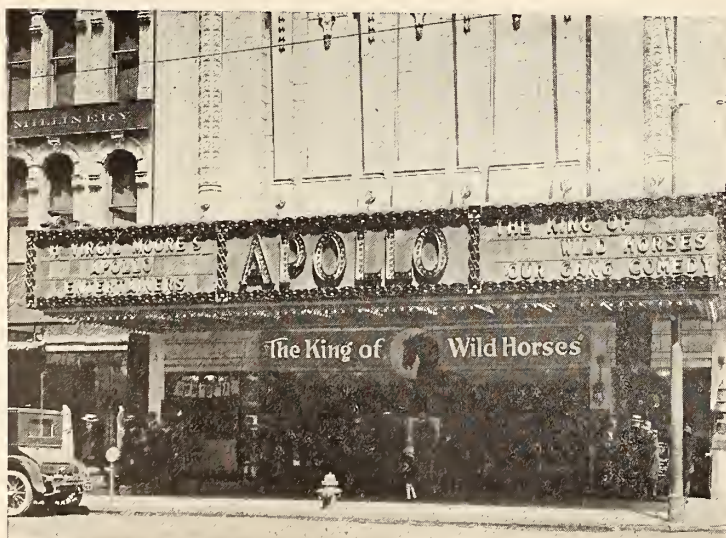
The New Astor in St. Paul, evolved this decorative display, using hand-painted panels, while showing Metro's feature comedy "Our Hospitality," starring Buster Keaton



Attractive window display of wedding rings, by the leading jeweler, was shown in conjunction with the showing of Warner Bros. "Brass," at both the Grand and the Regent Theatres in Pittsburg.



Gimbel Bros. of New York, put in a window of books, while the Strand Theatre, was featuring "Main Street," the Warner release.



Godard's Theatre, of Sacramento, employed a truck load of attractive young ladies to advertise the Pathe feature "Girl Shy," starring Harold Lloyd for an entire week.

"The King of Wild Horses" has been effectively treated in Indianapolis during the run of the Hal Roach feature.

Selected Headliners

*As Disclosed By Their Past Performances in
the Box Office Hall of Records*

Universal

THE ABYSMAL BRUTE—5,845 Bookings. Caveman Romance. Reviewed March 8. **BECAUSE** Jack London has told a story with forcefulness and conviction that has gained the picture unbelievable success.

A CHAPTER IN HER LIFE—3,792 Bookings. Child Love. Reviewed Jan. 26. **BECAUSE** the story has that universal appeal that goes straight to the hearts of those compromising any audience.

THE ACQUITTAL — 4,390 Bookings. Mystery Play. Reviewed Dec. 8. **BECAUSE** of the cast and the interesting story portrayed so convincingly that the film is a box-office winner.

A LADY OF QUALITY—3,779 Bookings. Love Story. Reviewed Dec. 29. **BECAUSE** it is a corking good love story and boasts Milton Sills and Virginia Valli in the cast.

BAVU—5,157 Bookings. Foreign Intrigue. Reviewed Jan. 26. **BECAUSE** there is always fascination in Continental tales, and this interesting play deals with political scheming in Russia.

DARLING OF NEW YORK — 3,881 Bookings. Child Story. Reviewed Nov. 10. **BECAUSE** Baby Peggy has a great supporting cast, and the picture itself is a charming combination of sunshine and shadow.

DRIFTING—4,229 Bookings. Action and Adventure. Reviewed Oct. 27. **BECAUSE** it is a stirring melodrama starring Priscilla Dean and having Wallace Beery and Matt Moore in the cast.

THE FLAME OF LIFE—5,809 Bookings. Mine Tragedy. Reviewed March 15. **BECAUSE** it is a thriller that really thrills and it has found many an audience on the edge of its seats and breathless when the final scene had been concluded.

THE FLIRT—Booked 6977 times. Love and Society Picture. Reviewed February 9. **BECAUSE** it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

FOOLISH WIVES—Over 6,000 Bookings. Love and Intrigue. Reviewed Feb. 2. **BECAUSE** Erich Von Stroheim produced the picture and played the lead, and the story is of universal interest.

FOOLS HIGHWAY—3,194 Bookings. Lights and Loves of New York. Reviewed Mar. 29. **BECAUSE** Mary Philbin shines as a great star, and because the story shows New York in the good old, bad old days.

HUNTING BIG GAME—4,873 Bookings. Adventure in the Wilds. Reviewed Feb. 9. **BECAUSE** it is a true adventure picture replete with real thrills and takes audiences on a personally conducted tour.

THE LAW FORBIDS—1,559 Bookings. Domestic Drama. Reviewed (?). **BECAUSE** Baby Peggy heads a powerful cast, and the story has a strong theme built around the sanctity of the home.

MERRY GO ROUND—4,916 Bookings. Love and War. Reviewed Jan. 19. **BE-**

CAUSE Mary Philbin, Norman Kerry and the picture itself proved a box-office sensation of 1923.

SPORTING YOUTH—4,162 Bookings. Younger Set Story. Reviewed Feb. 16. **BECAUSE** Reginald Denny appears in this dazzling speed picture of young America stepping on the gas.

THE STORM—Over 8,500 Bookings. Triangle Melodrama. Reviewed Feb. 2. **BECAUSE** it is one of the outstanding box-office pictures, and continues to break booking records.

THE STORM DAUGHTER—1,601 Bookings. Sea Story. Reviewed April 19. **BECAUSE** it is one of the outstanding box-of the ocean deeps starring Priscilla Dean and featuring Tom Santschi.

THUNDERING DAWN—4,304 Bookings. Melodramatic Thriller. Reviewed Dec. 15. **BECAUSE** it stars Anna Q. Nilsson and J. Warren Kerrigan and shows the best Tidal Waves and typhoon scenes ever filmed.

TRIFLING WITH HONOR—4,941 Bookings. Baseball Story. Reviewed Jan. 26. **BECAUSE** the great national interest in the national games makes this a sure-fire attraction.

WHITE TIGER—3,839 Bookings. Crook Melodrama. Reviewed April 19. **BECAUSE** Priscilla Dean stars, and the picture has proven appealing to audiences all over the country.

Paramount

BLUEBEARD'S EIGHTH WIFE—Reviewed February 16. Matrimonial Tangle. **BECAUSE** Gloria Swanson infuses the picture with a subtle humor and a droll pathos that make of it an intensely interesting story.

THE OLD HOMESTEAD—Reviewed March 22. Small Town Life. **BECAUSE** it is a James Cruze picture that has been phenomenally successful in large cities and small towns and it has still a strong appeal.

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. **BECAUSE** it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

TO HAVE AND TO HOLD—Reviewed March 22. Historical Romance. **BECAUSE** it is rife with excitement of the highest type and its story is of the substantial class which never goes out of style.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. **BECAUSE** it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

HER GILDED CAGE—Reviewed March 8. Love Drama. **BECAUSE** it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

WHAT'S YOUR HURRY? — Reviewed March 15. Auto Comedy. **BECAUSE** there are great numbers of Wallace Reid admirers who want to see his pictures again and this one is no doubt one of his best.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. **BECAUSE** it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. **BECAUSE** Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

THE GREAT IMPERSONATION — Mystery Drama. Reviewed February 23. **BECAUSE** its past record has shown it to be a record breaker in both large and small theatres and it is cleverly acted.

Selznick

A MAN'S HOME—Story of New Riches. Reviewed December 29. **BECAUSE** it snugly fits the public taste for average pictures and has proven its entertainment value by its record at the box office.

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. **BECAUSE** it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

THE CRICKET ON THE HEARTH—Romance. Reviewed February 16. **BECAUSE** it brings one of Charles Dickens most delightful stories to the screen in a presentation so charming and interesting that it has found a place for itself with everyone.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. **BECAUSE** audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. **BECAUSE** it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

ONE WEEK OF LOVE—Flapper Romance. Reviewed December 22. **BECAUSE** it is a delightful light comedy with fast action, plenty of thrills and two very popular stars who inject the story with humanness and fire.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. **BECAUSE** it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. **BECAUSE** it features Russel Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. **BECAUSE** it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. **BECAUSE** it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

Production Chart with Review Dates

Here Will Be Found the Essential Details of Productions That Have Been Reviewed in the Columns of This Journal in Preceding Months, Including Name of Director and Length of Film.

AUGUST

Feature	Star	Distributor	Length	Reviewed
Along Came Ruth	Viola Dana	Metro-Gold.	5,000	Aug. 2
Behold This Woman	Irene Rich	Vitagraph	6,448	Aug. 2
Born Rich	Windsor-Lytell	First Nat'l		
Bread	Mae Busch	Metro-Gold.	6,500	Aug. 2
Defiance	Renee Adoree	Brush Pro.	5,550	Aug. 9
Fighting Fury	Jack Hoxie	Universal	4,491	Aug. 9
Flirting With Love	Colleen Moore	First Nat'l		
Into the Net	Murphy-Mulhall	Pathe	Serial	Aug. 2
Love of Women	Chadwick-Love	Selznick	5,500	Aug. 2
Lure of the Yukon	Eva Novak	Lee-Brad'd	5,170	Aug. 9
Manhandled	Gloria Swanson	Paramount	6,998	Aug. 9
Man Who Fights Alone	William Farnum	Paramount	6,337	Aug. 9
Narin' to Go	Buffalo Bill, Jr.	Artclass	4,641	Aug. 2
Side Show of Life	Ernest Torrence	Paramount	7,511	Aug. 9
Swords and the Woman	Flora Le Breton	F. B. O.	6,000	Aug. 2
Tess of D'Urbervilles	Blanche Sweet	Metro-Gold.	7,500	Aug. 9
The Heart Buster	Tom Mix	Fox	4,500	Aug. 2
Western Feuds	Edmund Cobb	Arrow	4,908	Aug. 2
Who's Cheating	Ralph Kellard	Lee-Brad.	4,700	Aug. 2

JULY

Feature	Star	Distributor	Length	Reviewed
Arab, The	Novarro-Terry	Metro-Gold.	6,710	July 26
Babbitt	Louis-Alden	Warner	5,500	July 19
Behind the Cuprains	Rickson-Harron	Universal	4,820	July 5
Between Worlds	Special Cast	Weiss Bros.	6,400	July 26
Captain January	Baby Peggy	Principal	6,194	July 12
Changing Husbands	Leatrice Joy	Paramount	6,799	July 5
Code of the Wilderness	Bowers-Calhoun	Vitagraph	6,483	July 12
Daring Love	Hammerstein	Truart	5,000	July 12
Dark Stairways	Dwyer-Rawlinson	Universal	5,030	July 5
Don't Doubt Your Husband	Viola Dana	Metro	5,510	July 5
Enemy Sex, The	Comp-Marmont	Paramount	7,861	July 5
Fools in the Dark	Miller-Moore	F. B. O.	7,702	July 26
Girl in Limousine	Larry Semon	First Nat'l	5,600	July 5
Napoleon & Josephine	Evans-Dibley	F. B. O.	6,591	July 5
One Law for the Woman	Harris-Landis	Vitagraph	5,800	July 5
Perfect Flapper	Colleen Moore	First Nat'l	7,000	July 5
Revelation	Dana-Blue	Metro	7,762	July 5
Romance Ranch	Gilbert-Faire	Fox	4,741	July 12
Sawdust Trail, The	Gibson-Sedgwick	Universal	5,509	July 26
Single Wives	Griffith-Sills	First Nat'l		
Sixth Commandment	Wm. Faversham	Asso. Exhib.	5,214	July 5
Stranger of the North	Travers-Dwyer	Selznick	5,000	July 26
There's Millions in It	Catherine Calvert	F. B. O.	6,100	July 12
Those Who Give	Sweet-Love	Ince	7,312	July 12
Tiger Thompson	Carey-Clayton	Pro. Dist.	5,700	July 12
Traffic in Hearts	Fraser-Harris	C. B. C.	5,548	July 26
Unguarded Women	Daniels-Dix	Paramount	6,051	July 5
Valley of Hate, The	Lucas-Yearsley	Russell Pro.	5,000	July 26
Wine of Youth	Boardman-Lyon	Metro-Gold.	6,600	July 26
Young Ideas	LaPlante-Lyon	Universal	4,095	July 26

JUNE

Feature	Star	Distributor	Length	Reviewed
Back Trail, The	Jack Hoxie	Universal	4,615	June 28
Bedroom Window, The	May McAvoy	Paramount	5,550	June 28
Broadway or Bust	Gibson	Universal	5,272	June 21
Code of the Sea, The	Logan	Paramount	5,800	June 14
Dangerous Crowd	Thompson-Keener	F. B. O.	4,757	June 14
Dangerous Line, The	Sessue Hayakawa	F. B. O.	5,406	June 7
Daughters of Pleasure	Prevost-Blue	Principal	6,000	June 14
Family Secret, The	Baby Peggy	Uni-Jewel	5,676	June 28
Fighting Sap, The	Thompson-Keener	F. B. O.	5,138	June 28
For Sale	Windsor-Menjou	First Nat'l	7,480	June 5
Gaiety Girl, The	Mary Philbin	Uni-Jewel	7,419	June 7
Good Bad Boy, The	Special	Principal	5,198	June 7
Guilty One, The	Agnes Ayres	Paramount	5,365	June 21
High Speed	Rawlinson	Universal	4,927	June 28
Hold Your Breath	Special	Hodkinson	6,000	June 7
How to Educate a Wife	Prevost-Blue	Warner	6,800	June 21
In Fast Company	Talmadge-Harris	Truart	5,411	June 7
Iron Man, The	Albertini	Uni-Ser.	15 Epis.	June 28
Lightning Rider, The	Harry Carey	Hodkinson		June 28
Lily of the Valley	Chrissie White	Heworth	5,580	June 28
Lone Chance, The	Gilbert-Brent	Fox	4,385	June 21
Masked Dancer, The	Chadwick	Principal	4,987	June 14
Miami	Betty Compson	Hodkinson	5,989	June 14
Pal O' Mine	Irene Rich	C. B. C.	6,000	June 14
Paying the Limit	Special	Gerson	5,000	June 7
Reckless Age, The	Reg. Denny	Universal	6,954	June 7
Sea Hawk, The	Milron Sills	First Nat'l	12,045	June 14
Self Made Failure, The	Miller-Moore	First Nat'l	7,345	June 28
Spirit of the U. S. A.	Walker-Carr	F. B. O.	8,312	June 14
Sniffle, The	Blythe-Dexter	Asso. Ex.	6,109	June 14
Tiger Love	Taylor-Moreno	Paramount	5,325	June 28
Turmoil, The	Hackathorne	Jewel	6,741	June 21
Unseen Hands	Wallace Beery	Asso. Ex.	5,392	June 7
Western Luck	Chas. Jones	Fox	5,020	June 28
White Moth, The	LaMarr-Tearle	First Nat'l	6,571	June 28

MAY

Feature	Star	Distributor	Length	Reviewed
Beloved Vagabond, The	C. Blackwell	F. B. O.	6,217	May 3
Bluff	Ayers	Paramount	5,442	May 10

Borrowed Husbands	Flo. Vidor	Vitagraph	6,900	May 10
Broadway After Dark	Nilsson-Menjou	Warners	7,200	May 3
Chechacos, The	Eva Gordon	Asso. Ex.	7,600	May 17
Circus Cowboy, The	Chas. Jones	Fox	4,000	May 17
Come on Cowboys	Dick Hatton	Ar.-Wilson	4,700	May 31
Confidence Man, The	Thomas Meighan	Paramount	7,215	May 3
Crosses Trails	Franklyn Farnum	Independent	4,900	May 10
Cytherea	Rubens-Stone	First Nat'l	6,500	May 3
Dangerous, The	Laura LePlante	Universal	4,919	May 31
Dangerous Trails	Irene Rich	Ambassador	5,750	May 10
Daring Youth	Daniels-Kerry	Principal	5,300	May 17
Dorothy Vernon	Mary Pickford	United Art	9,500	May 17
Fighting American, The	O'Malley	Universal	5,351	May 31
Fire Patrol, The	Special	Chadwick	6,600	May 31
Fortieth Door, The	Pathe	Serial		May 17
Forty Horse Hawkins	Hoot Gibson	Universal	5,419	May 3
Girl of the Limberlost	F. B. O.		5,942	May 31
Goldfish, The	Const. Talmadge	First Nat'l	7,145	May 3
Hutch of the U. S. A.	Chas. Hutchinson	Steiner	4,890	May 31
Kentucky Days	Dustin Farnum	Fox	4,508	May 17
Lawless Men	Neal Hart	Steiner	4,816	May 17
Listen Lester	Fazenda-Myers	Principal	6,000	May 10
Lone Wolf, The	Holt-Dalton	Asso. Ex.	5,460	May 24
Marriage Cheat, The	L. Joy	Paramount	6,795	May 24
Men	Pola Negri	Paramount	6,487	May 17
Midnight	Matty Mattison	Aywon	4,900	May 10
Missing Daughters	E. Novak	Selznick	6,676	May 17
Mlle. Midnight	Mae Murray	Metro	6,778	May 17
Monmarte	Pola Negri	Paramount	6,715	May 3
Night Hawk, The	Harry Carey	Hodkinson	5,115	May 17
No Mother to Guide Her	Special	Fox	6,650	May 24
Unamed Youth	L. Hughes	F. B. O.	4,558	May 24
Recoil	Blythe-Hamilton	Gold-Cos.	6,800	May 10
Rejected Woman	Rubens-Nagel	Gold-Cos.	7,760	May 10
Riders Up	C. Hale	Universal	4,904	May 17
Ridgeway of Montana	J. Hoxie	Universal	4,843	May 24
Sherlock, Jr.	Buster Keaton	Metro-Gold	4,065	May 17
Signal Tower, The	Special	Super-Jewel	6,714	May 31
Son of Sahara, A	Windsor-Lytell	First Nat'l	7,603	May 10
Triumph	Leatrice Joy	Paramount	8,225	May 10
Trouble Shooter, The	Tom Mix	Fox	5,702	May 17
Wanderer of Wasteland	Holt	Paramount	7,000	May 31
Wandering Husbands	Kirkwood-Lee	Hodkinson	6,900	May 17
What Shall I Do	D. Mackail	Hodkinson	6,000	May 31
What 3 Men Wanted	Miss DuPont	Independent	5,000	May 24
When a Girl Loves	Avers	Asso. Ex.	5,876	May 17
Why Men Leave Home	Chadwick-Stone	First Nat'l	8,002	May 3
Woman on the Jury, The	Special	First Nat'l	7,408	May 24

APRIL

Feature	Star	Distributor	Length	Reviewed
Around the World in				
the Speejaaks	Travelogue	Paramount	6,000	April 12
Beau Brummel	John Barrymore	Warners	9,900	April 12
Breaking Point, The	Naldi-Moore	Paramount	6,614	April 26
Between Friends	Nilsson-Tellegen	Vitagraph	6,930	April 6
Boy of Flanders, A	Coogan	Metro-Gold.	7,018	April 5
Dancing Cheat, The	Rawlinson-Lake	Universal	4,727	April 26
Dawn of Tomorrow	Logan	Paramount	6,010	April 5
Days of '49, The	Neva Gerber	Ar.-Wilson	Serial	April 6
Enchanted Cottage	Barthelmess	First Nat'l		April 12
Excitement	Laura LaPlante	Universal	4,913	April 19
Galloping Ace, The	J. Hoxie	Universal	4,560	April 12
Galloping Fish	Chaplin-Fazenda	First Nat'l	6,000	April 5
Galloping Gallagher	Thompson-Keener	F. B. O.	4,819	April 5
Girl Shy	Harold Lloyd	Pathe	7,600	April 12
His Darker Self	T. Hamilton	Hodkinson	5,000	April 5
His Forgotten Wife	Bellamy	F. B. O.	6,500	April 19
King of Wild Horses	Edna Murphy	Pathe	4,611	April 5
Man's Mate, A	Adoree-Gilbert	Fox	5,041	April 19
Moral Sinner, The	Dalton-Rennie	Paramount	5,437	April 19
Mrs. Danes Confession	Salm-Dorsine	F. B. O.	4,800	April 12
Night Message, The	Hulette-Truesdell	Universal	4,990	April 5
Pagan Passions	Elvidge-Standing	Selznick	5,600	April 26
Plunderer, The	Mavo-Brent	Fox	5,812	April 5
Racing Luck	Monty Banks	Asso. Ex.	4,819	April 12
Right of the Strongest	Lincoln-Ferguson	Selznick	6,740	April 19
Rough Ridin'	Buddy Roosevelt	Approved	4,650	April 5
Second Youth	Palmeri-Tunt	Gold-Cos.	6,169	April 19
Secrets	Norma Talmadge	First Nat'l	8,363	April 5
Shooting of Dan McGrew	LaMarr-Marmont	Metro-Gold.	6,318	April 19
Silent Stranger, The	Thompson-Keener	F. B. O.	5,040	April 26
Surefire Seas	Hutchinson	Steiner	4,300	April 26
Storm Daughter, The	Priscilla Dean	Uni-Jewel	5,000	April 12
Three Weeks	Prinz-Nagel	Gold-Cos.	7,468	April 12
Those Who Dance	Sweet-Love-Rax	First Nat'l		
True As Steel	Dorinda Gordon	Gold-Cos.	6,744	April 26
Try and Get It	Washburn	Hodkinson	5,770	April 19
Two-tnt Dollars A Week	Ariss	Selznick	5,990	April 26
Virtuous Tiers	David Powell	Vitagraph	5,800	April 10
Which Shall It Be	Marks-Wales	Hodkinson	4,600	April 19
Why Get Married	Andree Lafayette	Asso. Ex.	5,091	April 12
Yankee Madness	Larkin-Dove	F. B. O.	4,680	April 12

MARCH

Feature	Star	Distributor	Length	Reviewed
America	Dempster-Ham.	United-Art.	13,600	Mar. 8
Arizona Express	Starke-Goodwin	Fox	6,313	Mar. 29
Blizzard, The	Hansson-Johnson	Fox	5,890	Mar. 8
Cause for Divorce	O'Malley-Brun.	Selznick	4,973	Mar. 1

Current Production Chart

Daughters of Today	Miller-Graves	Selznick	7,280	Mar. 22
Discontented Husbands	Kirkwood-Madison	C. B. C.	5,421	Mar. 13
Drums of Jeopardy	Hammerstein	Truett	6,529	Mar. 24
Fair Week	Carr-Power	F. B. O.	6,154	Mar. 24
Fighting Coward, The	Torrence-Astor	Paramount	6,501	Mar. 29
Floodgates	Lowell-Russell	Lowell	6,493	Mar. 29
Flowing Gold	Nilsson-Sills	First Natl.	8,005	Mar. 8
Fools Awakening, The	Ford-Bennett	Metro	7,431	Mar. 1
Fool's Highway	O'Malley-Philbin	Universal	5,763	Mar. 1
Gambling Wives	Law-Earle	Arrow	6,708	Mar. 8
Happiness	Taylor-O'Malley	Metro-Gold	7,700	Mar. 1
Hill Billy, The	Jack Pickford	Allied Prod.	5,754	Mar. 1
Hoosier Schoolmaster	Henry Hull	Hodkinson	5,500	Mar. 29
Icebound	Wilson-Dix	Paramount	6,471	Mar. 15
Law Forbids, The	Baby Peggy	Universal	6,203	Mar. 15
Leave It To Gerry	Billie Rhodes	Grand-Asher	5,748	Mar. 29
Lilies of the Field	Griffith	First Natl.	8,510	Mar. 29
Love Letters	Mason-Edwards	Fox	4,749	Mar. 8
Love's Whirlpool	Kirkwood-Lee	Hodkinson	6,028	Mar. 22
Nellie the Beautiful				
Cloak Model	Windsor-Cody	Gold-Cos.	6,098	Mar. 22
North of Hudson Bay	Tom Mix	Fox	4,973	Mar. 1
North of Nevada	Thompson-Keener	F. B. O.	4,929	Mar. 1
On Time	Rich. Talmadge	Truett	6,030	Mar. 1
Phantom Horseman, The	Hoxie	Universal	4,399	Mar. 29
Poisoned Paradise	Harlan Bow	Preferred	6,800	Mar. 15
Restless Wives	Kenyon-Rennie	Burr	6,317	Mar. 1
Ride For Your Life	Gibson	Universal	5,310	Mar. 8
Roulette	Roberts-Trevor	Selznick	4,850	Mar. 1
Shadows of Paris	Pola Negri	Paramount	6,440	Mar. 1
Society Scandal, A	Swanson	Paramount	6,433	Mar. 2
Stolen Secrets	Rawlinson	Universal	4,742	Mar. 1
Thief of Bagdad, The	Fairbanks	United Art.	12,000	Mar. 1
3 O'Clock in the Morning	Binney-Breese	Burr	6,293	Mar. 1
Thy Name Is Woman	LaMarr-Navarro	Metro	9,087	Mar. 8

Coming Productions

Features	Star	Distributor
A Desperate Adventure	Franklyn Farnum	Independent
Adorable Scofflaw, The	Bowman	Preferred
A Drama of the Night	Cruze	
After a Million	Kenneth McDonald	Sunset Prod.
Age of Innocence, The	Special Cast	Warner Bros.
Alaskan, The	Inomas Meighan	Paramount
Alibi, The	Special Cast	Vitagraph
An Old Man's Darling	Laura La Plante	Pathe
A Prince of India	A. K. Mozundar	Excelsior
Argentine Love	Daniels-Cortez	
A Sainted Devil	Vaentino	
A Woman Under Oath	Florence Reid	Independent
Back of the Beyond	Franklyn Farnum	Grand-Asher
Baffled	Special Cast	Independent Pic.
Bag and Baggage	Special Cast	Selznick
Bandolero	Special Cast	Goldwyn-Cos.
Beast, The	Special Cast	Fox
Beggar of St. Sulpice, The	Special Cast	Vitagraph
Beggars on Horseback	Blue-Prevost	Warner Bros.
Ben Hur	Special Cast	
Blackmail	Special Cast	Universal
Boden's Boy	Special Cast	Hepworth Dist.
Boomerang, The	Special Cast	Preferred Pic.
Border Legion, The	Moreno	
Border Intrigue	Franklyn Farnum	Indep. Pic.
Breath of Scandal, The	Special Cast	Preferred Pic.
Broken Barriers	Special Cast	Metro
Buddies	Marion Davies	Cosmo
Butterfly	Virginia Valli	Universal
Cause for Divorce	Special Cast	Selznick
Changing Husbands	Joy	
Circus Rider, The	Mae Murray	Metro
Claim No. 1	Charles Jones	Fox
Clean Heart	Special Cast	Universal
Colorau	John Gilbert	Vitagraph
Corsican Brothers	Dustin Farnum	Fox
Covered Trail, The	J. B. Warner	Independent
Courage	Franklyn Farnum	Sunset Prod.
Covered Wagon, The	Franklyn Farnum	Indep. Pic.
Crash, The	Cruze	Vitagraph
Dangerous Money	Daniels	
Dante's Inferno	Special Cast	Fox
Desert Rose, The	Harry Carey	Hodkinson
Discontented Husbands	Special Cast	C. B. C. (S. R.)
Dollar Down	Ruth Roland	
Dollar Mark, The	Mildred Harris-Fraser	F. B. O.
Double Dealing	Charles Jones	Fox
Driftwood	Elaine Hammerstein	Truett
Drusilla With a Million	Special Cast	F. B. O.
Empty Hands	Holt-Norma-Shearer	
Enemy Sex, The	Compson	
Extra Man, The	Compson	Universal
Face to Face	Volta Dana	Metro
Faint Perfume	Special Cast	Preferred
Fast Set, The	Compson-Menjou	
Female, The	Compson	
Feet of Clay	C. B. DeMille	Paramount
Fighting Tylers, The	Special Cast	Hal. Roach
Fine and Dandy	Tom Mix	Fox
Fires of Fate	Tom Mix	Truett (S. R.)
First Violin, The	Grand-Asher	
Flames of Romance	Special Cast	
Flatterv	Special Cast	C. B. C.
Fool, The	Special Cast	Fox
Forbidden Paradise	Negri	
Forbidden Lover, The	Special Cast	Selznick
Forty-Horse Hawkins	Hoot Gibson	Universal
Furnace of Life, The	Compson	Grand-Asher
Garden of Luxury, The	Compson	
Getting Her Man	Special Cast	Gerson Pic.
Gold Rush, The	Charlie Chaplin	United Artists

Good Men and Bad	Special Cast	F. W. Kraemer
Greedy	Special Cast	Gold-Cos.
Haunted House	Olive Hammerstein	Fried Wehl Prod.
Hearts of Oak		Fox
Her Code of Honor	Florence Reid	Independent
Her Love Story	Swanson	
Her Game	Florence Reid	Independent
Her Own Free Will	Helene Chadwick	Hodkinson
Human Mind, The	Special Cast	Metro
Hunted Woman, The		Fox
I Am the Man	Barrymore-Owen	Chadwick
In a World with Potash and Perl	Bernard-Carr	First National
In the Shadow of the Moon	Dorothy Chappell	Lee-Brad.
Inner Sign, The	Kirkwood-Lee	Hodkinson
Innocence	Anna Q. Nilsson	C. B. C.-S. R.
Innocent	Special Cast	Universal
It's a Boy	Special Cast	Fox
Janie McEdith	Special Cast	Weber and North
Justice Karpis	Marion Davies	Goldwyn-Cos.
Land Me Your Husband	Gerald Ames	Hepworth
Lets Go	Doris Kenyon	Grand-Asher
Lily of the Dust	Negri	F. B. O.
Lone Fighter, The	Special Cast	Phil Goldstone
Lost	J. B. Warner	Sunset Prod.
Love Pate, The	Special Cast	F. B. O.
Love's Lane	Carmel Myers	F. B. O.
Love Trap, The	Special Cast	Warner Bros.
Loyalties	Special Cast	Grand-Asher
Man Who Fights Alone	Lois Wilson	Fox
Man Who Came Back, The		Fox
Manhattan	Dix	
Maquane Satan	Theda Bara	
Manhandled	Gloria Swanson	Paramount
Mansion of Aching Hearts	Special Cast	Preferred Pic.
Mark of Cain	John Gilbert	Fox
Mary Anne		Pathe
Mary the Third	Eleanor Boardman	Goldwyn-Cos.
Meddling Women	Lionel Barrymore	Chadwick
Merton of the Movies	Glenn Hunter	Paramount
Missourian, The	Reginald Denny	Universal
Mist in the Valley	Alma Taylor	Hepworth
Monsieur Beaucaire	Rudolph Valentino	Paramount
My Ladies' Lips		Preferred
My Man	Special Cast	Vitagraph
Never Say Die	Douglas McLean	Asso. Exhib.
No More Women	M. Moore-Bellamy	Allied P. & D.
North of 36	Holt, Torrence, Wilson	Paramount
Offenders, The	Marjorie Wilson	Independent
One Law For the Woman	Harris-Landis	Vitagraph
One Night in Rome	Laurette Taylor	Metro
Open All Night	Dana-Goudal-Menjou	
Open Places	John Lowell	John Lowell
Other Men's Daughters	Special Cast	Grand-Asher
Outline of History		J. R. Bray
Painted Flapper	Kirkwood-Garon	Chadwick
Painted Woman, The	Kirkwood-Lee	Hodkinson
Passionate Adventurer	Alice Joyce	Selznick
Peter Pan	Daniels-Cortez	
Plugger, The	Special Cast	Fox
Pony Express	Special Cast	Universal
Prairie Wife, The	Special Cast	Gold-Cos.
Relativity	Alma Rubens	Goldwyn-Cosmo.
Restless Wives	Doris Kenyon	Mastodon
Romola	Gish Sisters	Inspiration
Rose of the Ghetto	Marie Prevost	Warner Bros.
Sheriff of Tombstone	Fred Thompson	Monogram Pic.
Side Show of Life	Torrence-Nilsson	Paramount
Sinners in Heaven	Daniels-Dix	Paramount
Skyline of Spruce, The	Special Cast	Universal
Slow as Lightning	Kenneth McDonald	Sunset Prod.
Southern Love	Betty Blythe	
Stepping Lively	Richard Talmadge	Truett
Stolen Hearts	Herbert Rawlinson	Universal
Story Without a Name	Ayres-Moreno	
Strange Woman, The	Shirley Mason	Fox
Strathmore		Fox
Superstition	De la Motte-Bowers	Creative Prod.
Taming of The Shrew	Bebe Daniels	Principal Pic.
Tarnish	May McAvoy	First National
Tarzan and the Golden Lion	Elmo Lincoln	Grand-Asher
Tenth Woman, The	Special Cast	Warner Bros.
Tess of the D'Urbervilles	Special Cast	Goldwyn-Cosmo.
Spitfire, The	Betty Blythe	Asso. Exhib.
Throwback, The	Pat O'Malley	Universal
Tongues of Flame	Meighan	
Treasure Canyon	J. B. Warner	Sunset Prod.
Tree in the Garden	Special Cast	Goldwyn-Cosmo.
Triflers, The	Special Cast	Preferred Pic.
Trouble Shooter, The	Tom Mix	Fox
Ultimate Good, The	Elaine Hammerstein	Truett
Unguarded Women	Daniels-Dix	
Virtuous Crooks	H. Rawlinson	Universal
Virtuous Laws	Special Cast	United P. & D.
Visions	Swanson	
Wages of Virtue	Kirkwood-Lee	Hodkinson
Wandering Husbands	Holt (Technicolor)	
Wanderer of the Wasteland	J. B. Warner	Sunset Prod.
Wanted by the Law		Fox
Warrens of Virginia		Grand-Asher
Way of All Flesh	Special Cast	Pathe
Way of a Man		Goldwyn-Cosmo.
Week End Husbands	A. Rubens-M. Love	Equity
Welcome Stranger	Special Cast	
Westbound	J. B. Warner	Sunset Prod.
Western Vengeance	Franklyn Farnum	Indep. Pic.
What Shall I Do?	Dorothy Mackail	Hodkinson
When Johnny Comes Marching	Special Cast	Universal
When a Woman Reaches Forty		Preferred
Wise Son, The	Special Cast	Universal
Women Who Give	Frank Keenan	Metro
Woman Between Friends, A	Special Cast	Vitagraph
Worldly Goods	Ayres	Warner Bros.
Yale, The	Special Cast	
You Can't Live on Love	Reginald Denny	Universal

Projection Hints

By WESLEY TROUT

Oiling Mechanism

The modern projection machine is a rather expensive piece of mechanism. Now the purpose of oiling a machine is to separate moving parts, and thus greatly reduce friction, abrasion and wear to the least possible minimum. Most any oil will serve this purpose fairly well, provided that enough of same is used, but in a motion picture projection machine mechanism the use of a minimum of oil is very essential, because any excess will simply be thrown off by centrifugal force, get smeared around all over the projection room, and it will also get all over the film that you are projecting which is very, very bad.

You take an oil that is too thin is very objectional for use on a mechanism because it flies around and runs off the mechanism too easily. Oil that is too heavy is very objectional because projector bearings are very closely fitted, and a heavy oil will not work into the bearings and lubricate same properly as it should.

Mechanism Oil

Now the selection of oil for use on a projector mechanism is therefore of vast importance, and as a rule, there are three different lubricants essential: (a) a lubricating projector oil for the various bearings of a projection machine, (b) a very good lubricant suitable for use in the oil well of your projection machine intermittent movement, (c) a good lubricant for the gears of your projection machine.

Most projectionists are exhibitors are all familiar with the names of such as "3-in-1" oils, and many other well advertised oils for lubricating. These oils, in my opinion, without exception absolutely unfit for the oiling of a motion picture projection machine mechanism. Don't use these oils on your mechanism. Their use will, I am firmly convinced, shorten the life of any projector mechanism. Use oil that is sold by leading theatre supply houses or an oil that is recommended by the manufacturers of your machine.

Important Rule

The one very important rule with regard to projector lubrication is of vast importance. It should be very rigidly adhered to by every projectionist. Never, never, under any circumstances uses more than one drop of oil in any moving picture machine mechanism bearing. There is no need in drowning a machine in oil. A projection machine mechanism will take so much oil and no more. Why try and pour an entire can

in "the good old days," but it is obvious that comedies have had to keep the pace with their bigger brothers of the feature field. The comedies you could make today for even five or more thousand dollars would not be acceptable by one out of a hundred of the picture theatres in America.

It is easiest to explain the modern production methods in the comedy field by giving an idea of just the number of people required, and it will be seen that a present-day comedy studio demands in proportion just exactly the same personnel of organization which is to be found in the biggest feature company now making pictures. For instance in an average period of four weeks there were found to be on the payroll 6 leads in stock, 115 actors by the week or picture, 5 directors, 5 assistants, 7 cameramen, 4 writers, 8 electricians, 11 carpenters, 9 laborers, 7 in props, draperies and wardrobe, 2 technical directors, 4 painters, 1 plaster worker, 5 watchmen, janitors, etc., 15 in the executive, production and other offices, 2 art and title men, 1 photographer, 3 cutters and 2 in transportation, aggregating a payroll of \$9,775 a week for a year.

Ten of the mentioned departments were using materials of one sort and another, everything from film to raw lumber, and the cost of the material and rental items is very difficult to es-

oil in one bearing? It is simply a waste of time and oil to do this.

Gear Lubrication

A very light oil, such as the projectionist uses for the projector bearings, is not suitable for gear lubrication. An automobile cylinder oil or automobile cup grease, or a good grade of vaseline, is very much better.

The oil well of the intermittent movement should be emptied at the end of one hundred and fifty hours' run and then refilled with a fresh lubricant. Be sure and use a good grade of oil in the intermittent oil well.

Excess Tension

Excess tension also is very apt to pull weak splices in two. It is very detrimental, therefore the modern projectionist should use every precaution to have his take-up set just right. Of late there have been some very excellent devices invented which equalize the take-up throughout the process of rewinding, and I would recommend my projectionist readers to install one of these where he is having trouble with his take-up. The split pulley friction take-up has been to a great extent improved by increasing its diameter which will make less pull on the rewinding. A tight take-up will cause you to lose the lower loop and will pull out sprocket holes badly.

Comedy Contrasts

(Continued from Page 22)

timate on a weekly basis. But that is enough of the money side, just a suggestion to show why the backyard-production of 1911 can not go today.

Perhaps more interesting is the shifting of the types of comedies which have been in demand. The comedy end of the business started out with trick photography and slam-bang slapstick; then there was the bathing girl era; then came a demand for polite dressed up society comedies.

A little later directors of feature productions began to use the technique of the two-reel comedy field, until today one seldom sees a feature production, unless it be a very heavy drama, in which there is not a scattering of typical two-reel comedy bits of action and business. Mickey Neilan was one of the first to inject "two-reel stuff" into feature with eminent success, and now they are nearly all doing it.

The trend points the way for the present makers of short comedies to find another means of expression in order to keep ahead of the parade. The answer seems to be found in a happy medium of plot and slapstick. Hokum dressing on a clean, light comedy situation plot is the order of the day and I think if you will check up the next time you watch a modern comedy on the screen, you will catch the "method which lies behind the madness."



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including

- 22 Out-of-the-Inkwell Fun Novelties
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- 26 Film Facts (medley hodge-podge reels)
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- 52 Animated Hair Cartoons by Marcus cartoonist for the N. Y. Times (300 ft. lengths).



Edwin Miles Fadman, Pres.
1600 Broadway, N. Y. C.

Equipment Newsettes

FLOWERS

Have you tried brightening your theatre with flowers? It is surprising the wonderful results that can be obtained by the use of them for decorations. They add a subtle something that radiates charm.

Many of the larger theatres have fresh cut flowers placed in the lobby and rest rooms daily but the small exhibitors could not afford such a display.

Next to fresh flowers, artificial ones lend themselves admirably and can be purchased cheaply. The matter of flowers is a little thing but it helps give the patron an impression that will help the theatre.

* * *

SANITARY CUPS

Every rest room should be provided with sanitary drinking cups. The patrons should demand that much. There are many varieties of paper cups that can be used. There are vending machines that keep the cups in dustproof containers until ready for use. The machines release the cups for one cent. They are handy and can be placed beside the drinking fountains. They take up little space and do not detract from the appearances of the room.

* * *

TICKET CHOPPER

The Newman Manufacturing Company is putting out an improved ticket chopper that combines beauty with utility. The new machine is one of the most efficient of its kind and in appearance it will add dignity to any theatre.

There is a simple mechanism that perforates each ticket that goes into the machine. A small rake arrangement feeds the tickets to the knives and does its work efficiently.

The machine comes in hand power and electric styles.

* * *

MULTIGRAPH

In our recent issue of the Exhibitors Trade Review, an article appeared recommending direct mail as a means of establishing a patronage.

R. E. Andruss, of Merchant Economist Service, who has had considerable experience in form letters advises that the multigraph is the superior ma-

chine to use in preparing form letters.

This machine prepares letters in a neat manner that lend dignity to the epistles.

* * *

ORGOLOGUES

Orgologues are quite the thing these days. They are clever slides with music score for the organ introduced by Geis & Benedict, organists, and are being used by a number of theatres throughout the country and in New York City. These orgologue novelties are mostly humorous, in which a complete story is told by artistic slides of from 20 to 30 to each individual set and music score. To introduce them, the Standard Slide Corporation has arranged to send the first lot at a figure very much below the actual renting price.

* * *

FILM SAFE

An article of equipment that is overlooked by many exhibitors is the film safe. Owing to the highly inflammable films the exhibitor owes it to his patrons and to himself to provide proper receptacles for the safe keeping of films.

The American Film-Safe Corporation puts out a safe that is positive proof against fire. It is ventilated and keeps the films in good condition. Individual compartments are provided for each roll of film and they are easily and quickly handled.

* * *

GUM REMOVER

As long as people chew gum, just so long will it be found on the floors of theatres where it becomes pressed into the carpets or becomes attached to shoes.

Gum is not easy to remove from surfaces but there are several chemicals on the market that will remove it from any surface with little effort.

General Disinfectant and West Disinfectant companies manufacture chemicals that will do the work. Every

theatre should be supplied with the fluid.

* * *

MEDICAL CASES

There comes a time in the life of every theatre, that there is an emergency that calls for medical attention. Accidents will happen in the best managed theatres and every theatre should be prepared for the emergency.

It is possible to obtain medical cases suitable for all sizes of theatres. The case should be kept in a place that is quickly reached. It would be well to give proper instructions as to the use of the contents, to every employee.

About Theatres New and Old

Sheffield, Ala.—A. R. McRae, who has been associated with Tony Sudekum as manager, will open an airdome seating 1600, 600 of which will comprise a reserved section.

* * *

Jackson, O.—Manager Rogers has closed the Grand for July and August. It will re-open Sept. 1.

* * *

St. Johnsville, N. Y.—Howard Van Slyke was appointed manager of the Cameo.

* * *

Three Sands, Okla.—A new house has been opened here by H. A. Pease and O. F. Sullivan.

Shamokin, Pa.—The Chamberlain Amus. Co. has acquired the Byerly and Erdman properties, on which they will erect a new theater.

* * *

Sumas, Wash.—The Rose has been taken over by Scrock and Bartell of Okanogan.

* * *

Lynn, Mass.—Roy D. Fraser has been appointed manager of the Strand.

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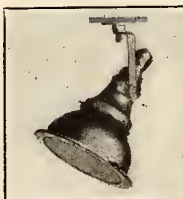
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The Business Paper of the Motion Picture Industry

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and the play by Booth Tarkington
and Evelyn Greenleaf Sutherland
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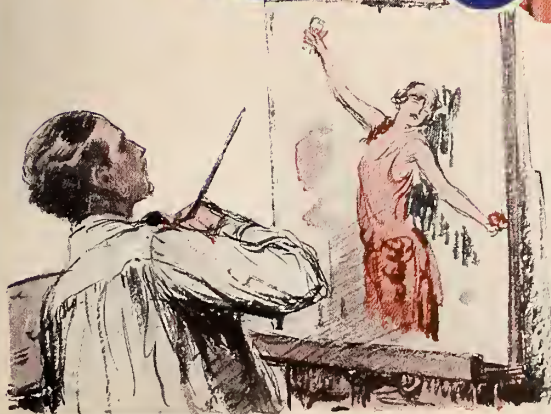
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A THOUSAND YEARS

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Presented by
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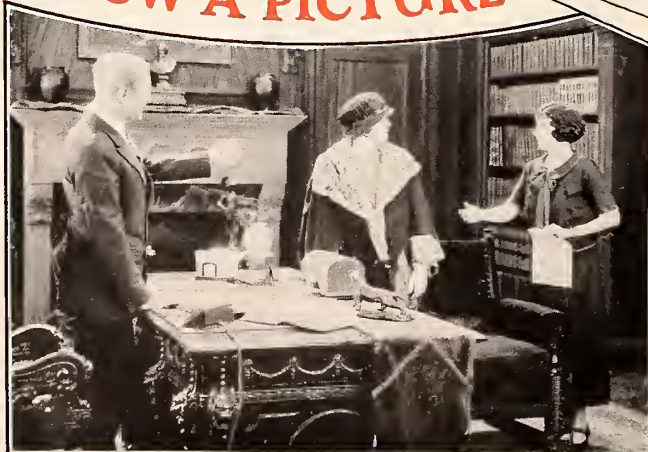
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Directed by
VICTOR SCHERTZINGER

BREAD

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"NEVER SAY DIE" IS ONE OF REAL SUCCESSES OF ANY
EVERYBODY SAYS MACLEAN'S BEST
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And always remember that—

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It's Equipment Season!

And the real guide-post as usual is the Exhibitors Trade Review's "Classified Opportunities" in the Equipment and Modern Theatre Sections.

"The Immortal Drama of" **BARBARA FRIETCHIE**

IN all American history there is no more appealing character than that of Barbara Frietchie, immortalized in poem and legend, and brought to life on the stage by lovely Julia Marlowe in the Clyde Fitch play based on this thrilling episode of the Civil War.

It is a significant fact that the greatest photoplays of all time have been stories told against a background of historical events. "The Birth of a Nation," "Quo Vadis," "The Covered Wagon," "Scaramouche" and "America" owe as much of their success to the fact that their superstructure of dramatic interest is founded on history, as they do to their own intrinsic dramatic worth.

And now "Barbara Frietchie" comes to the screen in a sumptuous and stupendous photoplay. "Barbara Frietchie" is the real heart throb in that epochal drama of American history played on the bloody fields of Vicksburg, Gettysburg and Appomattox. It typifies that poignant tragedy that was in the hearts of the noble womanhood of Civil War days, while their men fought—brother against brother.

Florence Vidor, who stars in the title role of this epoch-making drama, was chosen to portray this great heroine because she possesses, in a superlative degree, that innate charm and beauty typical of the best in American womanhood. Visually and histrionically, Miss Vidor is the ideal "Barbara Frietchie," and her interpretation of the role places it among the greatest characterizations in the history of the photodrama.

In Edmund Lowe, who plays "Captain Trumbull," the male lead, Miss Vidor has the support of one of the most finished and virile actors on the screen today. Mr. Lowe is starring this season in the great Channing Pollock Special "The Fool."



LAMBERT HILLYER, Director

"Barbara Frietchie" was produced under the personal direction of Lambert Hillyer, who has directed some of the greatest film successes of the past five years, including "The Spoilers," the William S. Hart series of box office successes and many of the biggest specials made at the Culver City Studios for First National and Famous Players.

BARBARA FRIETCHIE Cast

Barbara Frietchie	Florence Vidor		
Captain Trumbull	Edmund Lowe	Col. Negly . . .	Lewis Fitzroy
Col. Frietchie	Emmett King	Sue Royce. . .	Gertrude Short
Jack Negly . . .	Joe Bennett	Mammy Lu . .	Mattie Peters
Arthur Frietchie	Chas. Delaney	Colored Man	Jim Blackwell
		Fred Gelwex	Slim Hamilton

Other Characters

Sally Negly, Laura Royce, Mrs. Hunter, Tim Greene (soldier), Dr. Hal Boyd, Edgar Strong, Corporal Perkins and a Sergeant, Little Coon.

Director—Lambert Hillyer

CLYDE FITCH's great stage masterpiece, "BARBARA FRIETCHIE," was an outstanding success on Broadway and in every other great theatrical center, and for many seasons has been the most popular seller for amateur shows and stock companies. The name "Barbara Frietchie" is a box office name to every man, woman and child.

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For period ending _____

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For period ending _____

Income

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- Film Advertisements
- Program Advertisements
- Interest
- Other Income
- Total Income

Expenses

- Film Rental
- Salary of Manager
- Salaries of Employees
- Heat, Light and Power
- Expense Changes
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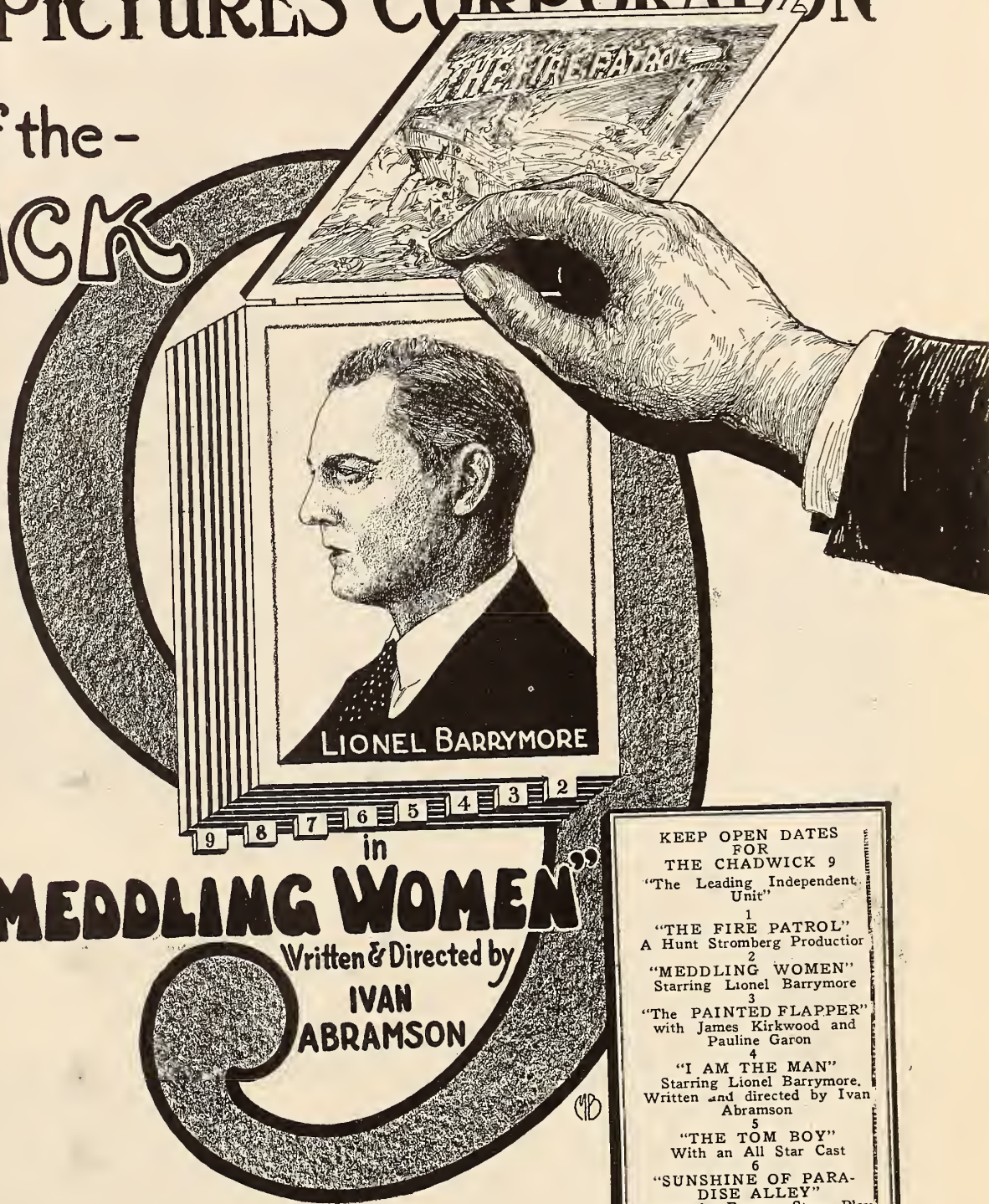
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The Business Paper of the Motion Picture Industry

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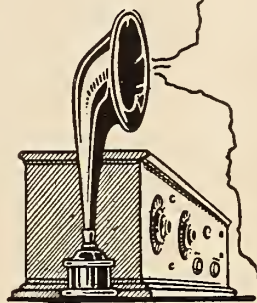
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Honestly—you'll get ahead faster by reading good stuff than you will by devoting your hard earned leisure hours to kelly pool with the corner cowboys. Whole lifetimes of thought are set down on printed pages. A book a week wouldn't be a bad slogan. You may stumble on a sentence-thought that will open the door to your success.

Beautiful but dumb. Don't let 'em say this about your house organ or the letters that go to your mailing list. Get a personal touch in them. Don't forget that print is merely one way of talking. Make every line you write read as though you personally were talking to Bill Jones.

The guy who asked "For What is Tomorrow But Another Today?" was full of applesass. Every sunrise ushers in a new year. So don't kid yourself into thinking you must await January 1st to make real, good, constructive business resolutions.

On the level—the troubles that never happen are the biggest ones of all. Don't worry about next week. By that time the mountain that looks so big today will have shrunk to a mole-hill.

Don't worry about the boss—the man higher up. Let him do his worst—you do your best. Do your damndest on your own job—and you've got a mighty good chance to hold down his one of these days.

Did you ever notice the philosophy on each side of a door? One side says "Pull"—the other "Push." Generally the "Push" gets you inside—while the "Pull" side lets you out in the cold.

H. K. C.



"Janice Meredith"

Marion Davies and Joseph Kilgour, as Janice Meredith and General George Washington, respectively, give in Metro-Goldwyn's latest production a very vivid picture of Revolutionary days.

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Directors of the West Coast Theatres Company plan to build 28 neighborhood houses in Los Angeles at a total cost of \$5,000,000.

According to figures of the Department of Commerce, United States exported 132,698,266 feet of film in the past 11 months.

Famous Players has declared its regular quarterly dividend of \$2 a share on the common stock, payable October 1.

Washington M. P. T. O. will meet in Seattle on November 11-12 for their annual state convention.

Blue Law Advocates have closed the gasoline stations on Sundays in Dallas, Tex., and are now concentrating their activities on picture theatres.

It is reported that D. W. Griffith's first picture for Famous will be "The Sorrows of Satan."

M.P.T.O.A. will co-operate with the government in calling the public's attention to the "Defense Test" set for September 12.

Louis B. Mayer has halted construction on the new \$300,000 studio building for Metro, in Culver City, until he can learn the outcome of the new phone rate. If the proposed rate goes through it will make production cheaper in the East than in the West.

Whitman Bennett plans a new studio in Yonkers, N. Y.

Richard Barthelmess has signed a new contract with Inspiration for a period of two years.

Eastman Kodak has declared an extra dividend of 75 cents a share on common stock in addition to \$1.25 regular dividend.

A strike of operators, stage hands and musicians looms up in Boston. It is scheduled for September 1, and unless an agreement is reached, it will affect every house in the city.

All of the theatres in Ottawa, with the exception of Loew's, are struggling along without orchestras, due to the refusal of managers to grant a \$2 increase to musicians.

Conditions *Are* Terr-rr-ible!

When Alleged Showmen Fail to Give
Patrons the Picture Entertainment for Which
They Are Willing and Anxious to Pay

By
Peter
Milne

ALGIERS, one of the chief Mediterranean seaports, boasting a population of over a hundred thousand Arabs, and proudly referring to itself as "Little Paris," is singularly backward in the matter of picture presentation.

Take for instance, its chief picture theatre on its main boulevard, a house seating possibly four hundred. While I was in the city "Robin du Bois," otherwise known as "Robin Hood" was playing there. The theatre front suggested a most enterprising manager. He had conformed to the best rules of exploitation and had decorated his front as the round tower of an old English castle.

The box office was located in the tower. The walls of the lobby were also decorated to carry out the suggestion of castle walls. From the standpoint of exploitation this exhibitor was just as advanced, in his small scale, as the exploiteers who have transformed the Criterion Theatre in New York to an ancient Haddon Hall to advertise "Dorothy Vernon." But of course the Algerian exhibitor's display didn't cost any three hundred thousand francs.

Pictures were also on view in the Alhambra, the chief Casino of Algiers. Here evidently there was a projection machine with a two thousand foot capacity. But the wait came just the same. The crowds sauntered in and out and danced and drank between the various parts of the pictures.

These audiences were practically entirely French, and so the services of the interpreter were dispensed with. But the subtitles, particularly those in the

French productions, were very bad. Each one of them that I was able to understand anticipated the action to follow it as all our old ones used to do.

French made pictures, by the way, are used more in Algeria than in Paris, or so it seemed from the more or less scanty observation that I gave the matter.

Over there in the French colonial possessions you often encounter that type of picture which is strictly taboo here—except at stages. Their importation would be a good thing, if for no other reason than to kill all the censor boards from shock.

Naturally there is no censorship in Algeria. The industry hasn't progressed that far and it never will. And in other respects, too, namely those of presentation and sanitary condition of theatres, the industry is in its infant state.

Audiences, on the whole, seem to regard pictures there as we used to regard "The Great Train Robbery," when it was playing at the Eder Musee in New York. And how many years ago was that?

AUDIENCES, especially in the Casinos, saunter in and out of darkened theatres at will. You have paid to get in the Casino. The pictures are thrown in. They are merely supplementary entertainment.

Before them comes the dancing, the music movements of the Ouled Nail girls, the drinking, the *baccarat*, the *chemin de fer* and the *petits chevaux*. Evidently Casino patrons make no ef-

fort to follow whatever story the picture may contain.

THEY see some of the pictures, dance a bit, slake their thirsts, lose or win a franc or two at *baccarat* and then return and watch the picture again. They do not constitute what is known as the "typical audience." Hardly.

No American films were on exhibition at the Casino during my stay there. The pictures were of French make and of the poorest type. No exhibitors in the United States would accept such prints. Many of them were torn and jagged and the patches failed to hold while going through the sprockets more often than they did hold.

There is no denying the fact that picture exhibition is terrible in most Algerian cities. And it isn't terrible because "conditions are terr-rr-ible." It's terrible because opportunities are overlooked.

Even in such a town as Biskra, the French population is eager for entertainment. Several amateur performances were presented in a barn-like hall while I was there.

It seems to me that such a population would enjoy and pay for good picture entertainment, two or three times a week.

No wonder they merely wander in and out of the Casino projecting room when the class of entertainment is so low and there is so much that is more interesting on the dance floor, before the mahogany bar and gaming tables.



Not a Sheik Taking the Family to the Pictures, But a Scene Showing Desert Ponies from First National's "Son of the Sahara."

Marcus Loew Returns From Rome In Optimistic Mood

MARCUS LOEW, President of Loew's, Inc., and of Metro-Goldwyn, returned to New York Tuesday with glowing statements that "Ben Hur," when completed by Fred Niblo, probably about the first of next year, will be the greatest motion picture achievement ever made.

Mr. Loew stated that he had purchased one of the finest theatres in London, which will be the home of Metro-Goldwyn pictures there. The American film magnate, in addition to seeing work rushed ahead on Metro-Goldwyn-Mayer's mammoth spectacle at Rome, closely investigated the foreign film situation, and stated that American pictures dominate 95 per cent of the European market.

Returning with Mr. Loew on the Leviathan were J. Robert Rubin, secretary of Metro-Goldwyn, accompanied by Mrs. Rubin; Carey Wilson and Bess Meredyth, of the Metro-Goldwyn-Mayer scenario staff, with the manuscript of "Ben Hur," and Joseph Danenburgh, editor of "The Film Daily." Mr. Loew, who occupied the Imperial suite of the Leviathan, was greeted on his return by Mrs. Loew, Mr. and Mrs. Arthur Loew, Mr. and Mrs. David Loew, and a host of friends.

The day following Mr. Loew's return four members of the Technicolor staff, who will film important sequences of "Ben Hur" in color, sailed from New York for Rome on the S. S. Berengaria. They included J. A. Ball, of the West Coast Technicolor staff, accompanied by Mrs. Ball; Rene Guissart, who photographed "Chu Chin Chow" in Berlin; Ervin Roy Musgrave, formerly of Rex Ingram's staff, and William Howard Green. Filming many episodes in "Ben Hur" by the technicolor process is one of numerous features planned for the giant special.

"When I left Rome Fred Niblo was working at top speed on 'Ben Hur,'" Mr. Loew said. "Immediately on our arrival there Mr. Niblo had his whole organization running like clockwork, and holding to the present schedule, the production should be completed near the first of 1925, and will be released simultaneously in America and Europe."

Regarding his purchase of the theatre in London, Mr. Loew said he would announce definite details of the new ac-

quisition when negotiations are consummated. The theatre, one of the finest in the English metropolis, will be devoted exclusively to the premieres in London of Metro-Goldwyn pictures.

Mr. Loew, while finding that American pictures completely dominate the foreign field, reassured European producers that the American market would welcome high-class productions from abroad.

"As a matter of fact," said Mr. Loew, "Metro-Goldwyn would gladly sign contracts with foreign producers to distribute several high class productions provided they possessed box-office as well as artistic values. It would relieve the pressure of work at our own studios which is necessary to meet the demand

for pictures of the Metro-Goldwyn standard."

Sir William Jury, distributor of Metro-Goldwyn pictures in Great Britain, was reported by Mr. Loew to be so enthusiastic over Metro-Goldwyn pictures scheduled for 1924-1925, that he has broken his long established selling policy. For the first time Sir William is this season selling Metro-Goldwyn pictures to the Great Britain market in advance of their completion. It has been his practice personally to review every picture before offering it to his market, but his faith in Metro-Goldwyn due to the quality of past productions, and his enthusiasm over the productions announced for this season, have caused the English distributor to change his custom.

"In France," Mr. Loew stated, "our pictures are being shown by Gaumont with the same success as in England, Germany, Denmark and every other European country."

Fox-Golden Form New Unit

Broadway Producer Receives \$1,000,000 for Dramas

John Golden, one of America's most prominent play producers, entered the motion picture field on August 13, when he signed a contract with William Fox, entitling the latter to picturize all of Golden's theatrical successes under the firm name of John Golden Unit of

Clean American Pictures, Inc.

The agreement makes the new \$5,000,000 corporation subsidiary to the Fox Film Corporation and it is reported Golden received \$1,000,000 from Fox upon signing the contract.

It is understood that Golden will supervise production, name directors and cast and locations for the productions. The pictures will be made in both the East and West Coast studios.

The Fox-Golden deal has been in negotiations more than six months because of the large number of authors and publishers involved, such as interests including Harper Brothers, and the Frank Bacon estate. It was finally brought to a conclusion through the good offices of Will Hays, who acted as an umpire in settling many points in the contract.

Every large corporation in the film industry has been bidding for Mr. Golden's block of plays, and his signing with Mr. Fox came as a surprise to many in the industry.

* * *

FILMS EXEMPTED

The Hays office has received advice from the Department of Commerce that the contemplated Japanese luxury tax will not include motion picture films. Kodaks prints, however, fall into the taxable list.



Marcus Loew, head of Metro-Goldwyn, returning recently from abroad sees great future for motion pictures.

Old Lady Astor Says



HOLDING down the presidency of a state organization of exhibitors is something to occupy a man's spare time, but it doesn't seem to stand in the way of expansion in the case of Henry Varner, president of the Motion Picture Theatre Owners of North Carolina, who recently announced the closing of a deal that will add a house to his string. The new one is the Concord Theatre, Concord, N. C., to open about the first of next January. It will have a seating capacity of 600 or more and will be the sixth house in the Varner chain. As the Governor of North Carolina might have said, Business is Good!

THERE seems to be considerable enthusiasm over the possibilities of Berlin and environs in connection with the making of particularly large and elaborate American productions. D. W. Griffith finds it possible to assemble mobs there that would be impossible in America and several other American producers and distributors have been visibly impressed, lately, with what they have seen in the German capital. But any advantages that may appear to exist for the moment will be quickly obliterated if the German authorities can seize on them as a pretext for something new in taxes. The problem of the Reich, just now, is one of getting the money and the American film industry's coin will be as welcome as any other foreigner's.

PARTICULARLY appropriate seems the use of the phonofilm in presenting presidential candidates and what they have to say to the voters. In this sort of thing it ought to outdistance radio, since the voice without the picture never quite conveys the impression of personality which most people want. The coming release of President Coolidge's picture and talk will be a political experiment of unusual interest.

ELMER CLIFTON writes, en route to Australia: "We were supposed to see our first sight of land today, (the Society Islands) after nine days at sea. This was indeed a great event. I was told that they were a low, hanging group of reefs loaded with cocoanut trees, but as I was about to get this thrill of thrills and feel like Chris Columbus must have felt, my bath steward buttonholed me and there was a heavy argument as to whether or not I should take a bath! Naturally I did not want the bath, but he appeared so crestfallen at my refusal that in the end I was splashing around in a salt tub while we passed the land of the 'King of the Cocoanut Grove.'"

HATTIE DELARO, who plays the mother part in "Janice Meredith," at the Cosmopolitan Theatre, New York, appeared in the same house just twenty years ago as Madam Piper in Victor Herbert's "Babes in Toyland," wearing in that production substantially the same coiffure required in "Janice Meredith." Miss Delaro seems to have arrived at another "mother type."

MANY exhibitors are going to cash in on the news reels during the campaign. From now until election there will be exceptional interest in every showing of the candidates and what they are doing. From all indications the real fireworks will begin shortly, justifying some active exploitation.

THE United Studios, at Hollywood, is the proud owner of the largest incinerator in the business, recently installed. It has a capacity of 5,000 cubic feet a day of shavings and scrap. The fire burns continuously. Nothing is said about its capacity if devoted to the disposal of amateur scenarios.

WHILE their husbands were penetrating the jungle, making exteriors for "Classmates," Mary Hay Barthelmess and Josephine Lovett (Mrs. John S. Robertson) were taken out on a fishing trip, and among the fish caught by the captain, was a twelve foot hammer head shark. Both ladies got the thrill of their life when the monster was hauled aboard.

JOE WEIL, Universal exploiteer, came home on the Rotterdam last week after a successful campaign in Paris on "The Hunchback of Notre Dame." The picture was going strong when he left.

BETTY BLYTHE'S biography which is now being published serially by Bernarr MacFadden, is creating quite a sensation in literary circles. Betty as a dancer, screen star and singer, is well known, but now it seems that if she wanted to, she has a fourth means of earning a living—via the pen. She is now playing the lead in "The Breath of Scandal," a Louis Gasnier production. She will also be seen soon in "In Hollywood with Potash and Perlmutter," work on which was completed recently.

TAKING the customary discount on government press-agentry, the coming maneuvers of the prohibition battle fleet ought to afford a splendid opportunity to develop some new series of war pictures. With big guns and little guns, whole fleets of destroyers and other belligerent craft swarming off New York and Atlantic City, thrills should be plentiful for a while. Carl Laemmle says he hates the bootleggers, so here's his chance.

AS mob scenes go, the battle of Columbus Circle, New York, attendant on the opening night of Cosmopolitan's "Janice Meredith," starring Marion Davies, was something to talk about. It required all the police and police reserves available to keep traffic moving in the neighborhood of the Cosmopolitan Theatre and almost Cossack methods were necessary to clear the lobby so that people who had tickets could get into the house. That's exploitation.

BUSTER KEATON says, by the way, that there is room in the comedy film field for some good gag men from vaudeville. If they are adaptable to the altogether different conditions under which they must carry on, some importations of this sort may help provide that element of originality. But they must be able to learn a lot of new tricks.

THE weekly news grist indicates altogether too many houses closed for the summer. The radio people are rapidly overcoming the static troubles that for a time hurt their summer business, but the motion picture industry, as a whole, seems disposed to take the summer slump as unavoidable. It will be until it is made the basis of a lot of hard work and some ingenuity. Many exhibitors have met the issue successfully. Many others could if they would.

AN exchange salesman is responsible for this one: "What's all this excitement about free picture shows, anyway? If my stuff is as rotten as the exhibitors say it is, the only way to get it across to the public is to give it away."

THE Delmonte Theatre, St. Louis, has installed an air-cooling system. The idea might well be referred to the operators of a number of New York projection rooms.

HIRAM ABRAMS ISSUES BOLD STATEMENT

Hiram Abrams, president of United Artists, before he sailed for Europe on Saturday, issued a statement in which he accused Famous Players of circulating a report that several United Artist stars would join Famous, in order to give impetus to the Famous stock.

In a letter to the Governing Committee of the New York Stock Exchange, he said in part:

"I assert on information and belief that these reports originate in and are inspired by representatives of the Famous Players-Lasky Corporation."

Douglas Fairbanks, on his arrival on the Coast a few days ago, stated that he is satisfied with his connection with United Artists and neither Mary Pickford nor himself have any intention of severing their connections with the company.

* * *

RAYART ANNOUNCES COMING PICTURES

An attractive little folder has been issued by W. Ray Johnston, President, Rayart Pictures Corporation and is now being sent to those interested in the Independent market.

In this folder, which is in the nature of a general announcement of the aims and ambitions of Rayart, Mr. Johnston outlines his policy and lists his first



A. Victor Smith wishes "pleasant trip" to John B. Rock, general manager of Vitagraph, leaving to visit Vitagraph exchanges.

productions. These consist of a series of four Rayart Specials, the first being "The Street of Tears," which is described as a story of Broadway; twelve action dramas of the out-of-doors, the first six to be known as the "O'Hara of the Mounted" series. Of this series three titles are announced: "O'Hara of the Mounted," "O'Hara Gets His Man," and "O'Hara's Code." Two serials are included in the program, the first one being "Battling Brewster," on which production has already started. The second serial will follow the first one at once so that there will be no lapse of time between the two, thus enabling exchange to follow up the first one by releasing the second the week after "Battling Brewster" has completed its run. This will give the ex-changeman an opportunity to book the-



Larry Weingarten publicity director for Jackie Coogan, brings Metro-Goldwyn's "Little Robinson Crusoe," starring Jackie.

atres thirty weeks consecutively on these serials.

George Blaisdell, Mr. Johnston's West Coast representative, has arrived in Hollywood and complete casts and directors will be announced next week, according to Mr. Johnston.

* * *

HEARST STARTS ACTION

An unusual legal tangle has developed at Toronto, Ontario, as a result, it is alleged, of the refusal of John Arthur, supervisor of music and presentations for the 60 theatres of Famous Players Canadian Corporation, Ltd., to join the Cosmopolitan Theatre, New York City, as its general manager.

Mr. Arthur was scheduled to take charge of the Hearst Theatre in New York last April and announcement was made that his salary was to be \$30,000 per year. At the last moment Mr. Arthur decided to



Elmer Pearson, vice president and general manager of Pathe takes his golf on high.

remain with Famous Players in Canada. The result, it is stated, is that the Cosmopolitan has applied for an injunction in the courts at Toronto to restrain Mr. Arthur from working for Famous Players or any subsidiary company in Canada for a period of two years, this being the period of the alleged contract between the parties.

Famous Players has announced, however, that Mr. Arthur will be in charge of the re-opening of the Regent Theatre, Toronto, for a special extended engagement of the "Sea Hawk," commencing August 30.

* * *

NEW TITLE

"Circe" is going to be "Circe" after all! "Circe the Enchantress" is the name finally selected for Mae Murray's next picture which has undergone several vicissitudes since Robert Z. Leonard laid down the megaphone on the production, written for the star by Blasco Ibanez.

* * *

METRO CONTRACTS

E. M. Saunders of Metro-Goldwyn returned to New York Monday from a very successful trip to Kansas City, Des Moines and Omaha. In Kansas City Mr. Saunders closed with Frank Newman for Metro-Goldwyn pictures, with A. H. Blank in Des Moines, and in Omaha with the World Realty Company. These exhibitors are among the leading film men of the middle western territory, and represent large theatre holdings.

Pennant Winners

Pathe Announces Leaders in Storey Sales Contest

PATHE announces this week the winners of the \$10,000 Storey Pennant Race. The offices that won in each of their various leagues were: Chicago, Des Moines, Boston, Portland, and Butte, resulting in what is considered the most successful sales promotional campaign ever conducted by the Pathe organization.

For the past four months the contest has waged bitter and hot in each of the thirty-five branch offices, and until this week none of the contestants knew who had won due to the closeness of the race. The exchanges were divided into five leagues of seven offices to each league. The divisions were named after the regular baseball leagues, The Champion, The National, The American, The Capitol and the Minor league.

The standing of the offices in each league at the close of the contest were:

Champion—Des Moines, Los Angeles, Spokane, Cleveland, Detroit, Milwaukee and St. Louis.

National League—Chicago, Double "I," Salt Lake City, Oklahoma City, San Francisco, Pittsburgh, and New Haven.

American League—Boston, Omaha, Atlanta, Indianapolis, Philadelphia, Dallas and Buffalo.

Capitol League—Portland, Minneapolis, Seattle, New Orleans, Charlotte, Newark and Denver.

Minor League—Butte, Albany, Kansas City, Cincinnati, New York, Washington and Memphis.

* * *

KANSAS OPERATORS SIGN SCALE

At a meeting of the M. P. T. O., Kansas City, August 6, it was decided to renew the 1924 contract with operators, the scale having been satisfactory with the latter. The contract calls for \$34.10 a week for operators in suburban house with a seating capacity of less than 800 and \$4.60 matinees; in suburban theatres of more than 800 seats, \$41.10 a week and \$4.60 for matinees. For houses operating on a 7-hour basis, running matinees every day, the scale is \$1.25 an hour, four hours to constitute a night's work.

Down town first run houses accepted a contract calling for 10 per cent increase to musicians, but this will not effect suburban theatres. It also was decided at the meeting to renew all efforts in fighting the music tax cases of



Gloria Swanson and George Fawcett in Famous Players' "Her Love Story."

Kansas City exhibitors, which were appealed following a decision against the exhibitors in the federal court at Kansas City.

* * *

FRANK RETURNS

W. B. Frank, Vice President of the Hal Roach studios, has returned to New York after a three weeks' conference at the studios in making plans for the coming season. The principal subjects taken up during Mr. Frank's visit to the Coast were the outlining of campaigns and business in connection with the launching of two new feature productions.



The old Lincoln and the new. In "Barbara Frietchie," the coming feature released through Producers Distributing Corporation, George Billings will play the role of Lincoln. At the Thos. Ince studios he was caught in an informal pose with Ralph Ince who first portrayed the character. The two have Lincoln in common.

B. A. ROLFE SIGNS WITH PICCADILLY

Lee A. Ochs, managing director of the new Piccadilly Theatre, rapidly nearing completion at Broadway and 51st Street, New York City, announces that he has engaged B. A. Rolfe as producing director of the house.

Mr. Rolfe is a very well-known figure in the theatrical world. It will be remembered that Lasky Rolfe & Co. produced a large number of vaudeville's greatest musical productions. In 1914 he was managing director of the Mark Strand Theatre and filled this position admirably for a considerable length of time. He left, however, to enter into a producing contract with Metro Pictures and released thirty-six pictures yearly through that organization under the "B. A. Rolfe Photoplays" trademark.

* * *

SENNETT SIGNS DENT

Vernon Dent this week signed a three-year contract with Mack Sennett comedies on the Pathe program.

His first work under the new arrangement is as the heavy in Harry Langdon's current comedy, "Over Here."

* * *

BEBE AT WORK

Bebe Daniels has started on "Dangerous Money," her first starring picture for Paramount, under the direction of Frank Tuttle, at the Long Island studio.

ELABORATE CEREMONY FOR LOEW OPENING

Marcus Loew returned from Rome and "Ben Hur" will attend the opening of the newest Loew theatre, the magnificent \$1,500,000 State in St. Louis, August 21. Accompanying the president of Loew's Inc., and Metro-Goldwyn will be about thirty motion picture and stage stars, who will make the trip in private drawing-room cars.

The opening of the new Loew Theatre anywhere is always an event that attracts the widest attention, but the ceremonies attending the opening of the new Loew's State promise to be more pretentious than any that have so far accompanied similar occasions.

The new State will be one of the most beautiful theatres in the country. Designed by a famous theatre architect, and erected with lavish expenditure, it is "the last word" in playhouse splendor. The familiar Loew policy of entertainment will prevail.

* * *

KANSAS-MISSOURI M.P.T.O. TO MEET

THE seventh semi-annual State Convention of the M. P. T. O., Kansas, will be held at the Kansas Hotel, Topeka, Kan., September 29 and 30, according to an announcement at the headquarters of the organization this week.

It is at this convention that the final welding of the consolidation ties between the M. P. T. O., Western Missouri, the M. P. T. O., Kansas, and the M. P. T. O., Kansas City, Mo., will be completed and a new organization, which will probably be known as the M. P. T. O. Mid-West, will be created.

Topeka was selected as the convention city because of the fact that it is accessible to both Missouri and Kansas, representatives and is the state capitol as well. A joint convention of the Mid-West body probably will be held in Kansas City, Mo., in October or November, for the purpose of "ironing out" the system of finance. The committee on arrangements is busy lining up some of the biggest speakers in the industry for the Topeka convention. Each year Kansas conventions have gained momentum and the coming meeting promises to eclipse all others.

In the future there probably will be semi-annual conventions in the three districts included in the Mid-West body, to be followed by a joint convention.

Letters are to be sent all Western Missouri exhibitors to attend a special meeting in Kansas City, August 11 and 12, for the purpose of further discussing the proposed three-cornered merger and working out the details.

* * *

JOHN FLINN RETURNS

John C. Flinn, Vice-President of Producers Distributing Corporation, ar-



The great Broadway play "Welcome Stranger" has been screened for Producer's Distributing Corporation. Dore Davidson and Florence Vidor are in the cast.

rived last week from the West Coast, where he has been looking over the productions, completed and in the process of making, which are scheduled for release the coming season by Producers Distributing Corporation.

Mr. Flinn went direct to Los Angeles from the Annual Sales Convention of his company, held in Chicago, July 4-6. While on the coast, he visited the Thos. H. Ince Studios at Culver City, where "Barbara Frietchie," and "The Siren of Seville," are being completed; the Peninsula Studios at San Mateo, the home of Elmer Harris and Frank Woods productions, where "The Wise Virgin," "Chalk Marks," "The Girl on the Stairs," and "On the Shelf," are being made, and the Christie Studios, where "Reckless Romance" is in course of production.



Edward Jose, who directed Pearl White in "Terror" while abroad.

CHADWICK DEAL

Chadwick Pictures Corporation announce closing of contract with Harry Kaufman of Premier Films, Ltd., Toronto, Canada, whereby that organization secures the distribution rights to the Chadwick Product for the entire Canadian territory.

Contract was closed this week between Mr. Kaufman and Harry Thomas as Mr. Chadwick's offices and calls for the immediate release of the first four productions on the Chadwick program.

* * *

JOHN HUMM SAILS

John Humm, treasurer for the Pathe Exchanges, Inc., sailed Wednesday, August 6, on the Aquitania for an extended business and pleasure tour of Europe. He will be abroad seven or eight weeks and during that time will visit France, Italy, Jugo-Slavia, Roumania and England.

On his return he will be accompanied by his family who have been in Europe for the past eight weeks.

* * *

JOSE RETURNS

Edward Jose, who recently returned from Europe, where he directed "Terror" and "The Life Hereafter," says that the studio equipment abroad cannot compare with the equipment in our own American studios.

Mr. Jose went abroad to enjoy the first vacation he has had in ten years, but Pearl White finally persuaded him to direct her in "Terror," so they went to work in a studio just outside of Paris, with an all French supporting cast, with the exception of Bobby Lee, an American youth whom Mr. Jose met in France.

The Editorial Page

A Distinguished Production

ENTIRELY apart from its entertainment value, "Janice Meredith," which opened to a distinguished house at the Cosmopolitan Theatre, New York, Tuesday evening of last week, is to be regarded as a remarkable contribution to the screen presentation of American history. In this respect it should quickly find its place among the relatively few pictures that have unquestionably permanent value. As a stimulant to interest in the events of the Revolution, as a means of revitalizing interest in the pursuit of liberty and of visualizing the men and women who laid the foundations of the nation, it is a great picture.

Obviously, however, its entertainment value is an essential part of its merit. Only when history can be so portrayed as to provide all of the action, suspense and intimate drama of life does such a picture accomplish a worth-while educational service.

In this case the most exacting requirements have been met. For those who may insist on treating it as merely entertainment, "Janice Meredith" fills the bill. It can not fail to hold any audience of Americans.

Marion Davies in this picture has surpassed her previous best. There could be no greater tribute to her personality and artistry, particularly in view of the outstanding work of the supporting cast which would have sent any lesser star into complete eclipse.

* * *

Defend Your Own Business

IN a news article relating the details of the unexplained disappearance of a Richmond Hill (N. Y.) girl, a leading daily newspaper quotes the girl's mother as saying, "She has never had any trouble at home, has not the movie craze * * * nor any of the other grievances which commonly cause girls to leave home."

There was a time when the automobile received universal newspaper recognition as the chief influence in debauching the morals of the young. But the automobile industry realized the importance of putting a very definite stop to such damaging references in the press and by carefully planned educational work succeeded in curing news editors of the habit. And so they turned to the "movies."

Such references, to the uninitiated, may seem inconsequential. They are generally a part of the hackneyed formula used in dressing up a certain type of news story. The girl, of course, is always "beautiful." No other kind ever disappears or gets into difficulties. And her beauty obviously suggests that she has departed for Hollywood. What could be more logical?

But the unfortunate truth is that a few such items scattered throughout the news day after day will inevitably create adverse public opinion that in turn will cut receipts at the box-office.

The good name of the industry is in the custody of its people. When it is attacked, even by remote indirection, every exhibitor, every producer, every distributor should make the issue a personal one. And, as far as the newspapers are concerned, such unfortunate references to the motion pictures can be checked more readily by the exhibitor than by anyone else, because he has the necessary local acquaintance and contact. The newspapers are rarely, if ever, malicious in such matters. They are usually willing to listen to legitimate protest. But unless protest is made, the practice will grow and it is bad enough now.

Whatever your connection with motion pictures, don't let these things go by unnoticed. Slurs on your business call for action.

* * *

Why Is A Producer?

W. J. BITTNER, who manages the New York Theatre at Johnstown, Pa., forwards a clipping of an editorial that appeared some time ago in a Johnstown daily paper, in which the Editor displays distinct annoyance over statements by men connected with the motion picture business emphasizing the educational character of the pictures. His notion is that the sole function of the screen is to furnish entertainment; that when it undertakes anything of educational character it is "playing off side," as it were.

When a producer makes a picture that contains premeditated educational value, he is thrusting propaganda on an unwilling public. And when he turns out pictures that do not contain anything of uplifting character, he is a mercenary individual with no regard for the public welfare.

Now you know why everyone is anxious to break into the producing end of the business.

Pathé

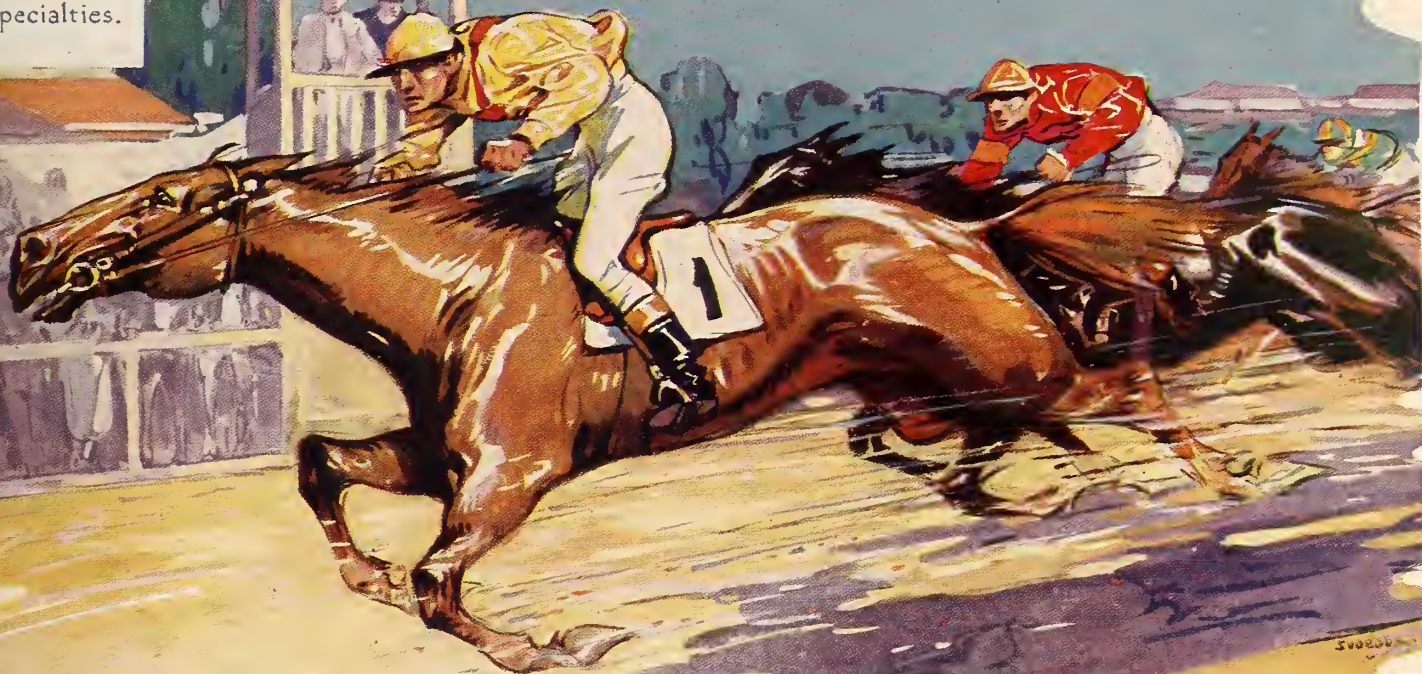
Season 1924-1925

Section No. 5

Harold Lloyd

Feature
Comedies

Specialties.



First! the **Pathé News**

Twice A Week

It is now, and has been for nearly fourteen years, the true feature of the show.

It is now, always has been, and will continue to be, the one standard film, the indispensable picture.

It is as necessary to your show as your projection machines, for

it is loved, talked of, praised, as no other picture.

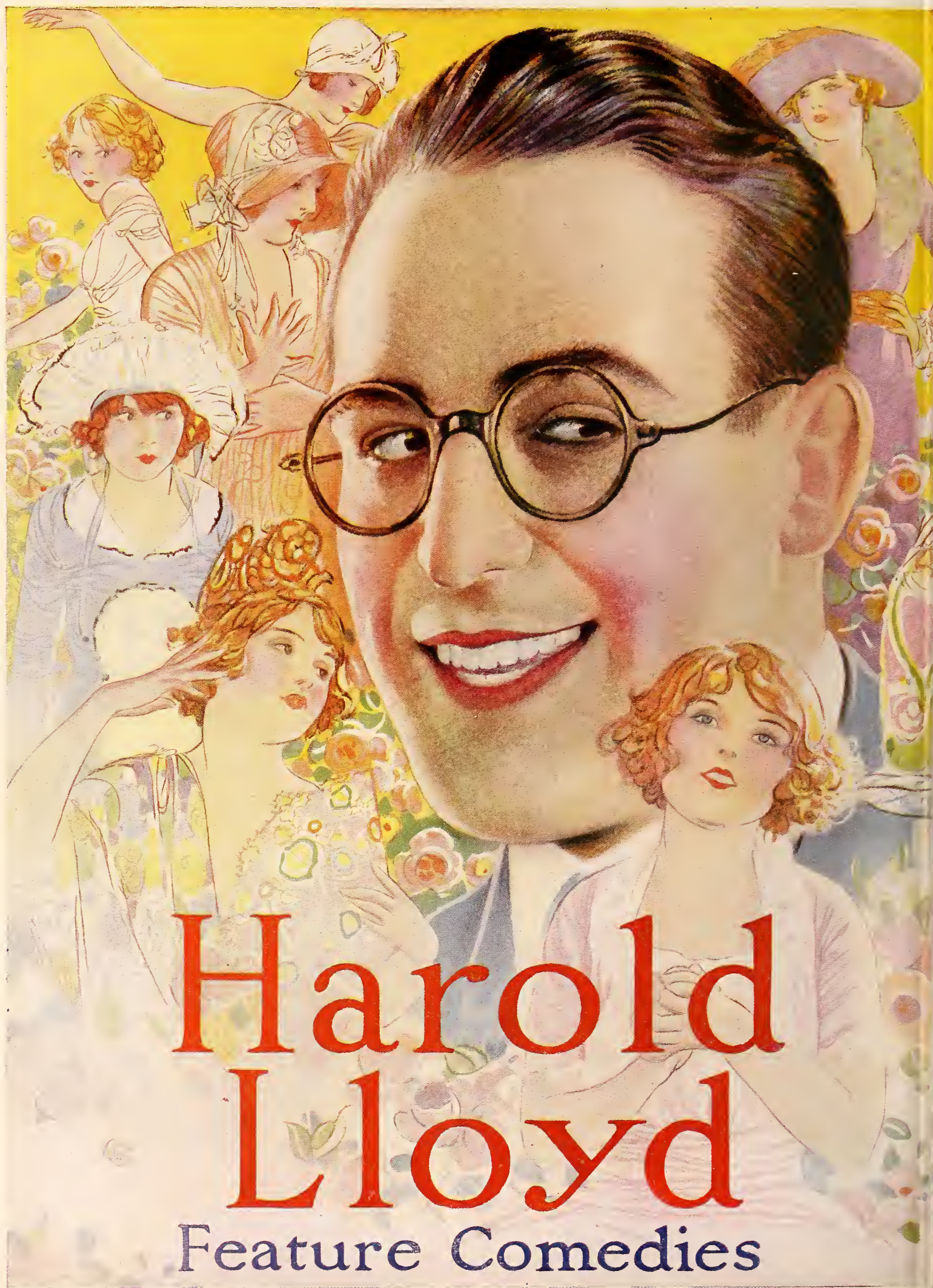
It is not only the oldest but the *livest* news reel in the business. Whatever the size of your house it belongs in your show,—for your own sake as well as your customers, and for your profits.

Pathépicture

TRADE



MARK



Harold Lloyd

Feature Comedies



And Now, At Last, the News You've Been Waiting For

Two Harold Lloyd comedies, of the same high quality as "Girl Shy," will be released by Pathe during the season of 1924-1925.

It is fitting that the tenth anniversary of Harold Lloyd as a Pathe star should be celebrated by such an announcement.

Not only is Harold Lloyd the *only* star to be identified for so long a time with one distributor, but his record is also unique

in that he has never appeared in an unwholesome picture, or one that was poor.

It is gratifying that a star with so remarkable a record is now acknowledged to be the greatest of all box-office attractions.

Pathe is justly proud to be the distributor of the two Harold Lloyd feature comedies of the season of 1924-1925, worthy successors to "Dr. Jack," "Safety Last!" and "Why Worry?"

A Pathe Picture





Pathé Review

Once A Week

The whole world contributes to the Pathe Review.

Is it travel? Pathe Review has in each number a short bit of the interesting, beautiful and unusual from countries that most persons can never see; and it is in the incomparable Pathecolor.

Is it Science? In each number there is some phase of science that is easily understandable, and interesting to all.

Is it Industry? Art? Humor? Nature? They are all in the Pathe Review, only a little of each, but all good and in superb photography.

It must be good to be in the Pathe Review.

Pathépicture

TRADE



MARK

LEADERS ALL

Oscar Price, Constructive Organizer

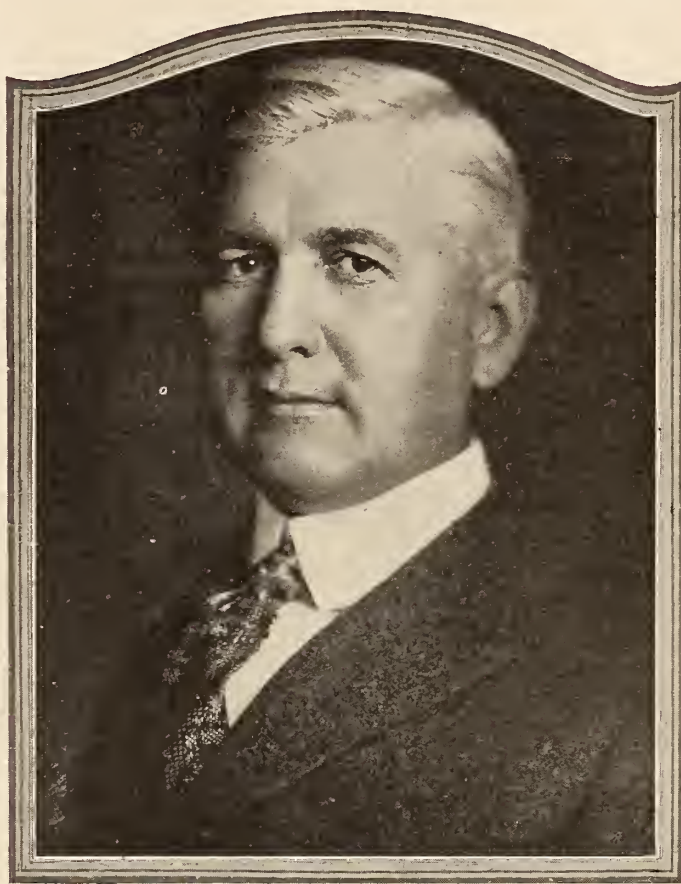
ONE of the really remarkable things about the motion picture industry is the ease with which it has adopted men whose training and experience have been gained in widely different fields and, with no regard to their previous experience but in distinct harmony with their executive qualifications, has advanced them to positions of leadership.

It might be expected that the film business would present serious obstacles to many men who are excellently qualified for front rank in other fields. It holds enough of the artistic element, inseparably tied up with the commercial, to call for rather different methods than those applying in ordinary commercial and technical lines of endeavor. But it is this very admixture which seems to provide an attraction that is lacking in most corners of the business world and that brings out as other industries do not the talents and enthusiasm which, combined with steady judgment, make for real achievement.

Military training and extensive experience in large engineering projects, for example, might seem to have little bearing on a man's likelihood of success in a business that calls for a high order of artistic perception coupled with sales ingenuity. Yet such was the foundation on which Oscar Price, builder of hydro-electric enterprises, railroad executive and organizer of governmental activities in war time, built his place in the film business.

BORN in Greenbrier county, West Virginia, educated in the public schools and in Greenbrier Military Academy, Mr. Price had his first really practical experience when he joined the United States Army in 1898, for service in the Spanish-American war. He entered the service as a second lieutenant and came out with the rank of captain, having seen service in Cuba, although to his regret he got there after the fighting was done.

After his army experience, he went in for hydro-electric work in Virginia and West Virginia. During a number of years his interest centered chiefly around projects on the Shenandoah river. He built an important plant at



LEADERS ALL—OSCAR PRICE

BECAUSE from early military training he developed an exceptional knack for organization which subsequently enabled him to build an unusual reputation as an executive and qualified him to act in governmental positions of great responsibility during the world war; because, since entering the motion picture business he has applied the same principles and methods with substantial success, and because his personality is of a sort that commands the affection of co-workers and competitors alike.

Ronceverte, W. Va., and established a reputation as a water-power authority, but more particularly established himself as an organizer of exceptional calibre.

EARLY in the Wilson administration, Mr. Price was called into the service of the government to undertake departmental work that called for the services of an expert in organization and personnel work. His first task was the reconstruction of the Auditor's office in the Department of the Interior. Following the completion of that undertaking, he completely reorganized the Bureau of Engraving and Printing. By the time he had finished with it, the largest problem facing the administration was the raising of money for war needs and Mr. Price was put in charge of the second Liberty Loan. His work was largely responsible for its success and he laid all the foundations for the third loan. All of the publicity work

on both issues was done under his immediate direction.

His next undertaking, one of even greater magnitude, had to do with the organization of the Railroad Administration. An Assistant Director-General of Railroads, he joined with William G. McAdoo, the Director General, in welding together the entire railroad structure of the country for war purposes and his days—and nights, too, for that matter—were devoted to this work until 1919, when he resigned.

In January, 1919, at Santa Barbara, Calif., Mr. Price organized the United Artists Corporation, becoming its first president in May of that year. A year later he resigned to organize the Associated Producers, Inc. This organization he merged with First National in 1921, but remained with it until May, 1922, when he had an opportunity to buy the film properties of the old Triangle organization.

The reshaping and reissuing of the Triangle pictures, which are now put out under the name "Tri-stone Productions," has been the chief interest of Mr. Price during the last two years. In the negatives which he acquired from Triangle, 2,505 in number, are releases featuring practically every star in the business with the exception of Mary Pickford and a few of the players who have achieved stardom in the last three years.

A considerable number of Tri-stone pictures, re-edited and substantially improved since their original release by Triangle, have already been placed on the independent market and out of the wealth of material at his disposal Mr. Price expects to be able to supply a wide range of thoroughly "tried and proved" pictures that, by virtue of exceptional casts and direction will prove up as box office aces.

The Tri-stone organization does not, by any means, afford the only outlet for his activities, since he is interested in numerous other projects, directly identified with the motion picture business. It is, however, the one in which he takes the keenest personal interest and which he expects to make a steadily more important factor in the independent field.

PROMINENT CANADIAN DIES SUDDENLY

The moving picture interests of Canada have been shocked by the sudden death of Harry Brouse of Ottawa, Ontario, one of the pioneer and outstanding moving picture exhibitors in the Dominion. Mr. Brouse collapsed while reading a newspaper after he had just returned to his home, 370 Cooper street, from his chief theatre, the Imperial, early Friday morning, August 8, and died within a few hours, the cause being apoplexy. The funeral was held Monday afternoon, August 11, with many representatives present from Government, civic, business and social spheres, many moving picture men of Eastern Canada being among those present.

Mr. Brouse, who was 54 years of age, was one of the wealthiest men in the Canadian Capitol, his estate made up largely of real estate and various business enterprises, being valued at \$1,500,000. He was one of the original franchise-holders of Associated First National and, with Ben Stapleton of Ottawa, owner of the Centre Theatre, controlled First National for Eastern Canada. Mr. Brouse owned the Imperial and Franklin Theatres, Ottawa, and formerly owned the York theatre, Toronto. He was also the owner of jewelry, dry goods, hotel and other businesses in Ottawa, as well as holding extensive downtown building properties, these including some of the largest structures in the city.

* * *

PANA THEATRES MUST CLOSE SUNDAYS

An ordinance permitting Sunday movies in Pana, Ill., has been repealed by the City council. The action was taken August 5, when two aldermen who the previous week had voted for Sunday movies switched their votes. For fifteen years the liberty loving majority of Pana has been seeking Sunday shows, but a well organized minority led by the ministers of the town have succeeded in frustrating all efforts to open theatres on Sundays.

* * *

HENRY BATE BECOMES A BENEDICT

Carle Laemmle presents Henry Clay Bate and Geneve Cole in "The Newlyweds."

Congratulations have been pouring in on Henry Clay Bate, assistant publicity director of Universal Pictures Corporation, on his recent marriage to Geneve Cole, actress and writer. The newly married couple had intended keeping the wedding secret, but Bate, being too good a publicity man to let

such an opportunity pass, decided to tie-up with Universal's current Broadway attraction and announced his marriage at the opening of "Love and Glory," Monday evening.

* * *

BANNER ACTIVITIES

Production activities of Banner Productions, Inc., are at full tide according to an announcement by George H. Davis and Samuel J. Briskin, directing heads of that organization.

The first of their Big 4 Series, "The Truth About Women," with Hope Hampton, Lowell Sherman and an all-star cast, was released August 1, and last week "shooting" of the final scenes was finished on "The Man Without a Heart," the second of the series, which Burton King has been directing for Banner at the Whitman Bennett Studios in Yonkers.

Plans are already completed to start work on the third feature, a photodramatization of Margery Land May's popular and widely read novel, "Who Judge."

* * *

'SEA HAWK' ABROAD

The Foreign Department of First National Pictures has sold its Frank Lloyd Special, "The Sea Hawk," in Belgium, Holland and China at a figure said to top that received for any American picture in those countries.

* * *

AKRON OPEN

Akron, O., theatres are open Sundays despite the announcement of Rev. Frank Niles, secretary of the Lord's Day Alliance, that he would close the houses on Sunday. The Mayor refused to sign the order.



The Warner Bros. tourists—(left to right) Sam Warner, Sam Morris, and Pearl Keating visiting Harry Charnas in Cleveland.

BOX OFFICE REVIEWS

SHOULD PROVE A FINE DRAWING CARD

'Janice Meredith' Registers as Historically Excellent and Dramatically Effective

'JANICE MEREDITH.' Cosmopolitan Photoplay Released by Metro-Goldwyn. Author, Paul Leicester Ford. Director, E. Mason Hopper. Length, 12,000 Feet.

CAST AND SYNOPSIS

Janice Meredith	Marion Davies
Charles Fownes	Harrison Ford
Squire Meredith	Maclyn Arbuckle
General Washington	Joseph Kilgour
Lord Howe	George Nash
Lord Cornwallis	Tyrone Power
Susie	May Vokes
British Sergeant	W. C. Fields

Deals with the American Revolution and presents the love story of a bond servant and the beautiful daughter of a staunch Tory devoted to the service of King George. The hero is of noble ancestry, but having met with misfortune, is exiled to America. There he joins the Colonial cause, rises from the ranks and in due course of time becomes one of General Washington's most trusted Colonels, aids in the winning of independence and wins the girl he loves.

By GEORGE T. PARDY

THIS film accomplishes the all too rare feat of more than living up to its advance notices! Exhibitors who book "Janice Meredith" may rest assured that they will give their patrons full value for their money. It is a feature warranted to swell box office receipts wherever it is shown, a sure money-maker for big and little houses alike.

The chief trouble with the majority of historical romances is that heart interest and the human touch are usually sacrificed to the spectacular appeal. But, while accentuating the historical episodes and presenting wonderfully colorful backgrounds, director E. Mason Hopper has skillfully blended battle thrills and romance, without submerging the love themes.

Through all the thrilling incidents of a nation's struggle for freedom you never lose sympathy with heroine Janice and her dashing cavalier. Their love affair is of paramount importance and its continuity thread preserved unbroken even while the glow and glitter of Paul Revere's ride, the dramatic intensity of the crossing of the Delaware and other famous episodes tighten their grip on the spectator.

Certainly no expense has been spared in the filming of this feature. The Delaware scene is only one of many in which accuracy of detail and sweeping action are combined with marvelous effect. That of the French Court, where Louis and his consort receives Benjamin Franklin is fairly ablaze with color and brilliancy and the "grouping" a gem of directorial efficiency.

The settings are simply immense, nothing finer than the Colonial shots of old time mansions and manners has ever been screened, nor could the most captious critic find fault with the beauty of the interior architecture of the period.

Marion Davies has never looked so charming or filled a leading role to better advantage than in her impersonation of Janice Meredith. Every member of the large and talented cast contributes heavily to the production's success.

You may go as far as you like in praising the dramatic strength and historical coloring of this picture. Every name in the cast is worthy of mention, and a tie-up with book stores on Paul Leicester's well-known novel can be easily arranged.

LACKS GENERAL AUDIENCE APPEAL

'Love and Glory' Colorful, Dramatic, But Reaches Disappointing Climax

'LOVE AND GLORY.' Universal Jewel Photoplay. Authors, Perley Poore Sheehan & Robert Davis. Director, Rupert Julian. Length, 7,765 Feet.

CAST AND SYNOPSIS

Pierre Dupont	Charles De Roche
Anatole Picard	Wallace MacDonald
Gabrielle Picard	Madge Bellamy
Emile Pompaneau	Ford Sterling
Jules Malicorne	Gibson Gowland
Little Marie	Priscilla Moran

Pierre Dupont and Anatole Picard are drafted to the colors from a little French village and take part in an Algerian campaign, where Anatole distinguishes himself at a critical moment by sounding a charge instead of a retreat. Returning, they find that Gabrielle, Anatole's sister and Pierre's sweetheart, has been kidnapped and taken to Paris by one Malicorne. Reaching Paris, they can find no trace of the girl, but Malicorne has been killed. Fifty years elapse. Anatole is summoned to Paris to be decorated for his heroic action in Algiers. The two old comrades start to walk to the big city, but Anatole dies on the way. Pierre proceeds and accepts the Legion of Honor in the name of his old chum. Gabrielle turns up and the two ancient lovers are reunited.

By GEORGE T. PARDY

THERE are some really fine dramatic moments in this picture, which is beautifully photographed and presents an unusual plot. But it isn't the sort of thing likely to appeal to the masses and its box office value is consequently doubtful. At the beginning you are lead to believe that events will concentrate on the love story of Pierre Dupont and Gabrielle, sister of his chum and buddy, Anatole Picard.

But Gabrielle vanishes abruptly from the picture just about the time she begins to be interesting and doesn't reappear until fifty years have elapsed. Nothing is said regarding her adventures in the interval, the villain who abducted her is dead, she having accepted his statement to the effect that her brother and lover were killed in the Algerian campaign, and seemingly made no effort to check upon the information or even pay a visit to her home town.

So the love romance fades and the rest of the film is devoted to the summoning of Anatole to Paris to be decorated for his heroic act of half a century before, the hike of the two elderly veterans, who decide to march to their goal, Anatole's death en route, and Pierre's claiming of the decoration in his comrade's name.

This last is a very pathetic and emotionally effective scene, but the totally unexpected reunion of the two aged lovers comes as a sort of anti-climax. It isn't exactly an unhappy finish, but we question seriously the likelihood of the average movie patron taking much interest in the embraces of a Romeo and Juliet who are nearing the seventy year boundary.

There are some remarkably vivid situations depicted during the Algerian campaign, which is outlined with tremendous vigor and brilliant coloring. That in which Anatole, captured by the enemy and ordered to sound the signal for retreat on his trumpet, to which he responds by blowing the charge, gets across in great melodramatic style, warranted to thrill the most blase spectator.

You can exploit this as a romantic drama of considerable heart interest, play up the military side of the action and feature Charles De Roche.

VALENTINO SCORES A DECISIVE HIT

Star Returns to Screen in Brilliant Version of 'Monsieur Beaucaire'

'MONSIEUR BEAUCAIRE,' Paramount Photoplay. Author, Booth Tarkington. Director, Sidney Olcott. Length, 9,100 Feet.

CAST AND SYNOPSIS

Duke De Chartres	Rudolph Valentino
(Monsieur Beaucaire)	
Princess Henrietta	Bebe Daniels
Queen Marie	Lois Wilson
Lady Mary	Doris Kenyon
King Louis XV	Lowell Sherman
Madame Pompadour	Paulette Goddard
Richelieu	John Davidson

At the court of Louis XV the Duke de Chartres makes love to Princess Henriette, but resents the King's order to wed her and escapes to England. Posing as the French Ambassador's barber, Monsieur Beaucaire, he visits Bath, becomes infatuated with Lady Mary Carlisle, woos her disguised as a noble, is denounced by Lord Winterset, defeats the latter's hired bullies, returns later and is introduced by the Ambassador in his true colors. Pardoned by the King, he repulses the now eager Lady Mary, goes back to France and is reconciled to Henriette.

By GEORGE T. PARDY

PECULIAR interest attaches to this production because it brings back to the screen that highly popular and widely advertised star—Rudolph Valentino. That fact alone would draw the movie fans in force wherever the picture is placed on view, they will come expecting great things from the handsome lover of the silent drama—and will not be disappointed. For "Monsieur Beaucaire" easily takes rank as one of the season's most elaborate and satisfying features, with alluring box office possibilities for theatres of all classes. Few costume pictures in the past have equalled and none has excelled the gorgeous artistry of the settings and charming photography of "Monsieur Beaucaire." The pomp, glory and glitter of the luxurious court of Louis XV are reproduced with historical fidelity and unfailing spectacular appeal. Over all hovers the spirit of romance, intrigue and dashing adventure, with flashing swords bared in desperate duels, passionate love affairs involving fair ladies of high degree, and the debonaire figure of the gay French hero ever in evidence.

It is in Bath, the famous society resort of the England of those days, that the action becomes fast and furious, with Beaucaire, audacious and irrepressible exile, masquerading as a barber, catching Lord Winterset cheating at cards, and forcing the latter at the price of silence, to further Monsieur's love-making with the reigning belle, Lady Mary Carlisle.

Valentino is undoubtedly at his best in the leading role. He is as fascinating as of old, makes a striking appearance in the colorful costumes which become his handsome person so well, lives up to his title of the perfect lover in the scenes with Lady Mary and the Princess Henriette, is melodramatically effective and never overacts. Other members of the really all-star aggregation render capital support.

Valentino's return to the screen should be played up as the leading feature of your exploitation. As regards the story, a tie-up with book stores on Booth Tarkington's novel from which the picture is adapted is in order. Don't be afraid to praise the film to the limit as wonderful entertainment.

VIRILE DRAMA, PLENTY OF SPEED

'Lure of Yukon' Provides Thrills and Genuine Alaskan Atmosphere

THE LURE OF THE YUKON. Lee-Bradford Photoplay. Author and Director, Norman Dawn. Length, 5,170 Feet.

CAST AND SYNOPSIS

Sue McCraig	Eva Novak
Sourdough McCraig	Spottiswoode Aitken
Bob Force	Kent Sanderson
Kuyak	Arthur Jasmine
Dan Baird	Howard Webster
Ruth Baird	Katherine Dawn
Black Otter	Eagle Eye

Sourdough McCraig and his daughter Sue join the gold-rush on the Yukon. Two suitors follow Sue, one Dan Baird, already married, the other Bob Force, young prospector. Baird keeps his wife Ruth a prisoner in a shack in Secret Valley. Baird's gang makes several attempts to get rid of Bob, but are outwitted. Sue's father dies as a result of the trail hardships. After many wild adventures, during which Bob assists the unfortunate Ruth, Baird kidnaps Sue and starts an avalanche by means of exploding dynamite with the intention of destroying his enemies. Baird is caught in his own trap and dies. Bob rescues and wins Sue.

By GEORGE T. PARDY

THIS looks like a good buy for the State Rights market. For one thing, it is an excellent hot weather attraction by right of contrast. The shots of the wild, snowy wastes forming the background of the action are wonderfully realistic and guaranteed to chill the spine of the average spectator during the most torrid of the dog-days. Also, it is well directed, crammed full of spectacular thrills and goes top-speed ahead from start to finish.

Like most stories of the Yukon gold-rush era it follows a pretty familiar course, detailing the adventures of an unsuspicious old father, pretty daughter, married villain who tries to carry off the latter, a dashing hero who always turns up in the nick of time to foil the ruffian's plans, with the hardships of the long frozen trail vividly outlined.

But neither logic nor originality are so much in demand by lovers of unleashed melodrama as red-blooded action, dealing with hairbreadth escapes from sudden death, and sensational atmosphere. And "The Lure of the Yukon" is extremely rich in these latter virile qualities.

There are numerous well-staged fights during which the combatants battle with apparent disregard of their physical well-being, a bully dog-team chase and log jam in which the suspense is keyed up to the 'steenth degree.

Probably the big avalanche scene, where the villain tears up the surroundings madly with the aid of dynamite, registers as the film's most spectacular hit, but take it all through, there are enough sizzling events packed into the six reels to keep the average audience in a ferment.

We are informed that Director Norman Dawn took his company to the Yukon in order to get genuine atmosphere, an easy statement to credit after seeing the picture.

Eva Novak heads the cast and gives a spirited performance in the role of heroine Sue McCraig which should add fresh lustre to her screen laurels. Kent Sanderson is acceptable as the daring hero and Howard Webster figures as a resourceful and convincing villain.

Spottiswoode Aitken wins favor in the part of Ruth's father, the support is adequate, especial mention being due that sterling four-footed actor, Ilak, the huge wolf-dog.

The title has good drawing possibilities. Tell your patrons this is a fast-moving melodrama screened amid genuine Alaskan surroundings, a hummer of thrills and romantic urge, without a dull moment in it. Eva Novak is well known to the fans and should be featured, as well as Kent Sanderson, Howard Webster and Spottiswoode Aitken.

A RIP-ROARING WESTERN THRILLER

'Fighting Fury' Stars Jack Hoxie in Regulation Wild Border Romance

FIGHTING FURY. Universal Photoplay. Author, Walter J. Coburn. Director, Clifford Smith. Length, 4,491 Feet.

CAST AND SYNOPSIS

Clay Hill	Jack Hoxie
June Sanford	Helen Holmes
Two Fingers	Fred Kohler
Scarface Denton	Duke Lee
Crooked Nose Evans	Bet LeMar
Slain	Al Jennings
Shorty	George Connors

Clay Hill and his Spanish wife are murdered by three men. Their son, Clay, Jr., is reared by an old servant and vows vengeance. Twenty-five years later Clay rescues June Sanford and kills her assailant, Crooknose, one of the assassins. Another falls before his gun at the Triple Cross Ranch. He prevents a raid by a gang on June's ranch, the third assassin is duly slain and Clay wins June for his wife.

By GEORGE T. PARDY

CONSIDERED as a program attraction for houses where regulation Westerners replete with gunplay, galloping steeds, romance and spectacular thrills are a favorite screen dish, "Fighting Fury" undoubtedly fills the bill and should bring satisfactory box office returns.

There is nothing extremely original about the plot, these stories of wild adventure along the Mexican border mostly all leap joyously over an old, familiar trail, which is faithfully followed by Jack Hoxie's latest bid for fame as a valorous hero. But it's action plus all the way through, beginning with the murder of Clay Hill's parents and switching strenuously into the youth's career of unleashed vengeance on the assassins.

Naturally in a feature of this type, with revenge as the theme the audience appeal is chiefly physical, even the villains are shown up as creatures whose marred visages and generally repulsive makeup call insistently for sharp and immediate killing, the sooner and swifter the better. And to do the energetic Clay justice, he goes after them with a vim, and recklessness of consequences to himself that spells speed and ferocity all the way.

They picked a good title for this one, which is lived up to from start to finish. Never a moment when Clay rests up, unless you count the few seconds he steals in making love to heroine June, and even that heart affair starts with a background of flying bullets when he bumps off old Crooked Nose, the first of the trio he is hunting down. The chap with the twisted snout has a base liking for June and thus plays right into the hands of the avenger, who spoils his courtship and evens up the old score at the same time.

Later he eliminates murderer number two and the third takes a death-header over a Cliff with Clay at his heels. Then the hard-working hero sees a peaceful future before him, with June as a life-partner.

Of course it's all wildly melodramatic and quite unconvincing to the person who demands a strictly logical plot. But such as it is, "Fighting Fury" possesses the market value peculiar to fast-moving, virile films of its type.

Jack Hoxie rides, shoots and performs a number of amazingly spectacular stunts in his customary dare-devil fashion, Helen Holmes is an attractive heroine and the Western types are well portrayed. The herd stampede, when the cattle-rustlers get after the steers, is an unusually impressive episode.

Play up Jack Hoxie as appearing in a film which puts all of his previous screen contributions in the shade so far as thrilling stunt work is concerned. You can tell your patrons that this Westerner will surely please all lovers of fast and furious action, and don't forget to mention Helen Holmes, who has a strong fan following.

GOOD PICTURE FOR AVERAGE HOUSE

'The Side Show of Life' Offers Pleasing and Sympathetic Story

THE SIDE SHOW OF LIFE. Paramount Photoplay. Author, William J. Locke. Director, Herbert Brenon. Length, 7,511 Feet.

CAST AND SYNOPSIS

Andrew Lackaday	Ernest Torrence
Lady Auriol Dayne	Anna Q. Nilsson
Elodie	Louise Legrange
Horatio Bakus	Maurice Cannon
Verity-Stewart	Neil Hamilton
Mignon	William Ricciardi
Ernestine	Mrs. Pozzi
Sir Julius	Lawrence D'Orsay
Lady Verity-Stewart	Shannon
Evadne	Katherine Lee

Andrew Lackaday, English gentleman, is compelled by financial troubles to earn a living as clown with a small French circus. Later he enters vaudeville with a female partner. On the outbreak of war he enlists and rises to the rank of General. He loves Lady Auriol, but because of his past is afraid to confess his feelings, goes back to France, but later he meets Lady Auriol again and they are united.

By GEORGE T. PARDY

VERY pleasing entertainment is offered by this screen adaptation of William J. Locke's novel, "The Mountebank," which should satisfy a large proportion of movie fans and roll up a respectable box office score at the average house. You can always count on a Locke plot being rich in the straight sympathy lure and "The Side Show of Life" is no exception to the rule.

In its early stages the picture moves rather placidly, detailing the simple adventures of Andrew Lackaday, the British gentleman whom reverses of fortune have reduced to the status of a clown in a minor French circus. The first big emotional moment is stressed in the killing of his pet dog by an auto and burial of the animal, a very effective scene, pathetic and appealing. Follows his teaming-up with Elodie, a young French girl in a vaudeville act, the outbreak of the World War and Andrew's enlistment.

After the armistice, when the hero has risen to the rank of Brigadier General he is faced with the grim necessity of taking up his old profession and renouncing all hope of winning Lady Auriol, who has learned to love the dashing soldier. Back before the public, with Elodie as his partner, Andrew fails to make good with his act, is roundly jeered, and defended in spirited style by the impetuous girl, who denounces the heartless spectators with magnificent scorn.

This last situation is one of the best in the picture and notable for the decisive hit scored by Louise Legrange in the role of Elodie.

In fact the chief dramatic honors are shared by Miss Legrange and Ernest Torrence, although Anna Q. Nilsson gives a satisfactory performance as Lady Auriol.

His pantomime is infinitely tender and natural, tinged with those fine shades of feeling that touch the heart and bring the tears, alive with pathos, yet strikingly vigorous and forceful when occasion demands. Excellent support is given the principals by the remainder of the company.

There are many colorful circus shots and charming exteriors, the battle scenes are impressive, but fortunately not too prolonged, the photography as a whole is superb and the lighting effects are clear and distinct.

The fame of William J. Locke as a popular fiction writer is international and it should be easy to arrange book-store tie-ups on the strength of his novel, "The Mountebank," from which the plot is derived. Where possible a clown prologue might be arranged. Feature Ernest Torrence, he is a good drawing card in all sections of the country, mention Louise Legrange, Anna Q. Nilsson; and stress the story's heart interest and romantic appeal.

The Big Little Feature

TURPIN BURLESQUES "THE VIRGINIAN"

Ben Turpin, he with the rollicking eyes, started the camera work on what promises to be one of the best burlesque comedies he has ever made for Mack Sennett on the Pathe program, he will make "The West Virginian."

"The West Virginian" will be a burlesque on that famous stage and picture success "The Virginian" and in it Turpin will horse play the two gun man. Alice Day plays opposite Turpin as the pretty little school teacher and Fred Kovert and Christian Frank help complete the cast.

Reggie Morris and Ed Kennedy are directing the new burlesque under the supervision of F. Richard Jones.

* * *

'OVER HERE' NEW LANGDON COMEDY

Harry Langdon starts to work this week at the Mack Sennett Studios on his newest Pathe comedy, "Over Here."

Langdon's latest screen effort is another one where he has to wear a uniform. In the past he has worn the uniform of the policeman, a taxi-driver, a watchman, a handsome cab driver and a Scotchman in kilts. This time it is the khaki of the doughboy.

Harry Edwards is directing under the supervision of F. Richard Jones, Natalie Kingston and Vernon Dent, both of whom recently signed long term contracts with Mack Sennett, support Langdon in the new comedy.

'FELIX PUTS IT OVER'

Winkler

1 Reel

When we saw this Pat Sullivan comedy we were in a particularly uncritical state of mind. It was hot and we didn't especially care to be thrilled—but we must admit that Rothafel of the Capitol surely didn't make an error when he booked the little cat Felix.

The reel abounds in novelties and is in many respects different from many other pen and ink films in that the continuity of the story is maintained throughout.

Felix is the leader of a gang and tries to flirt with an interesting little cat-vamp. He walks with her but is interrupted by the leader of another gang who shows every desire to take the girl away from Felix. Though they are ready to fight, it is proposed that they dance it out at the ball that evening.

In every way Felix is the winner—except that the other side has taken the girl and hidden her away. With uncommon presence of mind Felix follows and rescues the girl.

Here is material for exploitation.

* * *

'WILLIAM TELL'

Universal

1 Reel

Possibly because Young America must be taught their history lessons on the run—or at any rate, at the movie theatre where they are more likely to be found than in the schoolroom,—has been the underlying reason for the filming of historical incidents for their edification.

In "William Tell" the whole "truth"

of the apple shooting episode is told to a waiting modern world. We are shown that Tell refuses to bow to the governor's edit, and is therefore pursued by the soldiers—five of them.

He escapes up a high Swiss cliff by means of a windlass. Caught later, he is compelled to prove his prowess as an archer, by shooting an apple off his son's head. Two practice shots are allowed him, both of these adding to the slapstick disturbance of the quiet of the peaceful village of Sweitzer. Though a jugfall on the governor's head—and Tell be refused permission to place a pumpkin for the target instead of an apple, the arrow hits the mark, and Tell is pardoned.

However, the governor wants to take a shot or two at Tell, and as he is adjusting the arrow Tell, Jr., bends the shaft of the arrow, causing it to boomerang and hit the governor on the seat of his dignity.

* * *

BENJAMIN FRANKLIN

Universal

1 Reel

The flying of the kite, Franklin's little side-show, is here depicted, with much stress laid to the shocking trail of the lightning bolt, which Ben so carelessly brought down from the heavens.

The enterprising young man, after repeated attempts to induce the electrical efforts of the skies to come down to earth, has finally succeeded, and with it on hand proceeds to put it to use.

He eliminates his rival, achieves fame, and the hand of the girl of his heart. He puts to use as motive power for his bicycle, the current wrested from the elements.

These subjects will find an appeal to many classes for its laugh creating nature as well as the fact that there is a grain of history somewhere embedded in them. The episode itself is of a widely discussed nature and the presentation here shows care and good craftsmanship in production.

Exploitation of such material will not be difficult as these historical incidents are well known, and mention of the main character recalls to the reader's mind the first-reader story and furnishes the incentive to see it in action, however burlesqued.

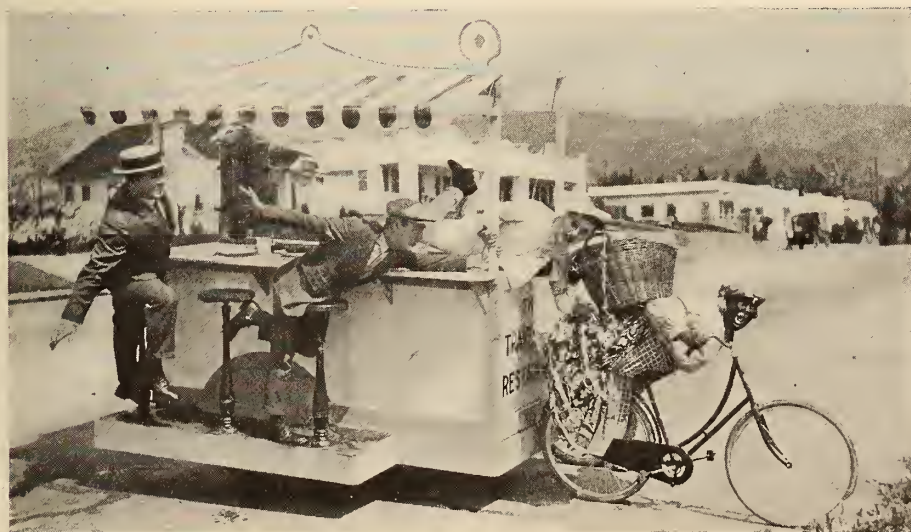
* * *

'SCARED STIFF'

Century

2 Reels

Fun in a college—or why the sophomores find their studies an unnecessary part of college life. The pushball game is one that can be vigorously entered into by all classes but somehow the freshmen always lose. The giant



Appropriately titled is the new Century Comedy—"Eat and Run." The fortunes of a traveling restaurant and its proprietor are interestingly shown.



Harry McCoy, Max Davidson, famous character actor, Al Alt and Bessie Welsh, comprise the company of "Eat and Run," one of the Century Universal comedies.

ball, sorry apparently for the losing team, goes wild and careens through the town just as if it had had four years at any self-respecting university.

The undergraduates, Harry and Al undertake to induce the ball to come back to the dormitories—but before they are successful in this, the ball has caused a great deal of trouble in town.

For this they are graduated suddenly—by the request of the faculty. After their expulsion from the university, they experience considerable difficulty this time in a restaurant. Their life being one expulsion after another. The cause of the restaurant trouble being their inexperience in handling trained clams. One clam in particular is indeed a hard-shell customer whose talents include that of smoking cigarettes.

Their next troubles arise from a visit made to a girl's house. This house is supposed to be haunted, and the boys have many thrilling experiences there. Spooks, mummies and trick chairs help to create an atmosphere of something dire soon to happen. However, the boys banish the jinx which they find was put upon the house by a disinherited step mother who has faked all the spook-stuff, thus giving one more tale a happy ending.

The trend to-day is for exploitation of these short subjects right alongside of the features and the names of Al Alt and Harry Murdock when featured, carry with them the significance of real comedy material.

* * *

'A SAGEBRUSH VAGABOND'

Universal

2 Reels

A breezy Western tale of love and romance away out West where men are men and girls are products of Eastern seminaries.

Back from the bricks and books of a girl school comes Ann Paterson to

take up her life on father's ranch, now that she has achieved the pinnacle of culture and knowledge. Nat, her father's foreman, is in love with Ann, but his advances are spurned by the girl. In a runaway she is saved by Bob, a luckless "bumblebee" looking for a place to light, who is invited to stay at the Paterson ranch.

The ranch safe is being looted by the foreman and an accomplice when Bob the hero catches them in the act. They make a getaway, after knocking him out, however, and some time later when he comes to, he starts off in pursuit. Ann sees him leaving through the window and promptly suspects him of the robbery. So Ann therefore starts in pursuit of the supposed robber.

The foreman, Nat, captures her and keeps her prisoner in a shack, but Bob arrives at the scene and after a struggle with the robbers, captures them, rescues Ann, recovers the money, and wins the father's consent to marry the daughter.

Programs are readily enhanced when two reel featurettes are added. Exploitation of the "Sagebrush Vagabond" should amplify the Western atmosphere and the rapid fire action and fight in the shack.

* * *

'DRENCHED'

Cameo-Educational

1 Reel

Cliff Bowes and Virginia Vance have planned their wedding, but without first taking the weather bureau man into their confidence for the day selected turns out to be as wet a day as possible. Though Cliff starts from the house with topper and walking suit, he is obliged to turn back twice for apparel changes—"drenched" is right.

The town they live in has the new fangled bus line system of transportation, but when the company built their waiting rooms they neglected to pro-

vide for a rainy day—so our hero finds himself "all wet." He has some funny scenes that with being pushed out from under the awning where the crowd awaits the bus—there's always one too many, and he's it,—and then his vain attempt to board the buses, one after the other.

Finally he is caught in the swirling flood of gutter water, and careens past the station where his bride-to-be is waiting. There they join one another for a life-long journey down the rainbow.

Comedies with Cliff Bowes need little exploitation for the majority of film goers know him and his comedy. Children, particularly, enjoy his scrapes and funny situations.

* * *

'OH! TEACHER'

Educational

2 Reels

The school house on the hill has always been a good subject for farm-yard comedies and this picture is no exception.

The pretty teacher is the subject of the affections of the town sport, but has a jealous rival in the form of the farmer's daughter who informs the committee that the teacher is wasting time in the class room.

The committee sits through the day, and after the children raise general riot, the school mistress is replaced. Professor Jenkins is introduced to finish out the term. The pupils object to him, and with the usual tack on the chair, and fireworks, and other things, the professor soon gives up and the children have their teacher back again.

Exploitation of such interesting juvenile comedies may take advantage of the school children's love of seeing the others do what they don't dare do themselves. This comedy should be safe booking.

* * *

'BONEYARD BLUES'

Educational

1 Reel

Here's a good idea in pen and ink cartoon movies. Earl Hurd has improvised a new way to depict vaudeville with all its funny burlesque and the variety that one is supposed to see—and doesn't.

The interpretive dancers are there, and such other highlights well known to us all.

The "Boneyard Blues" calls forth the whole farm yard, and the ribs of the horse serve for the strings on a piano, mallets being operated through a key board strike the notes on the poor, thin animal. The cymbals are attached to two fighting cocks who jump at one another thus keeping time with the "music." Every time we see this type of one-reeler we feel that here is a good filler for any sort of program. It takes any position you want to give it—and appeals to all alike, children as well as grown folks.

SHOWMANSHIP

Talking to Picture Musicians In Their Own Language

*Saying It With Thematic Music Cue Sheets
Aids the Music Masters to Increase the
Effectiveness of Your Picture Presentation*

"**S**AY It With Music," sang Irving Berlin. And America's troubadour might have dedicated his song to the nation's showmen. For the value of proper musical presentation in connection with the showing of motion pictures is axiomatic.

Time was when the principal function of motion picture music was to deaden projection room noises. And the noises were preferable to the music.

One day somebody had the germ of a thought. And music cue sheets for pictures came into vogue. And what a joke they were! Just like the first horseless carriage compared to a 120 H. P. Isotta-Fraschini motor-car. You remember. So will your musician. The cue sheet was merely a tabulated list enumerating titles of certain compositions. That was all. Perhaps the player was entirely unfamiliar with the number—and of course it was not available at short notice. Or maybe the cue sheet called for a melody having a title something about "Love."

Unless the musician was personally acquainted with the well advertised memory-man, Mr. Addison Sims, of Seattle, he tore his temperamental hair and artistically howled: "Howinell do they expect a guy to know what they're talking about." Into the waste basket went the cue sheet. And properly so.

SUCH was the beginning. And musical presentations continued to be ludicrous. Yet, after all, it was a beginning, and sounded one loud, clear, beautiful note in a black and clashing chaos of discord.

Upon such foundation has been builded the structure of motion picture presentation. Until now the pinnacle has been attained in the invention of *Thematic Music Cue Sheets*, which solve the difficulties of musicians, and guarantee showmen that the melody part of the program will be aces.

The United States Patent Office describes this showmanship necessity as a simple and improved music cue sheet which will enable a musician to cor-

By HERBERT K. CRUIKSHANK

rectly apply musical compositions to synchronize with every action on the silver screen.

This is how they work. Look at the illustration. The first cued number is "Dans les Roses." Suppose it is inaccessible. There is a bar of the com-

Sweetie Went Away." The mood cannot be incorrectly interpreted.

Further down the cue sheet appears "Dew Drops." The melodist knows it. But—"let me think—how does that thing go!" With the ancient, and fortunately obsolete cue-sheet, he would be up against it right there. All he would have before him would be the cold-type title. Not a bit of help—only the stirring of vague memories of such a tune. Give him the first three notes and he'll play the thing from beginning to end. And that is just what *Thematic Music Cue Sheets* do. There is a whole bar. He hums it and immediately the vague memories take form, and he can swing right into the melody.

SUPPOSE he never heard of the number, doesn't know it, hasn't it, cant get it. Suppose that so far as he is concerned that selection is "out." There is that bar of harmony. He's a musician. On that bar of music he builds a theme of sufficient duration to last during the particular piece of action it covers. Thus the effectiveness of presentation is again preserved by the invention.

Simple but so effective. All really big things are simple—after you understand them. It's like the story of the empire that was lost because a horse dropped a nail from its shoe.

Such an idea could only emanate from one thoroughly familiar with the fundamentals of showmanship. For to remedy an evil one must know its cause. So *Thematic Music Cue Sheets* are the gift of one showman to the others. A boon conferred by M. J. Mintz, musician, exhibitor, theatre manager, and life-long showman to the entire fraternity of motion picture entertainment purveyors.

There is no reason for being without this musical exploitation aid. The distributing companies are one hundred percent sold on Mintz's idea. They all provide *Thematic Music Cue Sheets* with their various picture releases.

position itself. Hum it over. What is it a gay and festive number? A jazz piece—or the melancholy lament of a lover? What is the mood?

WHATEVER the mood—the theme of the piece, your musician knows one in similar vein. And may substitute fearlessly. There is no chance of presenting a "Hearts and Flowers" scene to the melodic accompaniment of "My



This is just one of many attention-gripping windows through which First National's "The Sea Hawk" has been publicized to thousands of pedestrians. You can do the same for your showing through the best windows of your city with National Tie-Up window displays.

KEEP These Pages With Your 'SEA HAWK' CONTRACT

YOU can try to sell gold dollars for a nickel apiece, and if no one knows about your offering business will be bad.

Some such thought must have been in the minds of Associated First National executives when they determined to let the world know just how fine a picture they had in "The Sea Hawk"—and when they picked Jack Pegler to do the trick.

And so "The Sea Hawk" has won recognition as a box-office "bird." You have the best showmanship co-operation in the world for your showing. Rafael Sabatini, the author, has done his share. Director Frank Lloyd has done his. Milton Sills also. And First National too. EXHIBITORS TRADE REVIEW likewise. So now it is up to you to take full advantage. For, like Providence, exploitation helps those who help themselves.

For the Chicago showing the novel was run serially by the daily with the greatest circulation. The story occupied half a page each day and was illustrated with stills from the production. During the last ten days each installment was accompanied by a box announcing the coming of the picture to the Roosevelt Theatre.

The paper gave its publication of the novel wide publicity through advertisements in fifty-seven newspapers, a bill-posting campaign extending over 125

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miles radius of Chicago, and the circulation among newsdealers of special cards and posters. In addition to this each delivery wagon carried posters as shown in the illustration, and the paper made a thorough circularization of readers who had allowed subscriptions to lapse.

EXHIBITORS TRADE REVIEW National Tie-Up Section did its share in securing forty shop window tie-ups in the

*Read This Record of
What Real Show-
manship Has Accomplished For The
Sea Hawk Exhibitors
of Many States*

heart of town. Jack Mills' song "The Sea Hawk" was sung and played everywhere. All ten of the National Tie-Ups were well represented, and every window was dressed with stills and advertising cards.

THE Chicago Tribune gave a theatre party to the hundred children writing the best letters on "Why I Want to See 'The Sea Hawk.'"

The Philadelphia showing will be at the Aldine Theatre, and the city has been plastered from end to end with snipes and posters for two months past. There is a big ready-made audience in the "City of Brotherly Love" that will play the Aldine to capacity.

GROSSET AND DUNLAP already have the photoplay edition on sale in many shops, and National Tie-Up windows are much in evidence.

At the preview showing at the California Theatre, a man made up ala *Sakr-el-Bahr* rode through the streets on horseback, a large sign advertising the showing hanging from both sides of the saddle. The lobby was decorated with cannon and cutlasses.

The New York premiere was heralded by a veritable blizzard of *Sea Hawk* paper. Artistic lithos publicized the production from the housetops. Literally so, for the difficulty of procuring 24-sheet space in the center of the metropolis made the use of elevated bill-posting compulsory, and sky-line paper was liberally used.

One National Tie-Up—the book—secured seventy-five windows in the metropolitan area alone, and tie-up windows pulled business to the Astor Theatre from as far a distance as twenty-

five miles. In addition to other big store windows, a furore was caused by the display of original costumes in Stern Brothers' Department Store on Forty-Second Street, New York City. The sixteenth century apparel and martial equipment made a colorful and spectacular window. It brought throngs to the store, and secured the congratulations, co-operation and continued support of the management on the National Tie-Up.

THE very best shops in New York fell in line with window showings, and each of them increased business for the Astor, and for the tie-up articles.

Another feature of the New York showing which gained wide and favorable comment was the prologue. It consisted of a group of pirates drinking, singing songs of the sea, and dancing the hornpipe. Although the presentation at the Astor Theatre is perhaps too elaborate for the average exhibitor, nevertheless, the idea may be adapted on a lesser scale and will prove a drawing card for the attraction.

Three motor caravans of bill-posters have thoroughly covered New England. One truck proceeded up the Eastern shore through New Haven, New London, Narragansett, Providence, Fall River and Boston. Another journeyed to Hartford, Springfield, Worcester and Boston. Then both these worked around Boston and proceeded North to the Canadian line.

The third truck left a wide trail of *Sea Hawk* paper from New York to Albany, Schenectady, Amsterdam, Little Falls, Utica, Rome, Syracuse, Oswego, Rochester, Albion, Niagara Falls, Buffalo, Canandaigua, Geneva, Auburn, Ithaca, Binghamton, Catskills, Monticello, Goshen, Suffern and Nyack.

A similar campaign is now being executed in Michigan, Missouri, Illinois and Indiana. Pennsylvania and New Jersey have already been covered. Each motor-truck carries an initial equipment of 150 stands, 200 8-sheets, 500 3-sheets, 3,000 1-sheets, 100 banners and 2,000 cards. This sup-

Then Take Full Advantage of Every 'Trick' For Your Showing of 'The Sea Hawk'



Another way to tell the world about your showing of First National's "The Sea Hawk." Tie-Up with the local papers or dealers making wagon deliveries.

ply is replenished by shipments picked up along the line. Every biller is a former circus man; no space is overlooked.

IN fact the bill-posting campaign is being handled as though for a "big top" showing, and is without doubt the most extensive and remarkable yet undertaken in exploitation of motion pictures.

Remember that the showings thus far have been during the dreaded summer season. And the exploitation campaign in-

connection with the picture is one wonderful example of how a warm weather slump may be "sunk without a trace." The "S. R. O." and "Selling Four Weeks in Advance" signs have been much in evidence, and it is impossible that "The Sea Hawk" will be anything but a striking financial success, creating new records for legitimate high priced picture runs.

There is not a single *Sea Hawk* exploitation idea that cannot be used by you when you play the picture. Perhaps not all of them in the original form, but the few that must be adapted for your needs may be very easily altered.

EXHIBITORS TRADE REVIEW supplements the press book with ten big national manufacturers who have offered their assistance on a National Tie-Up campaign in connection with the picture.

A million dollar merchandising mechanism is all set up and oiled to help you do big business on this big picture. Profit by the publicity which has been accorded it. Adapt every stunt outlined in "The Sea Hawk" National Tie-Up Section and the Associated First National press book. Clip

every coupon that will secure for you the hearty co-operation of the ten national advertisers. In a word, do your share to complete the last link of the chain which will tie-up your *Sea Hawk* box-office receipts with some of the best exploitation that has ever been offered to exhibitors on any picture.



Proving a Real Summer Hit!



"The Bedroom Window" at the Box Office:

"It pleased finely and drew very good, especially against counter attractions. Had lots of favorable comments."—
Joe Hewitt, Strand Theatre, Robinson, Ill. (Exhibitor's Herald).

"Very good picture that pleased on Saturday."—*H. E. Schlichter, Liggett Theatre, Madison, Kans. (Exhibitor's Herald).*

"A thrilling hour of enjoyable mystery-melodrama."—
Cleveland Plain Dealer.

"The best of the murder mystery movies that we have laid our eyes on."—*Baltimore Sun.*

"A fascinating and absorbing tale."—*San Francisco Chronicle.*

Paramount Pictures

Tried and Proved Pictures

The Effect of Box Office Endorsement

WHAT is the effect on a neighborhood theatre, by running "Tried and Proved" pictures, especially after they have been run in the Main Street theatres?"

Here, indeed, is a problem that some time or another faces the average exhibitor, and deserves therefore to be discussed by this department.

How often has a picture been immense on Main Street—run for about a week—and then buried under the avalanche of new pictures before the town as a whole has been able to view it? Does the neighborhood theatre have an opportunity to immediately follow up with the same film? Hardly ever. And when it does the price of the picture is so very close to what the Main Street price was—that the local patronage doesn't enable the exhibitor to pay any such figure.

Therefore, he must either content himself with the showing of pictures made "before the war," or else take such independent pictures that lack star, story, beauty, or sales appeal.

Still there is another way out which the wise exhibitor knows and heeds. That way is the path of the "Tried and Proved" picture. With these pictures, their previous showings have increased their values rather than lowered them from an audience standpoint.

Film plays that have been successful, that have had the endorsement of many audiences, and which have been proved by many box offices, have the right of way when it comes to getting pictures that will please

In this regard it must be admitted that exhibitors may be classed in two ways. Those who are weak and see only the fact that they must have first runs or the old withered pictures of questionable age; or the strong who consider their box office and their patrons at the same time.

With such pictures, the experimental angle has been passed, and there is a definite call for pictures locally that are good and whose star is acceptable, and whose story has been found to prove up on review. Let the big city critics guide you in the selection of your pictures.

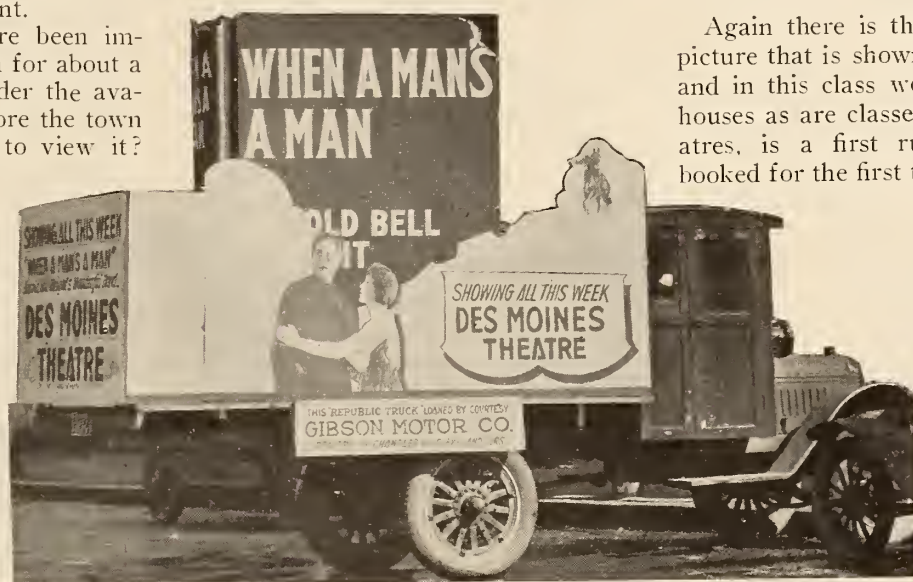
Again there is the thought that any picture that is shown in a local theatre, and in this class we also include such houses as are classed as "average" theatres, is a first run whenever it is booked for the first time in that particular locality.

"Every man for himself" is true in the picture business as well as anywhere else, and when the expensive pictures do not bring out the crowds that are needed to pay their costs, then the only profitable way is to put in a policy of "tried and proved" pictures

that have the assurance of success behind them.

The fact remains that whether a picture is first run or not the local patrons will want to see it if the story is good and the picture built around a star that is a known player. Give them good pictures regardless of their age, and you will win their confidence and patronage.

It is always easier to follow through a good campaign that has proved successful somewhere else, that draw up your own at a moment's notice and which may not have the "pull."



A bit of excellent exploitation at a nominal cost for First National's "When a Man's a Man." The scenic effect was a 24 sheet cut out and mounted. The truck was loaned.

No business can long proceed unless it is a profitable business. Even the running of a motion picture theatre must be a profitable matter if it is to continue. Neighborhood theatres must dwell upon the theory that their patrons do not always see the showings downtown, and yet these same patrons have a right to expect that the good pictures be shown locally. With this in mind the strong exhibitor books such pictures as are universally known to be good—even though they have passed the "first run" stage.



When "The Covered Wagon," Paramount's classic ran in Los Angeles, Calif., a parade down through the principal streets was arranged by the exhibitor and his publicity director. This novel exploitation stunt attracted much public attention.

HOW They Became Tried and Proved

The Stunts That Built Up Patronage

Giving the Pioneer His Inning

Everywhere the progressive exhibitor can find local facilities for exploitation of pictures of outstanding prominence. People in fact like to participate in aiding such films as are known to have historical or human interest value.

We have in mind as such a picture, "The Covered Wagon." Here's where dramatic and effective setting can be worked around to excellent advantage, and attention creating ballyhoo, having such picturesque possibilities often makes co-operative community effort a real bit of exploitation. In the West and in the Southwest, active participation in "Covered Wagon" stunts are apparently the vogue.

Pioneer celebration re-unions are being held throughout that country where the pioneers struggled through in their canvas caravans and in some instances the towns find many of the old families were either actual participants in the settlement of the country, or else their descendants still live who were.

Such exploitation means are good advertising—and in Weatherford, Texas, the showman there sent out a cordial invitation to all such as were known to be pioneers to attend the premiere as the guests of the house. Twenty-six such settlers were present.

* * *

Contests With a New Theme

Whenever Gloria Swanson shows in a certain town there is sure to be widespread interest in her pictures—she

has received overwhelming votes in all popularity contests held there. When recently "The Humming Bird" was looked, boy impersonation contests were opened to the girls of the town—and proved indeed quite a stimulus to business.

Fourteen entrants in the two nights' booking were awarded prizes in true amateur night fashion while crowded houses watched the proceedings with much personal and community interest. This was indeed an entirely appropriate stunt and well received by the people of the town.

* * *

'Movie News' Issued for Window Display

When a theatre man puts his mind to it he finds many ways to inveigle neighboring druggists and others to lend part of their plate glass windows for advertising his pictures.

In Chicago, the director of publicity for McVicker's Theatre issued a window sticker with the title "Movie News" printed across in red, and showed a rather large picture of Pola Negri seated at her dressing table mirror applying rouge to her lips. Below the picture was the caption, "Pola Negri makes up for one of the scenes in her latest Paramount picture, "Lily of the Dust"—and in bold face caps, "We carry a complete line of toilet preparations."

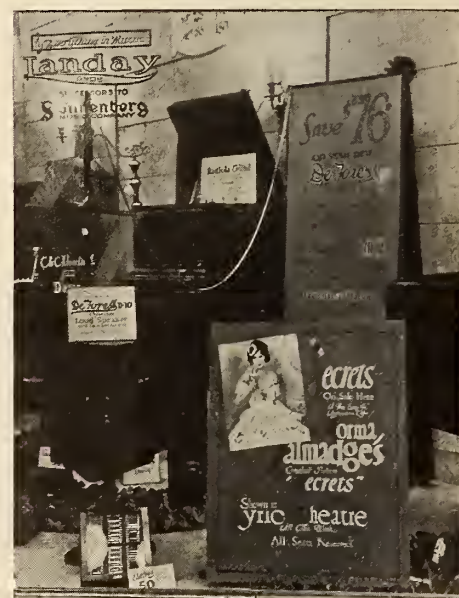
Thus the druggist was given a good advertising medium for himself as well as the picture and the star.

An Icy Contest

In Topeka, Kansas, the stunt that they pulled to advertise "Ice Bound" was indeed ingenious.

In front of the city's leading drug store, they placed a 500-pound cake of ice in the center of which had been inserted a lobby card advertising the picture.

Frozen in with the card, an announcement bore the offer of a prize of \$5.00 to be awarded the person who should correctly guess the nearest to the hour, minute, and second when the huge cake of ice would be melted. Printed slips were distributed in the drug store providing blank spaces for the guesses and the name and addresses



The first radio window tie-up on the song "Secrets" which was written in appreciation of Norma Talmadge's success in the First National picture "Secrets."

of the guesser. They also advertised "Icebound" Sundaes.

Thirty-five hundred slips were distributed—and over twenty extra gallons of ice cream were sold by the druggist.

The newspapers took up the theme and gave widespread publicity to the stunt. All of this direct and indirect advertising helped the exhibitor to put the picture over.

* * *

Newspaper Campaign for 'Men'

"What do you know about men?" inquired a teaser ad in all the newspapers of Oklahoma City one bright day.

There was no name signed to the ad—and no one knew that it had any connection with a picture. This went along, spotting the pages with one-inch ads attracting much attention and teasing the readers into guessing what it was all about.



A novel window display which secured considerable attention due to its curious aspect gave a real effective tie-up for Paramount's release, "The Bedroom Window."

A NEVER-ENDING SUCCESSION OF TRIED AND PROVED MONEY-GETTERS

THUNDERING DAWN
"Opened to record house! Held up to big business."
POLI'S THEATRE, Bridgeport, Conn.

MERRY GO ROUND
"Made us more money than any picture we ran during the season of 1923."
Roy A. Grombacher, LIBERTY THEATRE, Spokane, Wash.

A CHAPTER IN HER LIFE
"A good story all the way. Well worth while. Give us more like this."
M. J. Babin, Mgr., FAIRYLAND THEATRE, White Castle, La.

DRIFTING
"A good picture. Good box-office drawing power!"
CAPITOL THEATRE, Oklahoma City, Okla.

The DARLING of NEW YORK
"Business exceptionally fine during one of the worst weeks of the season."
NEW THEATRE, Baltimore, Md.

WHITE TIGER
"Is a real picture. Draws well. Pleases."
C. H. Braun, PARK THEATRE, Austin, Minn.

A LADY of QUALITY
"Gets the money! Sorry I did not raise the price!"
AMUSE THEATRE, Hart, Mich.

The STORM DAUGHTER
"Vigorous melodrama of the sea. Held crowded audience enthralled!"
SEATTLE DAILY TIMES

FOOLS HIGHWAY
"Closed one of the biggest weeks this season with Fools' Highway. Great audience picture!"
Wm. Raynor, READE'S HIPPODROME, Cleveland, Ohio.

SPORTING YOUTH
"Man, oh, man, what a picture! It made our patrons stand up and howl. Big Business!"
C. H. Powers, STRAND THEATRE, Dunsmuir, Cal.

The ACQUITTAL
"Broke all second-week house records!"
COLUMBIA THEATRE, Seattle, Wash.

Tried and Proved
UNIVERSAL JEWELS
 Presented by
CARL LAEMMLE



Columbia Theatre in Seattle, Wash., put on this interesting lobby decoration during the run of Vitagraph's picture "Borrowed Husbands."

Star's Home Town Turns Out

Lillian Gish went to school in Shawnee, Okla., and during the recent showing of her picture, "The White Sister," in her home town this fact was recalled and a thorough campaign of exploitation was centered around this particular period of the star's youth.

As a first step, a telegram was sent to the manager of the Cozy Theatre where the film was to be shown, and this message stated that word of this showing was called to her attention by the Metro officials, and she was reminded of the pleasant years she had spent in the town. This wire was immediately used in the advertising and the local papers picked it up and played it on the first page.

The advertising also carried a personal endorsement of the picture by the star who hoped that the story would please everybody. Thousands of leaflets were distributed throughout the town and there were any number of window displays which in addition to the large pictures of the star showed scenes from the production. Residents of the town were invited to mail in their reminiscences of Miss Gish, and the papers published these letters from day to day along with such pictures as were available.

As a result the picture drew big crowds and it was said that the town turned out one hundred per cent strong.

* * *

Merchants Co-operate to Tie-Up With 'Beau Brummel'

In Lockport, New York, when the Warner Bros.' film was played at the Temple Theatre big business was reported possibly due more than anything else to the fact that the manager of the theatre put himself out to do things brown.

He secured excellent tie ups from several of the leading retailers who together used a double page ad in the local newspapers to emphasize the "Beau Brummel" idea.

The good folks of the town were told by the Bank: "To be a 'Beau Brummel'

you must save." The clothier remarked that Beau Brummel wore Rochester made clothing. The shoe-repair shop declared, "The soleful elegance of Beau Brummel does not require new shoes. And other similar suggestions—all pointed to the fact that the picture in which John Barrymore starred was soon to be seen locally as the coming attraction at the Temple.

* * *

Bathing Girls Advertise 'Miami'

Ned Edris, manager of the Tacoma Blue Mouse, was planning to hold a bathing girl revue during showings of "Miami." The week of July 5th Ned got wind of the fact that one of the big stunts of the Yachting Regatta being staged at Point Defiance Park, was to be a bathing beauty parade. So he advertised in the papers for aspirants for the honor of his Blue Mouse review to call at the theatre. Immediately he was approached by the regatta management to manage *their* show, and assured of full co-operation. His own particular stunt didn't cost any cash money after that and resulted in all kinds of stories with cuts in the papers, seven splendid window tieups, the biggest one in the leading department store which furnished all the costume accessories, and the visual appeal of the show to the 30,000 spectators at the park, many of whom went to the Blue Mouse to see which seven of the crowd Edris se-

lected for his own show, and to look 'em over a second time. The photo shows part of the group at Point Defiance Park, and also proves that Edris has excellent taste when it comes to selecting bathing beauties.

* * *

A Prescription

Ed Hart, manager of the Superba Theatre, San Diego, Calif., put out a clever stunt to help "Excitement." Envelopes read "Superba Entertainment Tablets." Inside were cartons containing peppermint lozenges. The sides of the cartons bore printing which said: "A Superba Entertainment Tablet. Guaranteed Absolutely Pure. A World Famous Prescription—'An Ounce of Prevention is Worth a Pound of Cure.' Take an Entertainment Tablet—Then See Laura La Plante in 'Excitement' at the Superba.

* * *

Play Them Again

Twenty-five theatres in Mexico City recently played First National pictures. Twelve showed "Furry," thirteen "Black Oxen." Both pictures had been shown in the city within a few months. But a thorough "Tried and Proved" exploitation campaign put them both across bigger than before.

Trailers and slides were shown in all theatres a week ahead. Lobbies were thronged with stills and lithos. Heralds and throwaws were liberally distributed. Split-a-page ads filled the papers. Trucks decorated with 24-sheets traveled about town. Front page stories about Barthelmes and Corinne Griffith helped a lot. It was a real old home week for showman below the Rio Grande.

* * *

Mailing List Important

In a Western city a progressive exhibitor is offering prizes to schoolboys and girls for the greatest number of names they can secure after school hours, from letter boxes and apartment houses.



The lobby shown here was a big factor in creating the good business enjoyed by the Coliseum, Seattle, Wash., while showing First National's "Those Who Dance."

That's What They All Say!!

Exhibitors Herald

Lynden, S. D.

Boy of Mine, with Ben Alexander.—Here is a picture that is entitled to all the good things said about it. Every boy and every man that ever was a boy will go wild over this, and the women—well, the only woman that won't like it might be the landlady who has no use for children. Seven reels.—Frank L. Browne, Cabrillo theatre, San Pedro, Cal.—General patronage.

Illies of the Field with Corinne

Boy of Mine, with a special cast.—Good. That's the only way I know how to express it. Anyone who would not like this would be some heartless person.—E. J. Reynolds; Liberty theatre, Pasco, Wash.

Boy of Mine, with Ben Alexander.—A picture you can get behind and give an extra boost. If anyone knocks this picture they are a little off in the upper story. As good as "Penrod and Sam." Good print from St. Louis.—Russell Armentrout, K. P. theatre, Pittsfield, Ill.

Boy of Mine, with Ben Alexander.—Too much can not be said for this picture. It grips you and holds your interest, only to fill you with a high resolve at the end in it perfectly placed. Every artist this picture to your patrons. Don't hesitate to recommend it.—E. W. Swarthout, Palace theatre, Aurora, Ind.—Small town patronage.

South with

Boy of Mine, with Ben Alexander.—I think that I can truly say that this picture brought us more favorable comments than any picture we have played, except perhaps the "Potash and Perlmutter" picture. This is truly a good picture and will please the audience in any town. Seven reels.—E. L. Wharton, Orpheum theatre, Glasgow, Mont.

Boy of Mine, with Bennie Alexander.—One of the best family pictures ever made. Will suit the kids, Dad, Ma, Grandpa and Grandmother. More comments on this than most anything I ever screened. Step on this a little extra, then hold over so that those who have seen it can tell their friends. Average business for five days. Film good.—R. S. Wenger, Victory theatre, Union City, Ind.

Boy of Mine, with a special cast.—A peach of a family picture. Not a kick out of the whole crowd. More like 'em. Seven reels.—J. G. Catlow, Auditorium theatre, Angion, Ill.—General patronage.

Boy of Mine, with Ben Alexander.—Not a big picture, but one of the most pleasing that we have shown during the entire season.—L. D. Hendrix, Strand theatre, Mt. Vernon, Iowa.

Boy of Mine, with a special cast.—Another big wallop for First National, but we had better business with this than we had better business with the present thought was possible under the present slump. Positively made some money for ourselves, and I am here to tell you making money on pictures these days in my town is something. Seven reels.—W. H. Bren- Cozy theatre, Winchester, Ind.

Boy of Mine, with Bennie Alexander.—This is a wonderful picture with a wonderful cast. Pictures like this are a cure for sick box offices. To look at Irene Rich would make anybody well.—Chet Miller, Rialto theatre, Loveland, Colo.—Neighbor- hood patronage.

J.K.McDONALD PRESENTS

"BOY of MINE"

by

BOOTH TARKINGTON

featuring

**Ben Alexander, Henry Walthall,
Irene Rich, Rockliffe Fellowes**

directed by **WILLIAM BEAUDINE**

Scenario by **HOPE LORING** and **LOUIS D. LIGHTON**

assisted by **REX WEIL**



A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Selected Headliners

*As Disclosed By Their Past Performances in
the Box Office Hall of Records*

Universal

A CHAPTER IN HER LIFE—3,792 Bookings. Child Love. Reviewed Jan. 26. BECAUSE the story has that universal appeal that goes straight to the hearts of those compromising any audience.

THE ACQUITTAL — 4,390 Bookings. Mystery Play. Reviewed Dec. 8. BECAUSE of the cast and the interesting story portrayed so convincingly that the film is a box-office winner.

A LADY OF QUALITY—3,779 Bookings. Love Story. Reviewed Dec. 29. BECAUSE it is a corking good love story and boasts Milton Sills and Virginia Valli in the cast.

DARLING OF NEW YORK — 3,881 Bookings. Child Story. Reviewed Nov. 10. BECAUSE Baby Peggy has a great supporting cast, and the picture itself is a charming combination of sunshine and shadow.

DRIFTING—4,229 Bookings. Action and Adventure. Reviewed Oct. 27. BECAUSE it is a stirring melodrama starring Priscilla Dean and having Wallace Beery and Matt Moore in the cast.

THE FLIRT—Booked 6977 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

FOOLISH WIVES—Over 6,000 Bookings. Love and Intrigue. Reviewed Feb. 2. BECAUSE Erich Von Stroheim produced the picture and played the lead, and the story is of universal interest.

FOOLS HIGHWAY—3,194 Bookings. Lights and Loves of New York. Reviewed Mar. 29. BECAUSE Mary Philbin shines as a great star, and because the story shows New York in the good old, bad old days.

HUNTING BIG GAME—4,873 Bookings. Adventure in the Wilds. Reviewed Feb. 9. BECAUSE it is a true adventure picture replete with real thrills and takes audiences on a personally conducted tour.

THE LAW FORBIDS—1,559 Bookings. Domestic Drama. Reviewed (?). BECAUSE Baby Peggy heads a powerful cast, and the story has a strong theme built around the sanctity of the home.

MERRY GO ROUND—4,916 Bookings. Love and War. Reviewed Jan. 19. BECAUSE Mary Philbin, Norman Kerry and the picture itself proved a box-office sensation of 1923.

THE STORM DAUGHTER—1,601 Bookings. Sea Story. Reviewed April 19. BECAUSE it is one of the outstanding box-office of the ocean deeps starring Priscilla Dean and featuring Tom Santschi.

THUNDERING DAWN—4,304 Bookings. Melodramatic Thriller. Reviewed Dec. 15. BECAUSE it stars Anna Q. Nilsson and J. Warren Kerrigan and shows the best Tidal Waves and typhoon scenes ever filmed.

TRIFLING WITH HONOR—4,941 Bookings. Baseball Story. Reviewed Jan. 26.

BECAUSE the great national interest in the national games makes this a sure-fire attraction.

WHITE TIGER—3,839 Bookings. Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean stars, and the picture has proven appealing to audiences all over the country.

Paramount

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

Selznick

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel

Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

WINNERS

At a Glance

1. Pagan Passions
2. Aubrey Comedies
3. Daughters of Today
4. Flapper Wives
5. Roulette
6. Col. Heeza Liar

Judge Them By
Past Performances

They're All
Tried and Proved

WINNERS

SELZNICK
DISTRIBUTING
CORPORATION

"The prints are in
FINE CONDITION"



He was a theatrical producer, she was his beautiful new star; what did he say to her to bring this expression to her face?

Murray W. Garsson *presents*

THE SPITFIRE

Adapted from Frederic Arnold Kummer's daring tale of today, "Plaster Saints", with a

SPECTACULAR CAST

Directed by William Christy Cabanne

JUST
LOOK
AT
THE



Cast; Betty Blythe, Elliot Dexter, Robert Warwick, Lowell Sherman, Burr McIntosh and Pauline Garon. Where have you seen a better cast?

Author; Frederic Arnold Kummer, popular novelist.

Producer; well known as a successful producer of money-making pictures. Producer of "Success," "Counterfeit Love" and "Broadway Broke."

Director; Cabanne is one of the best known directors in the business. His successes are legion.

Story; great. Filled with dramatic moments.

Sets; costly, big.

This picture is just the kind your audiences like. It's daring but not dangerous; thrilling but not too melodramatic.

IT'S ALL PICTURE!

ASSOCIATED EXHIBITORS

Physical Distributor
Pathe Exchange, Inc.

ARTHUR S. KANE, *President*

**Encore
Pictures**

Foreign Representative
Sidney Garrett



"I heard him say~!"

A William Christy Cabanne Production

The Sixth Commandment

A drama of modern love and hate

*Was her duty to her lover
or the law?*

She had overheard him say just three words.

Should she repeat them they might hang him.

She had sworn to tell the whole truth and nothing but the truth.

Should she tell?

A real drama of modern life, with an amazingly fine cast which includes William Faversham, Charlotte Walker, Edmund Breese, John Bohn, Charles Emmett Mack and others.

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, President

Physical Distributor
Pathe Exchange, Inc.

**Encore
Pictures**

Foreign Representative
Sidney Garrett

Live, Love and Laugh with

Douglas MacLean

in "Never Say Die"



*From William Collier's Greatest Comedy Success
The Play by Wm. H. Post
Directed by George J. Crone
with Lillian Rich, Helen Ferguson in
the cast of fun-makers*

NATIONAL AND LOCAL Tie-Up CO-OPERATIVE SECTION

Every Week a Different Feature. Every Issue a Section of Opportunities

Turn Window Shoppers Into Movie Patrons and You Fear no Competition

Copyrighted 1924 Exhibitors Trade Review

Constructive Incentives for EXHIBITORS and Local Merchants

Stick This Section In the Safe!

It Means Good American Dollars in the Bank For You

WHAT'RE you sellin', Showman? Something the people want—or something they don't?

Give 'em what they crave and they'll buy plenty! What the world wants most is laughter. And that's what Doug MacLean gives nothing else but—in Associated Exhibitors frenzied farce "Never Say Die."

Play the picture, clip the coupons in the National Tie-Up Section, and you will perform the modern magic of changing chuckles to shekels.

It's more than a "wow"—it's a "wham." And a "wham" is a show that will make a deaf and dumb audience shout for more with shrieks of joy.

At first "Never Say Die" was a stage play by William H. Post. Willie Collier played the lead and left a line of laughter from coast to coast. It was produced for years both here and abroad, and always with the same result—audiences and showmen were alike hilarious. The former over the opportunity to "laugh it off"—the latter over the golden Niagara that cascaded into the box-office.

There's a laugh to every foot of film. And there are 5,891 feet. Over a mile of smiles. No time wasted. From the entry of MacLean in the person of Jack Woodbury the blue-banishing comedy never abates until the final fadeout.



Associated Exhibitors brilliant comedy picture "Never Say Die" offers exploitation possibilities galore. For instance, still number 82 is appropriate for window displays on a wide variety of subjects—hats, gloves, and every sort of wearing apparel.

The most confirmed sorrow-seekers will forget their woes, and laughter-lovers will revel in each scintillating pleasantry.

To give you an idea—

THERE'S nothing wrong with Jack. He's a husky young American with plenty of money and health to enjoy all the good things of life. But he happens to meet a friend by appointment in a private hospital. While waiting he casually seats himself in a wheel-chair. The eminent physicians mistaking him for a patient, pounce upon him, apply the stethoscope to his heart and tell him he has but three months to live. "A most unusual case," say they. And well they may be puzzled for the heart murmurs they hear are the buzzings

of a bee that blunders into the heart-tester, and later implants a well-placed sting on Jack's manly bosom. Naturally Jack lets out a howl of pain. That settles him. The medicos' suspicions are confirmed.

But they apply another test. They blindfold Jack and tell him to walk about the room. In a heated argument regarding his symptoms they forget all about the patient, and he calmly walks out the window onto a narrow ledge high above the street. Thrills and laughs! Oh boy! He has one foot poised ready to step on—nothing. But some safe-movers are hoisting an iron money-container to the floor below, and one of them shouts "Stop" to the man at the winch. Jack thinks it is one of the doctors and stops. "Left" shouts the moving-man, and Jack turns in that direction. You can figure the rest for yourself. It's a scream!

THEN there's Jack's friend, Hector. And Hector's sweetheart, Violet. Don't overlook her. Jack didn't. Hector's a nice boy. When Jack tells him the sad tale of having but three months to live, dimeless Hector fixes things so that Jack leaves him his entire estate. But there is a trick in it. Jack's money can't go outside the family. But Hector, clever youth, has the answer. That's how come that Jack marries Hector's fiancée. She goes to Florida,

Hector goes to Paris on Jack's money. And poor Jack settles down to fill in the three months left him in this merry world.

HOW is that for a mirthful situation? But that isn't all. Not the half of it.

Hector's awfully put out when he finds Jack alive at the end of three months. And Jack actually apologizes for not dying as per schedule.

Then in a whirlwind mirthquake appear Violet, Jack's wife and Hector's fiancée; "Gun" Murphy, the vicious gangster with a face as blank as a river on a quiet, cloudy day, and a heart as hard as that of a pawn-broker; the divorce procuring sleuth; "La Cigale," the grasshopper, a little "vamp" from gay Páree who has danced her way into Hector's fickle affection. Action? Wow!

Jack and Vi find they really love each other — even though married. He makes his get-a-way from the entire mob. Are his troubles ended? Not by a darned sight!

He hops a cab—with the gunman in hot pursuit. The cabby is "plastered," and falls from his seat. The horse runs away. Jack is tickled to death. He thinks they are making fine time, and shouts encouragement to the place where the cabby should be.

The laugh doesn't stop there. The harness breaks, and horse and cab part company. The cab goes careening on its way and the horse—follows on *behind* the cab instead of *before* it.

JACK notices a few narrow escapes from crashing into trees, motor-cars, and so on, and a slightly worried expression comes into his eyes. He looks back to make sure his pursuers are outdistanced—and has to laugh. Someone has lost a horse. There it is following his cab. Ha-Ha! It's too good to keep. He sticks his head out the window to tell the cabby. Only there is no cabby—no horse—no anything. Just Jack and his wild cab dashing madly toward—

Well, anyway, in the end everything is alright, and your audience will file out after the best evening's entertainment procurable in celluloid.

Honestly, "Never Say Die" is a knock-out. But you must tell 'em about it. Let 'em know what you're selling. And with this show that is easy.

There are as many exploitation possibilities as there are laughs — and that's going some. Associated Exhibitors have done all they can to provide you with showmanship material. For instance, there is the "Button Insurance Policy." The idea is to give patrons buttons to replace those that are sure to be bursted off in the throes

of merriment. The exchange will provide special "Never Say Die" buttons, or ordinary buttons may be procured locally.

THERE are some cracker-jack suggestions for program pages, theatre fronts, lobbies and publicity stunts. Take advantage of these ideas, read every line of this National Tie-Up Section, use every means in your power to let folks know about your show. Because everyone that sees "Never Say Die" from that time on is going to be a loyal friend of your theatre and to yourself.

All you have to do is to let them know that you are showing the attraction, and they will come in crowds.

And the very best way to publicize the photoplay is through the medium of window displays. EXHIBITORS TRADE REVIEW provides you with the cooperation of *national* advertisers whose products are known to everyone. But you, yourself, can help the show materially by applying the National Tie-up idea to local conditions.

There are firms in your town that are locally famous although lacking national distribution. Get the aid of these merchants. Yours is not a one-sided proposition. It has been proven that motion picture window displays in connection with any type of merchandise

will attract attention to the goods on view, and will boost sales.

Go after new business. Don't confine your sphere of action to within a few blocks of your theatre. Play up the windows in another section of town. Arrange to have tickets for your show sold in these shops. You will be surprised at the brand new patronage you may thus secure. Try it out. It is easy to check up by means of the tickets turned in at the gate.

Try to get action in your windows. Something that looks alive. If possible something that moves. A motor-car agency noted for its wonderful windows, features its cars in country scenes, and has live chickens, or ducks or rabbits in the windows. And wax figures sit in the car, while a concealed fan stirs veils, and ties.

Give a little care to your execution of the National Tie-up idea, and you won't regret it.

Each week a great number of showmen are profiting by the successful experiences of the pioneers, and are cashing in on the additional publicity which they obtain free through this section.

It is high time to get on the bandwagon. Play all the National Tie-up Pictures, and take full advantage of the windows, and other exploitation ideas offered you in connection with each through EXHIBITORS TRADE REVIEW.



Still 114 from Associated Exhibitors "Never Say Die" offers a fine tie-up for photographs, frames, vanity cases, gloves, gowns, wraps, furs and masculine apparel.

Make a Lane of Laughter Lead to Your Theatre With 'Never Say Die' Windows

THROUGHOUT the action of "Never Say Die" Doug MacLean looks like an ad for "What the Well-Dressed Man Will Wear." Doug is a knock-out in the picture, and his clothes are models of sartorial elegance. His suits of the "last word" one better.

There are a dozen different stills showing the young comedian in as many different changes of apparel as a Follies star. Number 83 shows him carefully scanning the habiliments of a less dressy individual, while the girl in the case, and Doug's valet seem to be regarding the hero's immaculate dress with great approval. Number 10 displays a grey business suit in great style, while No. 86 shows morning attire.

Don't Have Indigestion!
Enjoy a Good Meal Here
and a Good Laugh at The
City Theatre Now Showing
"Never Say Die."

Verchesi, the chef, plays quite a part in the picture, and stills featuring him will give you a logical tie-up with restaurants, caterers, fruit stores, and in fact any shops handling edibles.

Stills Nos. 157 and 156 will give you a dozen different ideas on how you can boost business for the food purveyors as well as for your theatre.



One of many stills from "Never Say Die," the Associated Exhibitors photo-comedy, that will increase patronage for your showing, and business for the hat dealer.

Here, also is a library tie-up. The play has been published, and both public and private circulating libraries will increase their clientele and make you patrons by cooperating for publicity.

You can also call attention to your attraction by means of cards in libraries, reading rooms, or other places where silence is expected and required.

Silence
No Loud Talking or Laughing
If You Want to Laugh
Go to the City Theatre
and See
"Never Say Die."

One of the biggest "kicks" in the picture is the horseless cab. It suggests a tie-up with taxi-cab or omnibus companies. It might be arranged to have patrons driven to the show at half-rates. The taxi-men could sell tickets, or a refund could be made at the ticket office by arrangement with the company. Of course this stunt would only apply to a given radius.

This Driver Is Safe, Sane and Sober.
See the Runaway Cab in
"Never Say Die"
We'll Take You to The City Theatre
At Half Rates

Don't overlook the fact that Doug's hats, shoes, and all other dress accessories are just as correct as the major articles of his dress. His gray Fedora is prominently featured in stills Nos. 2, 18, 6, and 1. And Nos. 206, 203, 205 and 208 prominently display a jaunty cap which will surely increase sales on that type of headgear for the merchant.

Doug MacLean in "Never Say Die"
Thinks a Leaking Fountain Pen
Worse Than a Leaking Heart Valve.
Keep Your Temper—Use a Non-Leak
Fountain Pen, and Laugh at the
Photoplay at the City Theatre

During the action of the picture Doug has occasion to sign a check. As is usually the case when one signs a check to give away, fountain pens are offered him from every direction.

The stills of this scene showing the hero selecting one of the pens offers a fine tie-up for fountain pen window display. There are any number of ideas that can be worked into a window card.

The MacLean smile bids fair to become famous. And every time his face wreathes in smiles, he displays a set of



teeth that may well be the envy of all those admiring dental perfection. So tie-up with any dentifrice, and fix up a drug store window replete with tubes of dental beautifier and stills of Doug MacLean and his smile.

Don't Be Ashamed to Smile!
Beautify Your Teeth
With Sweeney's Dentrifice
Then Laugh to Your
Heart's Content
At "Never Say Die" Now
at The City Theatre

Lillian Rich, as the heroine, and Helen Ferguson, who plays the "vamp," are both, oh! so easy to look at. And such gowns!

Just to give you an idea, take a look yourself at stills Nos. 13A, 116, 129, 88, 149, 155, 125, and see for yourself. And—sh—look at No. 98, and some of the others where the bold, bad detective is scattering "evidence" in the form of the daintiest lingerie promiscuously about Doug's perfectly decent apartment.

Cure That Cold With
Blimp's Cough Cure
And Cure the "Blues"
By Seeing "Never
Say Die" at City Theatre

A line for a drug store pushing a cough cure, cold cure, hay-fever cure, or any other kind of cure.

Also there is the well-known preparation called "Rit." The line is obvious—"Never Say Dye—Say Rit!"

Then there is a chance to do business with a cleaning and dyeing establishment. In this connection you might arrange for some throwaways—to be paid for by the cleaner—borrowing for the occasion some such doggerel as: "We dye to live, while others live to die. The more we dye the better we live; the longer we live the better we dye."

Making 'em Look

Stunts That Will Stop 'Em
Any Time—Any Place

IF there is an electric run-about in town, or other type of motor vehicle you can fix up to look as much as possible like a horse-drawn cab, you can get sure fire publicity. One of the highlights of the picture is the runaway cab with the horse following it. Have your "cab" driven through town with a horse hitched to the rear. If you can get a horse that will follow of its own accord so much the better. Cards on the front and sides of the cab—and horse too, for that matter—may advise the public that "even with the cart before the horse nothing can keep me from seeing 'Never Say Die' at the City Theatre." Another: "Laugh at the horse that follows the cab in 'Never Say Die.'" Any similar ideas will get across as well.

In the picture there is a belated honeymoon. This is sufficient excuse for you to send special invitations to all the newlyweds of your town to see the picture as your guests. Don't necessarily advertise this in the papers. Watch the marriage announcements, and write personally to the various couples congratulating them. Feature the "live, love and laugh" idea, and say you will start them on the right road by providing the first big hearty laugh

in their married life. And hope that they will continue to laugh always.

You can get front page space by giving a "Never Say Die" matinee for the chaps who "are down but not out." If there is an organization such as the Salvation Army in your town—an outfit that helps the boys who are down in their luck—arrange to give a special showing of the film for them. Get interviewed about it, and tell the press that you consider the picture the very finest sort of inspirational sermon.

IN connection with the showing have some local minister or other character deliver a talk on "Never Say Die," telling this peculiar audience that although they may be pretty badly battered up they are still in the ring with a good chance to win out in the battle of life.

Incidentally, don't forget that a good act advertises itself—either "on" or "off"—and if you can tie-up with some concern that will give jobs to a few of the unfortunates you will reap a reward—not only in Heaven, but at the box-office.

A bee is what starts the fun in "Never Say Die." Surely you can se-

cure a hive to exhibit in your lobby—under glass! The interesting little insects will surely attract the passerby, and a card calling attention to the bee in the picture will help sales.

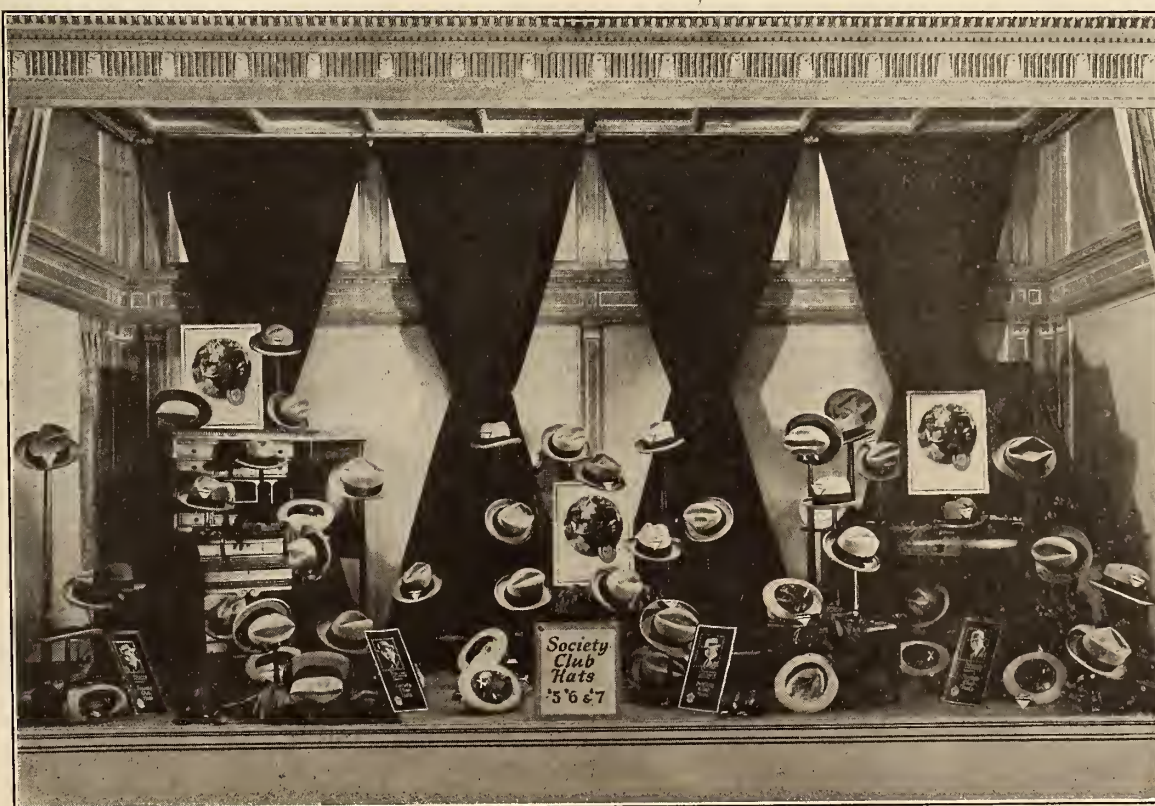
You can pull a lot of funny ones with this. For instance: "Pick out the bee that fooled the doctors in 'Never Say Die,' 'Bee yourself! You can't get stung by seeing 'Never Say Die.'"

DON'T forget that in selling "Never Say Die" you are selling laughter. Play this feature for all it is worth. Folks love to laugh. Tell them they can at your theatre. Run some copy along the line of: "The doctors said he'd die in three months, and he laughed it off. Laugh off your troubles watching 'Never Say Die' at the City Theatre."

Throwaways of "prescriptions" giving a sure cure for the blues in "Never Say Die" will also help you to advertise that you are holding over the film.

It might add a touch to have your ticket-taker garbed as a cabby, and the usherettes dressed as trained nurses. Remember also that an attractive lobby will always help sell your show. It is like attractively packaged merchandise. The box helps sell the product.

Do your share on "Never Say Die" exploitation, and both you and your patrons will enjoy the showing one hundred percent. You will get paid for giving them what they want, and they will be satisfied in having gratified a desire for laughter and clean, wholesome entertainment.



A suggestion for window display of mens' headwear in connection with your showing of Associated Exhibitors release "Never Say Die." Douglas MacLean's gray Fedora figures prominently in many stills.

These business-getting Novel Accessories now ready for Douglas MacLean in "Never Say Die"

Free Button Insurance:—

20,000 of these certificates were distributed by the California Theatre, Los Angeles, at the World's Premiere—

—Tremendous business made them hold the picture over another week!

Thousands more were distributed by Royal Theatre, Kansas City; Grand Theatre, Pittsburgh; Capitol Theatre, Detroit; Rivoli Theatre, Baltimore.



Issued by Douglas MacLean Productions

This is to certify—

To wit: Life is fleeting! So are buttons on your shirt, especially if the insured be inclined to uproarious laughter or bursting hilarity;

Now, therefore, this policy is issued to insure bearer against all loss of buttons busted off while laughing at

Douglas MacLean in "Never Say Die"

*A Screen Version of William Collier's Greatest Comedy Success
The Play by Wm. H. Post*

In witness whereof, button is hereto attached to replace such as may be so busted off.

Whereas—

'A stitch in time saves nine,' a button in time saves embarrassment.



Use this button,
and save a tailor's bill.

(Signed) DOUGLAS MacLEAN

(Approved) J. S. WOODY

*General Manager
Associated Exhibitors*

Theatre



Don't be foolish!

TAKE ONE

You'll bust a button laughing
at

**DOUGLAS
MAC LEAN** IN

"Never Say Die"



This is to certify—

To wit: Life is fleeting! So are buttons on your shirt, especially if the insured be inclined to uproarious laughter or bursting hilarity;

Now, therefore, this policy is issued to insure bearer against all loss of buttons busted off while laughing at

Douglas MacLean in "Never Say Die"

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and save a tailor's bill.

(Signed) DOUGLAS MacLEAN

(Approved) J. S. WOODY

*General Manager
Associated Exhibitors*

TAKE ONE TAKE ONE TAKE ONE



TAKE ONE TAKE ONE TAKE ONE



TAKE ONE TAKE ONE TAKE ONE



TAKE ONE TAKE ONE TAKE ONE



1/4-Sheet Hotel Card:—(free)

Hundreds of these "Don't Be Foolish" cards were used in the Los Angeles, Kansas City, Pittsburgh, Detroit, Baltimore—in hotels and shops of every description.

(These are free to all Exhibitors who purchase MacLean buttons.)

MacLean Lapel Buttons:—

Studio girls in nurses' costumes pinned thousands of these buttons with ribbons on pedestrians during Greater Movie Week in Los Angeles.

Cash in to the limit

With Accessories and Window Tie-ups

For Mac Lean's latest Laugh-burst



When you play

“Never Say Die”

—and you will—

use every one of these accessories

and window tie-ups to

“tell the world”

you’ve got the

season’s greatest comedy

4-Page Roto Tabloid:—

Effective and catchy Pictorial bally-hoo.

100,000 of these Rotos have already been distributed at the first five pre-release showings of “Never Say Die.”

Bully House Souvenir.

This Smashing Window Card Hits the eye and ornaments any window with its striking colors

3000 were used in Los Angeles alone!





LIVE LOVE AND LAUGH

"Never Say Die"**We Are Proud!**

ES, we are mighty proud of Vogue Clothes because they Talk *Style*, Look *Style* and Show *Style*. They

give us confidence because they give their wearers confidence.

In turn, we believe you are just as proud of your theatre and your attractions, especially "Never Say Die," featuring Douglas McLean. That too stands for confidence.

That feeling should prove a mighty link of co-operation between you and our dealer in your community. EXHIBITORS TRADE REVIEW is helping. We are ready to help. Let's Go! Sign and mail the coupon below.

Vogue Clothes Give You That Feeling

Of Confidence and "Never Say Die"

THE thought expressed in the above heading, enhanced by a co-operative window display of scenes from the picture "Never Say Die" and a neat layout of Vogue Clothes, means more profits for all concerned. Let us all get together through your signing and mailing the attached coupon.

L. BLACK CO. Rochester, N.Y.

New York Office:

200 Fifth Avenue

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St.,
New York City.

Please have L. Black & Co., makers of Vogue Clothes, get in touch with me immediately and notify their dealer in my community so that I may take advantage of the tie-up between their clothes and my showing of Douglas McLean in "Never Say Die." I have listed my play dates below.

Name

Theatre

Town

State

"Never Say Die"

Play Dates



LIVE LOVE AND LAUGH

"Never Say Die"

The Above Window Cards in Colors with Gold Stripe Are Easily Adapted to a Tie-Up Display. Simply Inset Douglas McLean's Head in Place of the Present Figures. Plenty of Hat "Stills" Available.

Doug's Hats Make Logical Link Between Dealer and Exhibitor

YOUR audience will understand "there's a reason" for this tie-up as soon as they stop and glance at a few of the "Never Say Die" stills which you will use in the window display. But they will understand it far better when they see the picture at your theatre. And you can safely tell them that

in advance on a special window card. Doug is very particular about his headgear. So is his valet. That makes this YOUR opportunity as well as OURS. We urge you to notify Exhibitors Trade Review just as soon as you book this picture so we may help our dealer co-operate with you.

Frank Katz Hat Co.
721 Broadway
New York

Society Club Hats
For Young Men

Frank Katz Hat Co.
721 Broadway
New York



LIVE LOVE AND LAUGH

*"Never Say Die"**Never Say "Dye"—*

SAY "RIT"

"Guaranteed to Dye All Fabrics. Washes As It Dyes. No Boiling." A Tie-up with the Douglas MacLean Picture, "Never Say Die." That Cannot Possibly Be Equalled in Exploitation.

EXHIBITORS
TRADE
REVIEW,
45 W. 45th
Street,
New York City

Please get in touch with me and advise how I can take advantage of the national tie-up between the popular dye, RIT, and "Never Say Die." I have listed herewith my play dates and the numbers of tie-ups I would like to arrange.

Name

Theatre

Town State

"Never Say Die" No. of Tie-Ups
Play Dates Desired



LIVE LOVE AND LAUGH

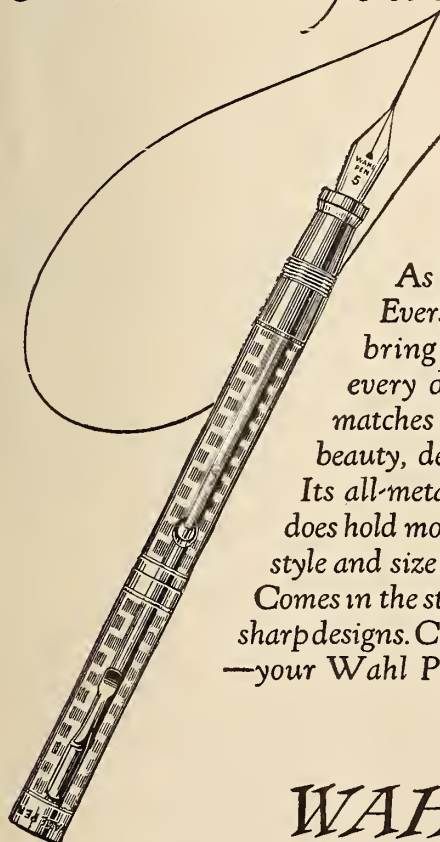
"Never Say Die"

?
What
Pen
Did
Doug
Choose
?



?
What
Pen
Would
You
Choose
?

It Matches Your Eversharp



As perfect a writing tool as Eversharp, Wahl Pen will bring you comfort and joy every day of the year. It matches your Eversharp in beauty, design and quality. Its all-metal barrel actually does hold more ink. There's a style and size for everybody. Comes in the standard Eversharp designs. Come in today—your Wahl Pen is here.

WAHL PEN
MATCHES
EVERSHARP

Write Your Profits With This Tie-Up

IN the above scene from "Never Say Die" which is "Still No. 96," you see Douglas MacLean being offered two pens, one from Hal Cooley on the left and one from Lucien Littlefield on the right.

Of course, Doug chose the Wahl Pen because he knew it would write better—just like his Eversharp Pencil. Of course, so would you. And everyone who will see this still in a co-operative "Never Say Die"—"Wahl-Pen" window display.

In the picture, Doug writes plenty of checks. He wound up with plenty of money—and a beautiful wife—because he never said die!

You will wind up with plenty of profits and be able to write a nice healthy box-office check with a Wahl Pen if you take advantage of this logical tie-up by writing the Exhibitors Trade Review immediately after you have set your play dates on this booking.

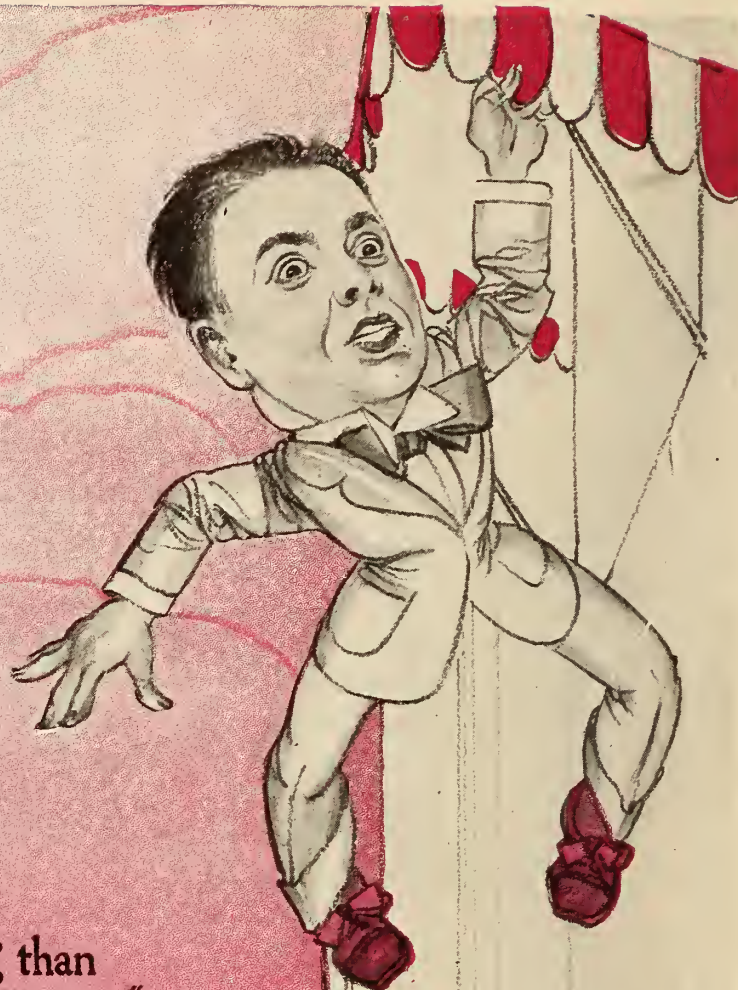
That's all you have to do. Costs you not a single penny. And it means every Wahl dealer in your community will be just as willing as you are to enter into this mutually beneficial exploitation.





DOUGLAS MacLEAN
"Never Say Die"

More exciting than
 "The Hottentot"
 More thrills than
 "Going Up"
 Faster than
 "The Yankee Consul"
*"Goes them all one better in
 laughs"..... M. P. News*



**ASSOCIATED
 EXHIBITORS**

ARTHUR S. KANE
 PRESIDENT

PHYSICAL DISTRIBUTOR
 PATHE EXCHANGE INC.

FOREIGN REPRESENTATIVE
 SIDNEY GARRETT

Encore
 Pictures

You Only Think
you've seen good advertising
tie-ups with a motion picture!!

wait till you've seen
next week's National
Tie-Up Section on this
great action picture!



JOHNNY HINES

now a bigger box office bet than ever before
in his career, and a powerful supporting cast
including

Faire Binney, Edmund Breese, Frank
Losee, Warner Richmond and
Henry West

In the unusual picture

"The Speed Spook"

By William Wallace Cook

From the story presented
in Top Notch Magazine

Directed by Charles Hines.

Scenario by Ray Harris.

Photography by
CHARLES GILSON and JOHN GEISEL
The first of a series of three Hines
pictures to be produced by

EAST COAST FILMS

INCORPORATED

C. C. BURR, MANAGING DIRECTOR

Sales Office 133W. 44th St.

NEW YORK, NEW YORK

DISTRIBUTED BY THE BEST INDE-
PENDENT EXCHANGES

Greater New York by Sam Zierler, president Com-
monwealth Film Exchange, 729-7th Ave.; Eastern
Penna. & Southern New Jersey by Ben Amsterdam,
president Masterpiece Film Attractions, 1329 Vine
Street, Phila., Pa.; New England States by American
Feature Film Company, 37 Piedmont St., Boston,
Mass.; Ohio by Skirboll Gold Seal Productions, Inc.;
Film Bldg., Cleveland, O.; Minneapolis, North Da-
kota and South Dakota by Fred Cubberly, F. & R.
Film Company, Loeb Arcade Bldg., Minneapolis,
Minn.
ENTIRE FOREIGN RIGHTS CONTROLLED
BY SIMMONS-KANN ENTERPRISES, INC., 220
West 42nd Street, New York City.

C. C. Burr presents

**Johnny
Hines in**



How to Publicize the Title 'NEVER SAY DIE' So It Will Make You Money

WE of the twentieth century are prone to ascribe all things to the age of jazz. We like to consider ourselves "go-getters," and to grab off all possible credit for "new fangled" ideas.

So it is with the slogan. No campaign—merchandising, fund-seeking, presidential, or whatnot—is considered to have a ghost of a show unless its kite is well-tailed with a slogan.

Thus we have "Ask Dad He Knows," "A Man May Be Down But He's Never Out," "Keep Cool with Cal," and so on. And we think that in this catch phrase advertising we have something new under the sun.

However, there were showmen before modern sales methods existed. And they used slogans. One of them was "Never Say Die." There's a ring to that phrase which is true steel. And it will ring in box-office gold for you.

Here is a rattling good chance for a good square publicity wallop not so obvious that it may be spotted a mile off as advertising.

Get one of the newspaper boys to write a good story on slogans in connection with a contest to select a real live one for the home town.

In this story stress the world-famous slogan "Never Say Die." Its history is intensely interesting. Originally it was the battle-cry of France. When the noble knights riveted on a new iron suit and staggered forth to combat, the w. k. welkin rang with muffled shouts of "Never Say Die." The slogan rang down the centuries to the day of Napoleon, when in slightly altered phrase it re-echoed on the fatal field of Waterloo as "The Guard Dies But Never Surrenders."

FROM France it went to Bonnie Scotland, and as "Nei Sae Dee," was shouted through the banks and braes by the loyal legions of Mary, Queen of Scots. And so through many centuries this noble slogan has inspired hope in many lands. Now it comes to your aid in repelling the enemies of showmanship, and it may be depended upon to rout every box-office bugaboo.

Play up this slogan. Run it as a teaser ad. Print it in different languages. Identify it with history. Stage school essay contests. Tie-up with worthy local charities. Have sermons delivered on this text. Stick with it—"never say die."

The Auto Vacuum Ice Cream Freezer

Beats Alaska For
Keeping You Cool

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street

New York City

National Tie-Up Windows Now Available

"HER OWN FREE WILL"
118—Her Own Free Will Story ...Book Shops
117—La Supreme Pearls ...Jewelers
116—Vanity Fair Underwear ...Women's Wear
115—Delicia Lipstick ...Beauty Shops
114—Delica-Brow ...Beauty Shops
113—Fashionette Hair Nets ...Drug Stores

"INTO THE NET"
112—G. G. G. Clothes ...Clothing Stores
111—Hollywood Hats ...Hat Shops
110—Groppler Knit Ties ...Haberdashers
109—El Producto Cigars ...Cigar Stores
108—Pebeco Dentrifice ...Drug Stores

"THE ARAB"
107—Temple of Allah Incense ...Drug Stores
106—The Arab Song ...Music Stores
105—Gouraud's Oriental Cream ...Drug Stores
104—Sanka Coffee ...Grocers
103—Ramses Perfumes ...Drug Stores
102—Gulbenkian's Rugs ...House Furnishers

"FIRST NATIONAL" TIE-UPS
101—Ashes of Vengeance Book ...Book Shops
100—Ashes of Vengeance Song ...Music Shops
99—Boy of Mine Song ...Music Shops
98—Ponjola Book ...Book Shops
97—Penrod Clothes ...Clothing Stores
96—Sure-Fit Caps ...Hat Shops
95—Kleanet Hairnets ...Beauty Shops
94—Propper Hosiery ...Women's Wear

"CAPTAIN JANUARY"
93—Baby Peggy Story Book ...Book Stores
92—Security Blanket Fasteners Children's Wear
91—Baby Peggy Stationery ...Stationery Stores
90—Westphal's Shampoo ...Drug Stores
89—Junior Coats and Suits ...Children's Wear
88—Wayne Knit Socks ...Children's Wear
87—Kummel Juvenile Dresses ...Children's Wear
86—Baby Peggy Dolls ...Toy Shops
85—Baby Peggy Underwear ...Children's Wear
84—Baby Peggy Hats ...Millinery
83—Baby Peggy Handkerchiefs Children's Wear

"FAMOUS" TIE-UPS
82—Garcia Grande Cigars ...Cigar Stores
81—Triumph Hosiery ...Women's Wear
80—Kleanet ...Drug Stores

79—Berklet Knit Ties ...Haberdashers
78—Aubry Sisters ...Beauty Shop
77—Coro Pearls ...Jeweler
76—Chex ...Drug Store

"SHOOTING OF DAN MCGREW"
75—Vanity Fair Underwear ...Women's Wear
74—Djer-Kiss Compacts ...Drug Stores
73—Victor Record (No. 55218) ...Music Stores
72—Richelieu Pearls ...Jewelers
71—Amami Shampoo ...Drug Stores
70—Fashionette Hair Nets ...Drug Stores

"SHERLOCK, JR."
69—Fownes Gloves ...Haberdashers
68—Djer-Kiss Compacts ...Drug Stores
67—Molto Reducing Cream ...Drug Stores
66—Gage Hats ...Milliners
65—Regent Pearls ...Jewelers
64—El Producto Cigars ...Cigar Stores
63—Pebeco Tooth Paste ...Drug Stores

"MIAMI"
62—Gotham Gold Stripe ...Women's Wear
61—Rigaud's Talcum ...Drug Stores
60—Vogue Hair Nets ...Drug Stores
59—Cappi Perfume ...Drug Store
58—Chappel-Harms (Miami) ...Music Stores
57—Kleinert Bathing Caps ...Women's Wear
56—Jantzen Swimming Suits ...Women's Wear

"BOY OF FLANDERS"
55—Jackie Coogan ...Confectioners
54—Ingersoll Watches ...Jewelers
53—Jackie Coogan Chocolates ...Confectioners
52—Borden's Milk ...Grocers
51—Jackie Coogan Hats ...Hat Shops
50—Grosset & Dunlap ...Book Dealers

"THE SEA HAWK"
49—Tudor Silverware ...Jewelers
48—Blue Bird Pearls ...Jewelers
47—Van Raalte Apparel ...Women's Wear
46—Fownes Gloves ...Haberdashers
45—Conde Cosmetics ...Drug Stores
44—Bonnie B Hair Nets ...Drug Stores
43—Old English Lavender ...Drug Stores
42—Mystikum Perfume ...Drug Stores
41—Jack Mills Music ...Music Stores
40—Grosset & Dunlap ...Book Dealers

"MISSING DAUGHTERS"
39—Gordon Hosiery ...Women's Wear
38—Forest Mills Underwear ...Women's Wear
37—Omar Pearls ...Jewelers
36—Pebeco Tooth Paste ...Drug Stores
35—Criss-Cross Brassieres ...Women's Wear
34—Gage Hats ...Milliners
33—Wonderstoen Hair Eraser ...Drug Stores

"PERFECT FLAPPER"
32—El Producto Cigars ...Cigar Stores
31—Winn Lash Nourishment ...Drug Stores
30—Wonderstoen Hair Eraser ...Drug Stores
29—Hygienol Powder Puffs ...Drug Stores
28—Molto Reducing Cream ...Drug Stores
27—Vanity Fair Frocks ...Women's Wear
26—Pert Rouge ...Drug Stores
25—Mineralava ...Drug Stores
24—Djer-Kiss Products ...Drug Stores
23—Regent Pearls ...Women's Wear
22—Frances Faire Frocks ...Drug Stores

"CHECHAHCOS"
20—La Palina Cigars ...Cigar Stores
19—Thermo Sport Coats ...Men's Clothing
18—Sterno Canned Heat ...Drug Stores
17—Borden's Condensed Milk ...Grocers
16—Zepherized Knit Underwear Women's Wear
15—Auto Vacuum Freezer ...Housefurnishing

"RECOIL"
14—Chinwah Perfumes ...Drug Stores
13—Nemo Corsets ...Women's Wear
12—Venida Hair Nets ...Drug Stores
11—Boncilla Beauty Clay ...Drug Stores
10—Delta Hats ...Jewelers
9—Inecto Hair Tint ...Drug Stores
8—Onyx Hosiery ...Women's Wear

"BEAU BRUMMEL"
7—Sta-shape Hats ...Hat Shops
6—Vivaudou ...Drug Stores
5—Mineralava ...Drug Stores
4—Sampson Dress Jewelry ...Jewelers
3—Personality Clothes Men's Clothing
2—Fashionknit Ties ...Haberdashers
1—Glove Industries ...Women's Wear

Name
Theatre

Town
State

Tie-Up Numbers
Play Dates

The Exhibitors Round Table

Toronto Shake-up

A shake-up is taking place in the downtown theatre situation of Toronto, Ontario, and the developments are interesting. The Tivoli Theatre, formerly the head theatre of the big chain formerly operated by Jule and J. J. Allen, has been closed and Ben Cronk, who has been conducting this house for a lessee, H. Sedgwick, is now at liberty. Famous Players Canadian Corp. acquired the Allen chain, but it is understood that Famous Players will have nothing to do with the Tivoli and the future of this house is an open question.

On the other hand, Famous Players is arranging to re-open the Regent Theatre as a "Big Time" Moving Picture Theatre in a manner somewhat after the recent policy of the Tivoli. Incidentally, the Regent Theatre was the home house of the Famous Players circuit across Canada until the Toronto Hippodrome was taken over by N. L. Nathanson in behalf of Famous. The Regent Theatre was offered for sale some little time ago but apparently there were no suitable takers, in the opinion of Clarence Robson, who is directing the destinies of the Hippodrome and other Famous houses in Toronto and outside.

* * *

K. C. Reduction

Another reduction in price scale was made by the Liberty Theatre, down town first run house of Kansas City, which is leased by Universal, Sunday. Week day matinees now are 25 cents, lodges 35 cents, while nights and matinees on Saturday and Sunday are 35 cents, lodges 50 cents. Children up to 12 years old are admitted for 10 cents at all times.

* * *

Coogan Committee

A committee of Mayor A. I. Beach, of Kansas City, and five other important citizens, including pastors and civic leaders, was appointed by the Near East Relief to meet Jackie Coogan and his party at the Union Station at Kansas City Tuesday night. They escorted the young film star to a platform, which was built on the station plaza. Speeches were made by Mayor Beach and others. A committee of about seventy-five was appointed to sit on the platform with Jackie, the event receiving liberal space in the daily newspapers.

* * *

Exchange Visitors

These out-of-town exhibitors were in Kansas City last week buying film: T. S. Wilson, Seely Theatre, Abilene, Kansas; G. L. Hooper, Orpheum Theatre, Topeka, Kan.; H. McDowell, Isis, Ashland and Majestic Theatres, Wellington, Kan.; D. Filezola, Empress Theatre, Fort Scott, Kan.; Mr. and Mrs. Abraham Ulamperl, Gem Theatre, Topeka, Kan.; Lee Miller, Best Theatre, Topeka, Kan.; Harry Kirkham, Naves, Kan.; R. L. Mills, Auditorium Theatre, Smithville, Mo.; H. Minnick, Cater Theatre, Marceline, Mo.; Bert Bylar, Opera House, Clinton, Mo.; William Sears, Lyric Theatre, Boonville, Mo.; C. E. Goodnight, Star Theatre, Warrensburg, Mo.

* * *

Community Centers

The first of a group of Community center theatres being promoted in Atlanta by a group of business men, the Palace, located at Little Five Points in the exclusive residence section, has opened very auspiciously under the management of H. M. King, formerly of Brunswick, Ga. All Innon Park attended the opening and found a strictly modern little house at six hundred capacity, with every convenience, and a small but per-

fect orchestra of seven musicians. Arthur Lucas, of Educational Film Exchanges, and William K. Jenkins, of Enterprise Distributing Corporation, are the majority stockholders in the corporation, which has already broken ground for their second house and have several others planned.



Jules Mastbaum, who operates motion picture houses in Philadelphia, Pa.

New Managers

Two new theatre managers will make their debut in Kansas City this fall. Jake Lieberman, former manager of the United Artists' office in Pittsburgh, will manage the Empress Theatre, a house which long has been closed, but which is being reopened as a burlesque house. At the rival burlesque theatre the Gayety, will be George Elmore, formerly well known in the East as a director and operator.

* * *

Exchange Outing

Last week members of the Denver Film Exchange Managers' Association and their employes held their annual outing at Eldorado Springs in the mountains. The theatres of Denver joined with the exchanges in order to make the outing a complete success in every way. It was an old-fashioned picnic with contests of every description.

Members of the association are: Ward E. Scott, M. S. Wilson, Eugene Gerbase, Sidney D. Weisbaum, Charles R. Gilmore, Jules Wolfe, A. J. Hepner, J. S. Hommel, L. T. Diller, Fred P. Brown, J. H. Ashby, E. J. Drucker, Peter Leo Carroll, John Krum, Hugh Renc and G. L. Wood of El Paso, Texas.

* * *

John Crovo Resigns

John Crovo, for many years manager of the Lyric Theatre, Atlanta, Ga., and for almost his entire life associated with the theatre business of the South, has resigned the former position effective immediately, although he will remain in Atlanta for some weeks yet. His future plans have not been announced. He was for many years with the Lynch regime of Southern enterprises in various cities in the South.

Exploit 'Miami'

One of the most effective campaigns ever put on in Memphis was put behind "Miami" by Howard Waugh, managing director of Loew's Palace. A thousand special one-sheets advertising Julia Dawe's bathing revue, used as a prologue to the picture, were distributed throughout the entire city. A miniature bathing beach with its ensemble of beautiful girls, was constructed in the lobby and simply stopped traffic in front of the theatre. A tie up with the largest department store in Memphis also resulted in further good publicity for the picture.

as

an exhibitor ask yourself these questions:

Has the story on which the play is based been written by a man of letters whose creations have endeared him to the public?

Do the cast and directorial staff include well known names that are in great public demand?

Is the picture as a whole of that texture which will without fail build up for me an everlasting clientele?

THE FOOLISH VIRGIN

gives the completely satisfying answer to these questions.

Elaine Hammerstein

playing the leading role possesses that rare charm that simply melts in every scene and creates perfection in harmony that is very rare to find.

George W. Hill

possesses a directorial mind second to none and successfully blends all the elements of the play as seldom done before.

Thomas Dixon

is a veteran in the creation of great novels whose popularity assures a ready-made public demand.

These, indeed, are definitely satisfying characteristics of *public demand*. To the exhibitor good old cash in the *box office*.

Columbia Pictures, Inc.
1600 Broadway, N. Y. City

Classified Opportunities

Regular Display Rates are charged on all Classified Display Ad-lets.

Slides & Announcements

RADIO-MAT
PATENTED

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES.

WHITE, AMBER or GREEN.

Accept no substitute.

IS THE STATIONERY OF THE SCREEN

RADIO-MAT SLIDE CO. NEW YORK

Hotel Accommodations



Hotel Harding
54th ST., AT BROADWAY
NEW YORK CITY

SINGLE ROOM WITH BATH \$3.99
TWO ROOM SUITE \$6.99
EXCELLENT RESTAURANT

Better Projection

"HAFTONE"
For Motion Picture Projection
The screen that knows no angles.
Raven Screen Corporation
345 West 39th Street
New York City

General Supplies



WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

Lobby Lighting



LOBBY DISPLAY

The Fashion Floodlight
Write for literature and prices.
With Spotlight Beam and
color unit.

Brieloff Mfg. Co.
119 Lafayette Street,
New York



Color Lighting for the Lobby.

Unit Complete
with Color Att. \$8.00.
Special Discounts
Write for Catalog.
FRED'K A. BOHLING
502 West 44th St.,
New York City

Local Films

MOTION PICTURES made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20c per foot. Ruby Film Company, 727 Seventh Avenue, New York.

For Rent

MOTION PICTURE and "Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

For Sale

SMALL THEATRE in lively New England town; Complete equipment in good condition; details on request; Box BFL. Exhibitors Trade Review.

THEATRE, 900 seating capacity, newly decorated. Simplex Projector, Raven Screen, excellent condition. Owner going abroad, must sell at sacrifice. Vicinity New York City. 2XY, Exhibitors Trade Review.

500 NEWLY UPHOLSTERED THEATRE CHAIRS with cretonne coverings, with aise lights attached. Good bargain for those that answer quickly. Box A. S. C., Exhibitors Trade Review.

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2. MACK SENNETT COMEDY; "Wall Street Blues"; Aug. 10; the only blues are in the title
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4. RALPH GRAVES; (Mack Sennett Star Comedy); "East of the Water Plug"; Aug. 24; a new and good comedian in a travesty on amateur theatricals; showing how tragedy can become a scream
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EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

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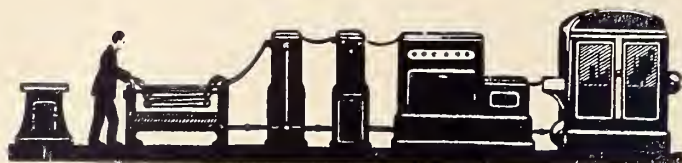


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John J. McKeon *presents*

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in

"THE LONE WOLF"

By Louis Joseph Vance

An amazing cast in an amazing story

"The Lone Wolf" stories ran in several of the biggest popular magazines in the country. Millions read them; liked them. In book form they have had a very large sale.

Now the intensely dramatic, powerfully thrilling story of this remarkable reformed master criminal has been put into a picture no less dramatic, no less powerful.

In it you see a cast that man for man, woman for woman, is unbeatable; Dorothy Dalton, Jack Holt, Wilton Lackaye, Tyrone Power, Charlotte Walker, Lucy Fox, Edouard Durant, Robert T. Haines, Gustave Van Seyffertitz, Alphonse Ethier, William Tooker and Paul McAllister. When have you seen its equal?

Packed with punch, alive with interest

Directed by S. E. V. Taylor

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, *President*

Physical Distributor
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Foreign Representative
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Pictures



*The most thrilling comedy, the funniest
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Grand-Asher presents

RACING LUCK

with

MONTY BANKS

What would you do if you had to drive a big racer in
an automobile race and you didn't know how to drive?

If you had a thousand guesses you wouldn't guess right.

Monty Banks in this fastest and funniest of pictures has to do just that. Laughter? Sweet Daddy, but it's funny! Thrills? Oh baby, but it's fast and furious. If your crowd doesn't start to pull up the seats and yell why then they're dumb and blind.

Don't take our word for it. Just make a date with the nearest Associated office for a screening. The picture will sell itself to you!

Directed by Herman Raymaker

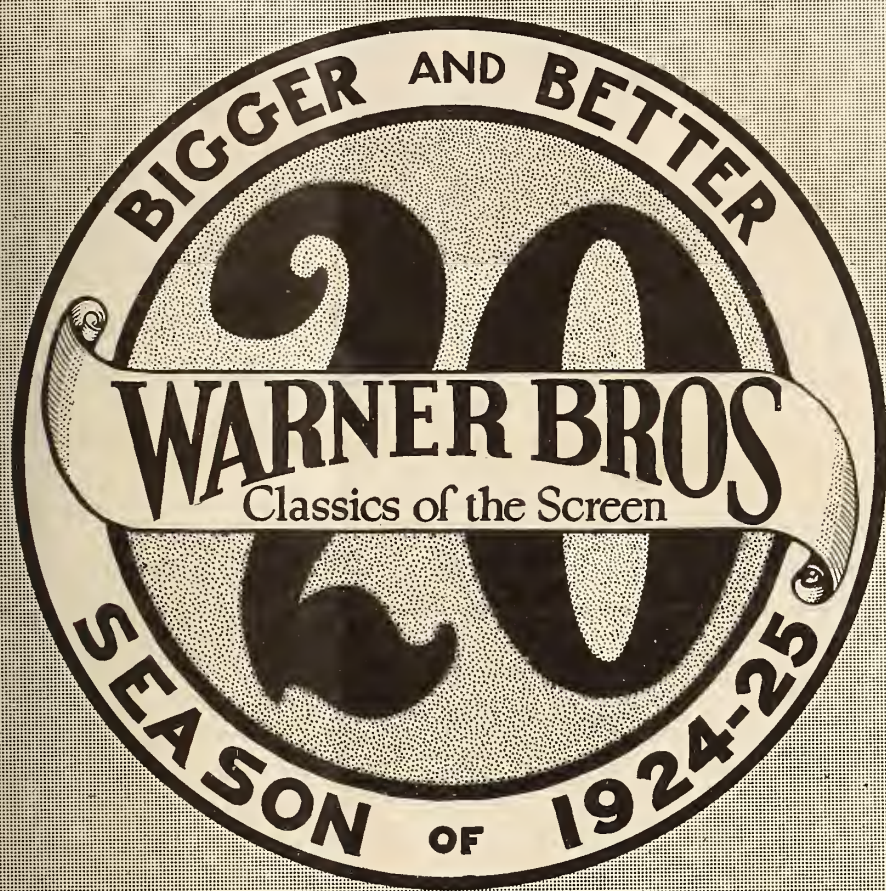
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Save *TWENTY* Dates for the New Warner *TWENTY*



Reason No. 16

Previously Announced

- 1—Rin-Tin-Tin in "Find Your Man"
- 2—"The Lover of Camille" ("Deburau")
- 3—"The Age of Innocence"
- 4—"Recompense" (Sequel to "Simon Called Peter")
- 5—"The Dark Swan"
- 6—"The Eleventh Virgin"
- 7—"A Lost Lady"
- 8—"Eve's Lover"
- 9—"This Woman"
- 10—"The Narrow Street"
- 11—"The Dear Pretender"
- 12—Rin-Tin-Tin in "The Lighthouse by the Sea"
- 13—Ernst Lubitsch's "Three Women"
- 14—"How Baxter Butted In"
- 15—"My Wife and I"
- 16—
- 17—
- 18—
- 19—
- 20—

"THE BROADWAY BUTTERFLY"

By Pearl Keating

Thrills and heart throbs!

That, obviously, was the prime object of Pearl Keating when this brilliant author began the plot construction of this marvelous story. In the photoplay version nothing has been spared to further this aim. "THE BROADWAY BUTTERFLY" truly is a photoplay of thrills and heart throbs.

"She danced to the night life's tune—and then was forced to pay the piper." Such is the theme of this fine story—the story of Dot King's experiences which constitute the tale of a small town girl lured to the brink of disaster by the false values of the modern metropolitan city. BUT—there's brand new drama in the novel treatment which the author has used.

A masterly directed cast of famous stars, plus its high-powered box-office title and the usual high quality of Warner production, and "THE BROADWAY BUTTERFLY" easily is one of the outstanding money-makers of the year.

Save *TWENTY* dates for the new Warner *TWENTY*.

To help you

put your picture over.

Thematic Music



Cue Sheet

Available from

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FIRST NATIONAL
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PREFERRED PICTURES
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GRAND - ASHER
BURR PICTURES
LEE - BRADFORD
LUMAS FILM

1 AT SCREENING	THEME: Where is the Day (Edwards)	1:15 Min.
2 (Title) AN INAUGURAL BALL	Value Violette (Ludwig)	1:25 Min.
3 (Title) HE WAS A BRILLIANT	Serenita (Serenet)	1:35 Min.
4 (Title) FOR A YEAR STEDMAN	Legende (Frent)	2 Min.
5 (Action) SEES WIFE EMBRACE HAYDEN	Min alla Value (Savino)	2 Min.
6 (Action) HAYDEN LEAVES - STEDMAN POINTS FINGER AT PHYLLIS	Elger (Arensky)	1:45 Min.
7 (Action) CRIES ON STREET	Oh Baby (Donaldson) (Falso Solo)	1:55 Min.
8 (Action) MAN ATTACKS GIRL AT TABLE	Dram. Agitato No. 43 (Borch)	1 Min.
9 (Action) "MUSIC STARTS TO PLAY PIANO"	NOTE: Film after "Red" throws man down street and continues "FF" until near end	1:35 Min.
10 (Action) STEDMAN AND BOBO LEAVE JOINT	Air de Ballet (Massenet)	1:15 Min.
11 (Action) DETECTIVES AT DOOR	Appassionato No. 1 (Axt)	1 Min.
12 (Title) FOR TWO WEEKS	What'll I Do (Berlin)	1:15 Min.
13 (Title) WILL YOU GET SENSE	Repeat Theme No. 1	1 Min.

NOTE: Crescendo for passing soldiers; die out for fade-in of Phyllis and Hayden.

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"Fine - that's great!"

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Distributor



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Mr. Exhibitor

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PRODUCERS DISTRIBUTING CORPORATION



HARRY CAREY

Interpreter of the
ETERNAL WEST



A flash of action from
"TIGER THOMPSON".



HARRY CAREY in
"THE NIGHT HAWK".



Carey proves
his versatility
in "THE LIGHTNING
RIDER".



HARRY CAREY and
MARGUERITE CLAYTON
make a charming
picture in this scene
from "TIGER
THOMPSON".



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as big as

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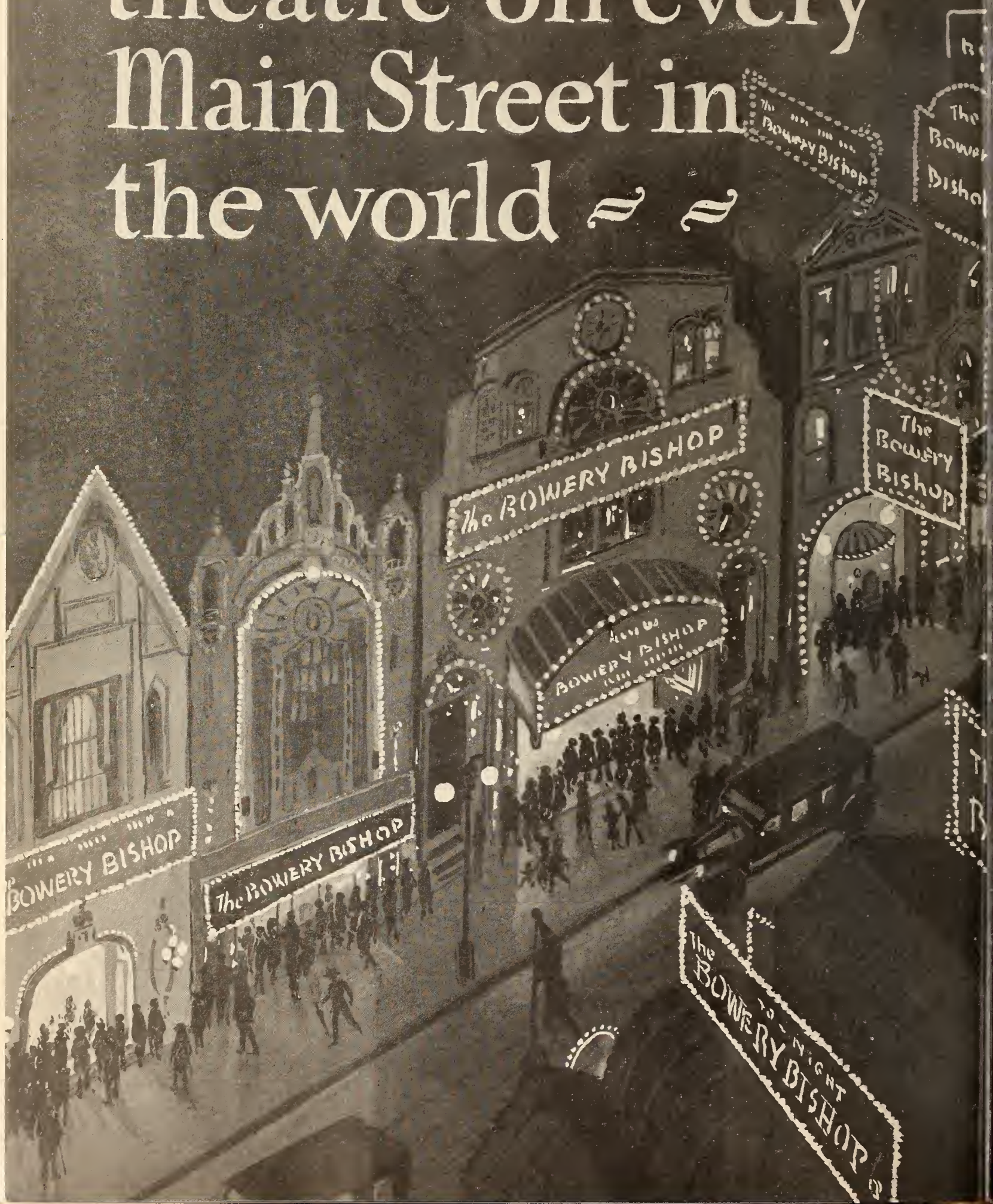
DAUGHTERS

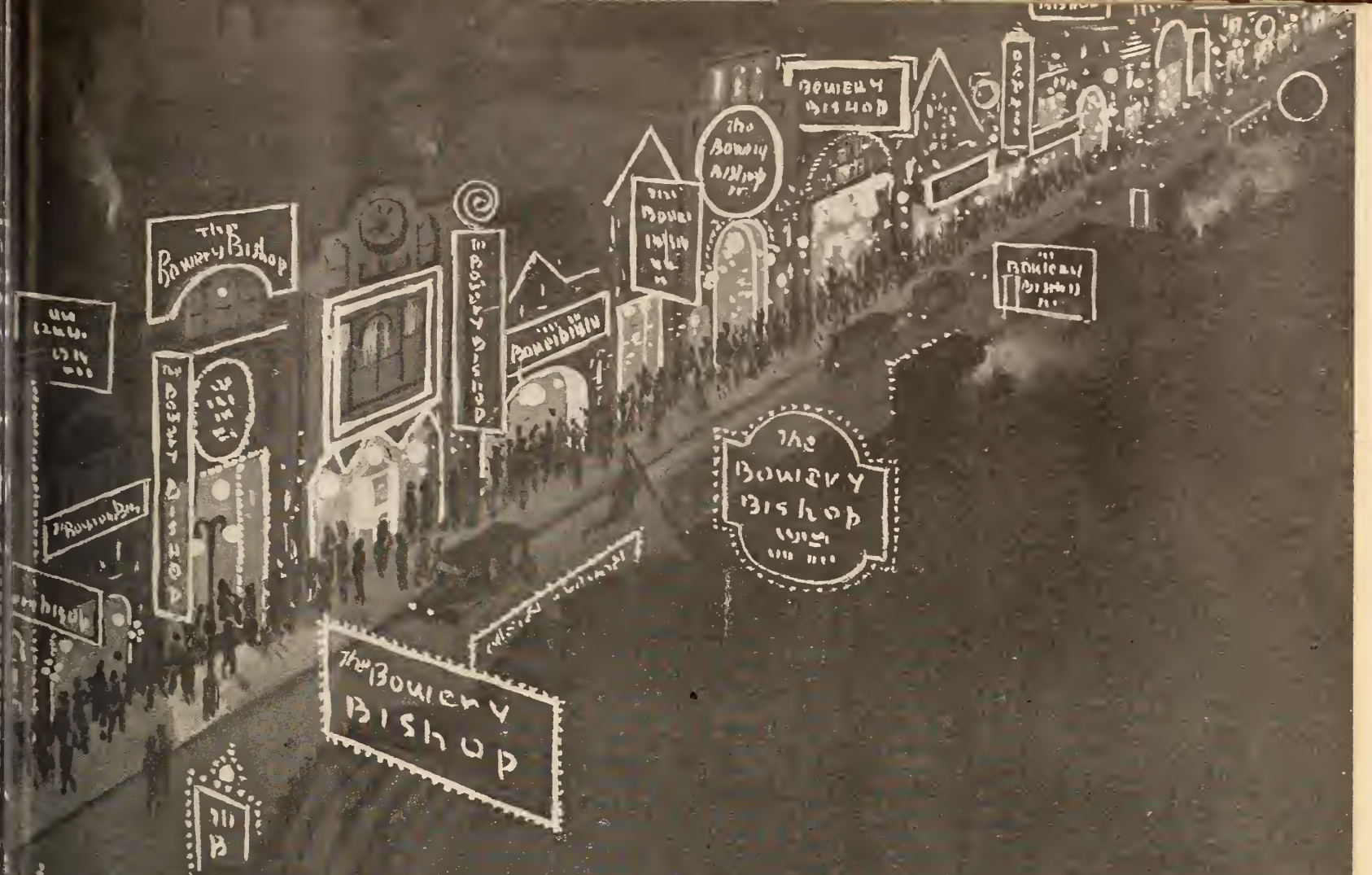
it looks !

through

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DISTRIBUTING
CORPORATION

You'll see it in every
theatre on every
Main Street in
the world ≈ ≈





Orlando Edgar Miller
presents

"The
**BOWERY
BISHOP"**

Produced by Rellimeo Film Syndicate

Directed by Colin Campbell

A SELCO PICTURE

Distributed by

**SELZNICK
DISTRIBUTING CORPORATION**

"We enjoyed every foot of this picture —
We haven't seen anything better for some time.
'A SELF MADE FAILURE' will give you more
wholesome laughs, tears and smiles than
you ought to have. You are going to chuckle
away a couple of pounds laughing at this one"
Q. E. D.

J. K. McDONALD
presents his original story

"A SELF-MADE FAILURE"

with
LLOYD HAMILTON and BEN ALEXANDER

and an all star cast including

MATT MOORE, MARY CARR, PATSY RUTH MILLER, SAM DeGRASSE
CHUCK REISNER, VIC POTEL, DAN MASON, ALTA ALLEN, HARRY TODD, CAMEO.

Directed by

WILLIAM BEAUDINE

Screen adaption, Violet Clarke, Lex Neal, John Grey
Photography Ray June and B. McGill



A First National Picture

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EXHIBITORS Trade REVIEW

The Business Paper of the Motion Picture Industry

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H. K. CRUIKSHANK, Associate Editor
LEN MORGAN, News Editor
GEORGE T. PARDY, Reviews Editor
EDDY ECKELS, General Manager
J. A. CRON, Advertising Manager

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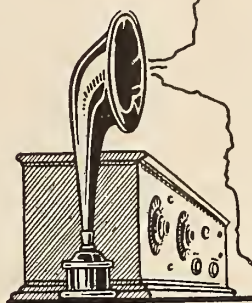
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WEST COAST REPRESENTATIVE, GRACE M.
ADAIR, 1606 HIGHLAND AVENUE, HOLLYWOOD

WHAT'S IN THE AIR



STATION E. T. R.,
45 West 45th
Street, New York,
broadcasting some
thoughts that don't take
long to read, and may
possibly contain an idea
that will be of construc-
tive helpfulness. The
odds are in favor of the
wisdom of you glancing
down the column.

The biggest theatres don't always
offer the best entertainment. Make
your little showhouse cozy and com-
fortable. Be friendly and courteous.
Put on the best show you can. And
you will fill your vacant seats with the
patrons of competitors.

If you have no competition for Heaven's
sake get some. There is nothing that
puts a kick in life as playing the game
against an able adversary—and winning.

Your body is the home of your
soul. Your theatre is the home of
your business. Keep them both in
good shape. It pays.

Work won't kill you—but worry
will. And at best it gets you no
place. Keep the wrinkles out of
your face and out of your trousers.
A pressed suit and a cheerful coun-
tenance will carry you a long way.

No man can live alone. All depend
upon the co-operation of others. The
bigger the man the more dependent he
is upon his assistants. Treat the em-
ployees who work for you so that they
will also work with you. They can
make you and your enterprise.

Your employees are your right arm.
A word of praise or a pay-envelope sur-
prise, deserved but unsolicited, will give
'em new glands. The chap who doesn't
pester you for a raise is probably too
engrossed in guarding your interests to
think of himself. So make it 50-50 and
look after his welfare.

Don't be a one-way player. You must
deliver before you collect. You must sow
before you reap. You must put before you
take. Give the world an even break and it
will do the same for you.

Make your deeds ballyhoo you—not
your words. The quality of your service
will measure the sum of your ability.
Good men don't talk—they act.



THE rise of a poor but attractive shop girl fighting her way upward in search of ultimate happiness, is the basic theme of "Manhandled."



THE dramatic values, the human interest qualities, the intermingling of pathos and comedy so skillfully by Gloria Swanson, all combine to give "Manhandled" the seeming sparkle of genius, and the reflection of the spark of Life.

'Manhandled' a Superb Drama

Paramount's New Release Shows Gloria Swanson to Excellent Advantage, Supported by a Great Cast

EXHIBITORS

Trade REVIEW

The Business Paper of the Motion Picture Industry

HAIL and FAREWELL!

EXHIBITORS TRADE REVIEW has changed Editors. George Blaisdell has departed to seek glory in the producing end of the Motion Picture Industry, a long cherished ambition. May success in abundant measure attend his efforts!

With this issue the name of Willard C. Howe appears as Editor.

Mr. Howe is widely known in business magazine circles generally, for wonderful humanism, inspiring editorials, for breadth of vision, courage and integrity.

While not so well known now, perhaps, in the motion picture circles, I predict that with his splendid personality plus his acknowledged ability, Mr. Howe's name will soon be among the select few whose counsel and guidance are eagerly sought.

For (20) years Mr. Howe has been affiliated with the greatest of business magazines, his more recent activity being with the United Publishers Corporation, the largest trade paper organization in America, as Editorial Director of a large group of its papers and member of the Board of Directors.

Mr. Howe's usefulness to the motion picture industry will be all the greater for bringing with him a fresh, unbiased, impartial viewpoint.

I have always looked upon Mr. Howe as among this country's dozen great business paper Editors.



Willard C. Howe
Editor of Exhibitors Trade Review.

I felt it, therefore, a fortunate circumstance which made it possible for Mr. Howe to join our staff—fortunate for the EXHIBITORS TRADE REVIEW in its desire to serve with increasing usefulness, and fortunate for the Motion Picture industry itself.

GEORGE C. WILLIAMS,
President.

LOOKING ahead, there is every prospect that this is going to be an interesting experience. One that I am going to enjoy.

How readers of EXHIBITORS TRADE REVIEW are going to feel about it only time can tell.

It may seem gross effrontery for a man whose publishing experience has been gained in other fields—fields of merchandising—to undertake the editorial direction of a motion picture publication. But that is true only if it be admitted that the motion picture business differs *essentially* from other fields. The outward differences are many. But I believe they are chiefly external.

If it is true, as I believe, that the underlying principles of this business are substantially the same as the principles on which all other great industries are constructed, then I shall soon find myself at home in its ranks.

The business publication ought to be an integral part of the business it serves—never a thing apart.

It should share cheerfully in the tribulations as well as in the prosperity of its field, always a full partner.

It has a vast sphere of usefulness, ultimately limited only by the extent to which its industry will utilize its service.

EXHIBITORS TRADE REVIEW has a splendid record of performance. It has made great strides since it came under its present ownership and management. It is fortunate in having an able organization that is keenly alert to do big things for the motion picture industry.

Under these auspices, I am facing the fact that I can fail in this undertaking only through my own fault. Which is enough to make any man do his best. I hope to make many new friends in this field. And having made them, to have their help in every sound undertaking for the benefit and progress of the whole industry.

WILLARD C. HOWE,
Editor.

EXHIBITORS *Trade* REVIEW

The Business Paper of the Motion Picture Industry

NEWS AT A GLANCE

Charles Binderup, of Omaha, who entered suit against 18 New York picture distributors for \$750,000 damages for alleged "black-listing," has settled out of court for \$25,000.

The Seattle board of censors is undergoing another revision. A cost of one dollar a reel will be charged exchanges for censoring. A loud howl is expected from exchange men.

Theatre owners at their convention in Atlantic City have under advisement the subject of raising admission prices because of increased overhead in conducting a theatre.

The National directors of M.P.T.O.A. will meet in New Haven, Conn., on August 25 to discuss a new financing plan.

After several weeks interruption, owing to the revolution, film companies are again shipping films to Brazil.

The Buffalo zone of M.P.T.O. will meet on September 9.

Ottawa musicians are back at work following the failure of their strike for higher wages.

It is understood that the Consolidated Film Industries, Inc., a \$5,000,000 company, will take over the Standard Laboratories, of Los Angeles.

E. Silverman has been elected president of the Chicago Film Board of Trade.

Erie, Pa., theatres, which have been without orchestras for the past year, will resume, following an agreement between the musicians union and theatre owners.

Harvey Lipp, one of the best known exhibitors in Michigan, died at his home in Battle Creek on August 19.

Union projectionists in Detroit threaten to strike on September 1 unless granted an increase of \$10.

Independent Pictures has declared a quarterly dividend of ten percent on its capital stock.

Harold Lloyd arrived in New York on August 16 to make arrangements for the distribution of his pictures following the termination of his Pathe contract.

Loew will build a million dollar theatre in New Orleans. It will seat 2,500.

Poster Advertising and Motion Pictures

By PHILIP CHANDLER

Installment 3

ANOTHER interesting example of 24-sheet posters is that of the Four Horsemen—also a Metro production. Mr. Lee Lawrie, in whose sculpturing class at Yale Mr. Rex Ingram was a student, was invited to the pre-review of the picture and inspired by the seriousness and depth of the picture, returned to his studio and there conceived and created a magnificent bronze statue of the "Four Horsemen." Mr. Lawrie, whose work in sculptural ornamentation is well known through his work on the United States military academy at West Point, exceeded his former fine records in the inspired work of this undertaking.

On its completion, it was presented to Mr. Ingram and its possibilities as a theme for a 24-sheet poster were immediately recognized by him. Artists were engaged, and as a result a poster was designed. The lithographed 24-sheet was in black and white and the contrast was so great that for once a poster was worthwhile, even if it lacked the natural colors which constitute such a large share in poster charm.

Since more than one poster in this size was necessary, a commission was given to Mr. Burton Rice, and his allegorical poster showing the four dreaded horsemen galloping out from the page of Mr. Ibanez' novel was done with the full effect of color.

So many difficulties beset the way of an artist designing 24-sheet posters for motion pictures that it is not to be wondered at that poor composition and

overcrowded arrangements exist. In many instances it is the name of the picture that is the severe hindrance, since perhaps its length will occupy a space out of all proportions to the pictorial background. The custom of giving credit to everyone concerned in the photofilm production is another cause for overcrowded 24-sheets.

So many excellent artists have been engaged at various times by the industry that a list of them would read like "Who's who" of the studio. Productions distributed by Goldwyn are carefully studied prior to releasing in order to pick out the high points for poster suggestions. Mr. Adrian Gil-spear, the winner of the first prize for the Peace Poster, recently completed an unusual poster for "Red Lights" which was skillfully handled in wood block effect.

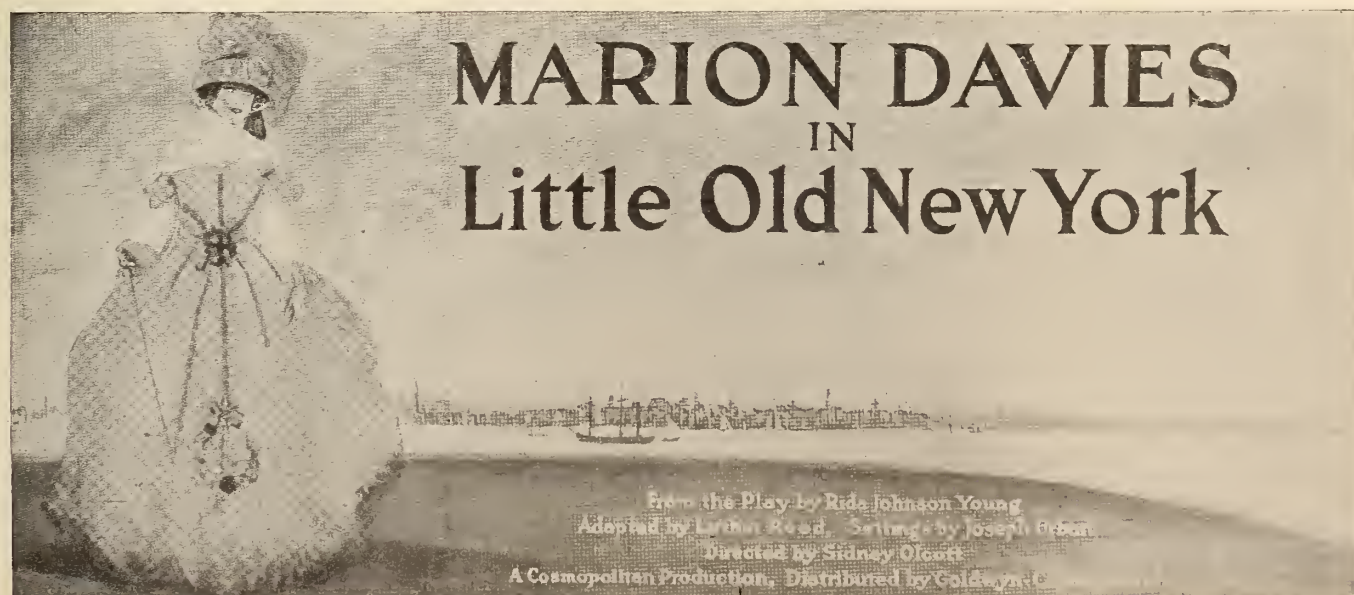
Mr. Willie Pogany, one of the most noted poster artists, has just completed a highly artistic and colorful poster for Douglas Fairbanks in "The Thief of Bagdad," which will do much to bring increased business for the showing of that picture. The Cosmopolitan films have been progressive in obtaining the finer type of art work and have used Mr. Carl Link for the 24-sheet in connection with "Under the Red Robe," Mr. Everett Shinn who created the "Great White Way" poster, Mr. Lucien

Bernhard, the prominent Viennese artist who made the posters for "Yolanda," and Mr. F. X. Leyendecker, creator of the series for "When Knighthood Was in Flower."

The Goldwyn Company have used the work of Mr. John Held, Jr., very effectively in the production entitled "Second Youth," released through their organization. An exceptional feature of the posters for this picture was the fact that whether the poster was a one-sheet, three-sheet, eight-sheet or sixteen-sheet, it was in reality a section of the twenty-four sheet design, so arranged as to fit the specified proportions. This established a tie-up between the lobby displays, theatre fronts and poster panels very successfully.

For the production of Marion Davies, in "Little Old New York," Mr. Penrhyn Stanlaws was the creator of a series of posters which were typical of the artist whose genius with dainty feminine figures is well known. For the same production a number of the smaller posters such as ones and threes were done in the old-fashioned silhouette style with type of the 1800's. These were so distinctive in character that it is to be regretted that the same theme was not carried out in the larger sizes.

True, a 24-sheet was made with an old-fashioned wall paper background showing a silhouette head to the right, but its flavor of Old New York could not be compared to the careful work in the smaller posters.



To advertise the Marion Davies film, "Little Old New York," this attractive poster breathed the very spirit of the times when New York was young, giving proper dramatic setting to the announcement of the Goldwyn-Cosmopolitan picture.

Old Lady Astor Says



IF there is any field in which the public is skeptical as to the meaning of names and brands, it's pictures. Rapid-fire changes a multiplicity of identities connected in some mysterious way with production, "presentation," distribution, etc., and the fact that what the public wants, after all, is entertainment, not branded merchandise, have pretty effectively obscured the value of production trade-marks. If someone can devise a way to insure that all pictures produced under a brand shall be good pictures with popular appeal, then the rest of the industry will be in peril. But to date that problem hasn't been worked out.

Why, then, should the independent producers be alarmed over such a little matter as block booking? If it does provide for more play dates than there are in a year, what of it? If the pictures are good they would go over anyway. If the public turns thumbs down on them, the whole scheme is bound to fail. And it's a safe gamble that there isn't a producer in the business who would not like to handle his stuff on the block basis if he could.

One of the film trade papers is considerably exercised over the habitual use by trade reviewers of the expression, "good for the average house." Perhaps it is an unfortunate phrase, but who can better describe a flock of films whose overwhelming mediocrity would be evident to a blind reviewer? The average house has to play these pictures. It has no choice in the matter. But that isn't equivalent to saying that the exhibitor wants them or that the public appreciates the opportunity to buy such near-entertainment as they offer.

If the independents will produce more pictures that merit something other than the damning of faint praise they will find the path to gold and glory a fairly easy one.

Let it be said in a whisper, but let it be said: Any independent who will employ originality and brains in direction can make them substitute most effectively for barrels of money. Someone is going to do it on a big scale, one of these days.

In fact, there is basis for the suspicion that some producers are doing it to some extent. But there is plenty of room for extension of the idea.

It will be well for the motion picture interests of the United States, big and small, to remember that foreign competition is coming, one of these days. With the Dawes plan adopted, both Germany and France will forge ahead in the development of all sorts of plans for getting the despised American dollar. The Germans, particularly, are going to bear watching, because they are the most adept people on the round earth in the matter of making goods to the buyer's specifications. If they take a notion to make pictures for the American market they will go about it with characteristic thoroughness. They will make a job of it. And whether they succeed or not, they will give us something to think about, even into the late hours of many nights.

So a little more solidarity at home might be a good thing for all of us in this business. Just because we hold the world-market in our own hands right now isn't a good reason for trying to eat each other. Let's keep our competition as sensational as we please, but clean.

THE adoption of aeroplane advertising and smoke writing in connection with Fox's "The Iron Horse," aroused a lot of interest. The population of New York did itself proud craning its numerous necks in the vicinity of Times Square. A good stunt. Speaking of stunts, the newspapers of the eastern seaboard have been exceedingly liberal lately with front-page news stories that have afforded beautiful opportunities for picture tie-ups. Of course these opportunities have been altogether accidental.

RICHARD DIX, star of Manhattan, and George Seigman, banged each other up so badly the other day for a thrilling fight scene, that each man had to resort to salves and liniments so that he could return to work the following morning. Incidentally, Dix developed the first case of "Kleigback" known to the industry. The powerful lights melted the liniment which he had applied to his sore back, and a burning sensation just warned him in time.

ALLAN CONNOR who played the title role in "Alexander Hamilton," has signed with Henry B. Harris to replace Leslie Howard in "Outward Bound," which will play Boston for six weeks. On his return he will resume screen work.

IT is reported that Betty Blythe is to play "Sheba" again, this time representing the famous queen in the prologue of a picture which is to be made in Hollywood shortly, the name of which has not been announced. Miss Blythe just recently completed work in the leading female role of Samuel Goldwyn's production, "In Hollywood with Potash and Perlmutter," and Louis Gasnier's "The Breath of Scandal."

DICK BARTHELMESS and John S. Robertson both feel that in "Classmates" they have a picture which will hit the high standards and popularity which made "Tol'able David," famous. The screen adaptation of this famous play was made by Josephine Lovett (Mrs. John S. Robertson) and the interiors are now being made at the Tec-Art Studio in New York City.

HOLMES E. HERBERT had not been working three days in Hollywood in the lead opposite Corinne Griffith, in her current starring vehicle, "The Wilderness," when he was offered the male lead in two productions, both of which are to be started shortly. From all appearances it looks as if Mr. Herbert would not return to New York City for sometime.

NEGOTIATIONS are now in hand to star May Allison who recently completed work in the leading role of "The River Road," in a series of pictures to be made in the East. The former Metro star has left town to take a week's vacation in the heart of the Berkshire hills.

AFTER much reported difficulty, Madeline Brandeis has secured film rights to "Son and Other Stories," by Ethel Train and acting upon requests of national societies and following their suggestions, she will make a series of six short length pictures called the "Sonny Series" of her "Shorter and Sweeter Pictures," with release probably by Preferred Pictures. Treatment of the stories is being worked out now by Mrs. Brandeis at the F. B. O. Studio with the idea of making subjects to suit the exhibitors' trend toward more diversified programmes.

New York Theatre Owners Will Fight Operators Strike

A STRIKE of 1,000 motion picture operators in the city of New York at midnight on August 31 was voted unanimously on August 20, by the New York Motion Picture Machine Operators' Union, at a meeting at Beethoven Hall. By the vote of the union its members are pledged to take an "enforced vacation." The union will start collecting a defense fund of \$200,000, and hopes to reach that figure before September 1, in accordance with a provision of the strike resolution which levies a contribution of one week's pay, or a minimum of \$50, to the defense fund. A strike levy of 12.5 percent is said to have been in force for the last five weeks. Preparations have been made to continue it until the men walk out.

The vote of the union men was taken after both the operators and the theatre owners were hopeful of a settlement of their difficulties. It came as a surprise to the theatre owners. Samuel Moross, Secretary of the Theatre Owners' Chamber of Commerce, when informed of the vote to strike, said the theatre owners in his organization would be prepared for it. There are 200 theatres represented in the membership of the Chamber of Commerce. There are approximately 4,000 licensed motion-picture operators in New York City, of whom only 800 are now at work, according to Mr. Moross, who predicted that the theatre owners would not find it difficult to fill the vacancies that may be caused by a strike. On the other hand, the union leaders said that the owners of the large theatres would have to draw on the non-union houses and thereby would create vacancies to fill their own vacancies.

In a statement last night the Executive Board of the union expressed regret at the necessity for a strike vote and at the decision of the theatre owners against further wage negotiations. The union officials understood that the Theatre Owners' Chamber of Commerce had decided to reopen wage negotiations. The statement of the Executive Board follows:

"The operators had previously conceded to the theatre owners the matter of a blanket contract requiring them to negotiate for the entire membership of the Theatre Owners' Chamber of Commerce. This was done when the Theatre Owners' executives admitted they were unable to control the full membership.

"The operators will stand solidly behind their original demands, which were made for arbitration purposes—

30 percent wage increase, institution of the two-shift rule, whereby each operator would work not more than six or less than four consecutive hours, and a closed shop."

Up to the time of going to press the theatre owners had not yet been officially notified of the action but they have decided to fight the strike to a finish. The Theatre Owners Chamber of Commerce will no doubt be notified very soon of the demands of the operators and a plan for combating will be decided.

It is a well known fact that there is a large surplus of operators in New York City and the theatre owners feel

that they will not experience any difficulty in replacing any of the men who strike and there is a possibility that the outcome may be non-union operators in all theatres from September on.

Many of the smaller theatres now employ non-union men and it is quite likely there will be sufficient number to man the machines in all the 400 theatres in the city.

The operators were granted an increase last year and theatre owners now feel that they have reached the limit on the wage scale as many of the theatres find it tough sledding to meet all the demands made upon them to keep their theatres open.

New York City is not alone in the strike situation. New Jersey theatre owners received a call from President Joseph Seider to meet at the Robert Treat Hotel in Newark to discuss the strike situation in Essex County and find a means of combatting the threatening strike in that district.

Jersey M.P.T.O. Directors Meet

THE board of directors of the Motion Picture Theatre Owners of New Jersey at a six hour session at the St. Charles Hotel, Atlantic City, where exhibitors of Southern New Jersey, Pennsylvania and Delaware convened this week, elected Sidney Samuelson, of Newton, N. J., as their chairman. D. J. Hennessey resigned as a member of the board, stating that his duties as an officer in the national organization occupied the greater part of his time. The vacancy thus created in the board will be filled at the next session which will be held at Toms River on September 11.

Other changes in the directors unit included the advancement from a two to three year term and from a one to two year term of Benjamin Schindler, of Camden, and I. M. Hirshblond, Toms River, respectively.

The only absentees at the Atlantic City session were Directors Fabian, of Paterson, and Leo Jeskowitz, of New Brunswick. Much business of vital importance to the New Jersey association was transacted by the board, whose roll call was answered by: President Joseph Seider, Vice Presidents Charles Hildinger and Peter Adams, Secretary Henry P. Nelson, Treasurer William Keegan, Directors Peter F. Woodhull, Sidney Samuelson, Louis Rosenthal, Benjamin Schindler, Arthur B. Smith and I. N. Hirshblond.

President Seider named Woodhull, Rosenthal and Adams as a committee to arrange a system of arbitration for the New Jersey owners.

Under the regular order of business, a contract with the Moeller Theatre Service for the distribution of indus-

trial reels was approved. A representative of the Inter-Insurance Exchange appeared and explained the plan of reciprocal insurance. This matter of reducing basic insurance rates was discussed and was adjourned until the next session of the directors when it will be the first order of business.

It was decided that the dinner in honor of former President Woodhull will take place at the Hotel Robert Treat, Newark, early next year.

In October and November meetings of the directors, in compliance with President Seider's policy of holding twelve meetings in various parts of the State, it was decided the board will assemble at Salem and Newark, respectively.

The board expressed its great displeasure at the unfairness of alleged attacks against Miss May M. Carty, Assemblywoman from Jersey City. Miss Carty, who last year introduced the Sunday opening bill in the New Jersey house, defies her verbal assailants with an accredited statement that she will use the Sunday proposition as a basis for the campaign for another term in the legislative body next year.

The state organization will make every effort to protect exhibitors in Essex County from unfair methods in which county projectionists are now working in the double shift, it is reported.

As soon as the directors' meeting was completed, President Seider returned hurriedly to Newark so as to preside over the session held especially to consider the Essex County projectionist situation.

Independents Protect Exhibitor

Says JOE BRANDT

THE one outstanding feature of all conditions which are labelled "sudden crisis" is that the crisis is seldom sudden. A paradox, but none the less very true. The final result of most things may be pre-determined if only those observing know and take account of all factors entering in the condition referred to.

There is one day to be a sudden crisis in the moving picture industry. Its main feature will be the consolidation of certain large interests. One of the results, and a disastrous one too, will be the wiping out of all independents, both in the producing end and in the field of the exhibitor.

The most recent bone of contention is the new "block booking plan" which has been proposed by certain well known producers. It has a sting in it for the independent exhibitor. Watch out for it.

At present the producing field is dependent upon the small exhibitor—who conducts his own business. He selects such pictures as his experience tells him will be successful for him in his locality and under the prices which his public will pay to come to his theatre. There

are certain well known producing interests which have insured a market for their products by being interested in chain theatres and film exchanges. These are now highly organized and handle only the pictures produced by the firms owning or controlling them. As long as these producers have some sort of competition their product will be of a high grade. This of course will put a limit on the profit to be derived from any one picture or group of pictures.

If a producer could absolutely control his market he would be enabled to put out a picture and charge any price for it that the traffic would bear. For any one large producer or group of powerful producers to control the whole exhibitors field would require more money than it is possible to get together at present. Then too such a combination is a direct violation of the Sherman Anti-Trust law.

To make all the profit is desirable. To do it requires absolute control of the market. To control the market is contrary to law. What then? The solution is easily arrived at. It has been done before by the oil interests and the

steel combines. It works out very simply. Keep the business of production among certain national groups instead of under one name. That eliminates law violation in part. Next—eliminate competition by the means of taking away the independent producers' market. To close the market is also against the law. But,—and this is the important point, *there is nothing in the law or in reason which prevents the market from closing itself.* The real market is the independent exhibitor. He is about to do for the national producer that which the national producer is not permitted to do for himself.

The hook on this line is the block booking plan proposed by the national producers. The bait is the supposed saving in money which the block booking plan will accomplish. Is money truly saved if it is to be taken away soon after the saving? It is not. Will it be taken away? It most certainly will. The saving will disappear and the business that the independent exhibitor has built up for himself will disappear, too, in the high prices that the producers combine will charge for the poor pictures they will force down the throat of the exhibitor after the competitive independent producer is eliminated. The crisis is now approaching. A special survey has been made and the results are, to say the least, most alarming.

If the exhibitor does not watch the signs on the road he will be caught. He is now being lulled to a sense of security and is being invited to put his head in the lion's mouth. He is safe only as long as a free and open market is maintained and this can only be done by supporting the independent producer.

* * *

RAYART GETS 101 RANCH PICTURE 'TRAIL DUST'

W. Ray Johnston, President of Rayart Pictures Corporation, announced this week the consummation of a deal with K. Lee Williams for the world rights on the new Miller Brothers 101 Ranch Production entitled "Trail Dust" which has been in production for the past three months under the direction of Gordon Hines. The new picture which is now in nine reels and which has been received in New York for cutting will probably be issued in a seven reel version.

The background of the world famous "101 Ranch" was used for the picture, which is said to be a story of the early pioneers heading west in their covered wagons, the Indians attacking them, the burning of the village known as "Purgatory" and takes in many fine shots of the famous Miller cattle range which includes 10,000 head of cattle and 2,000 head of horses.

The big feature of the picture is a buffalo stampede.



An exciting moment in "Border Justice," featuring Bill Cody, produced by Independent Pictures Corporation.

Meeting Postponed

Allied State Organizations to Convene September 22-23

SIMULTANEOUS with the two-day convention of M. P. T. O. Western Missouri at the Kansas City Athletic Club, Kansas City, Monday and Tuesday, came the postponement of the Allied State Organizations meeting, scheduled to have been held at the Muehlebach Hotel, Kansas City, 25-26 of August, and the changing of the dates of the state convention of the M. P. T. O. Kansas from September 29 and 30 to September 22 and 23.

The Kansas convention date were changed so that the Allied meeting could be held in conjunction with what promises to be one of the greatest conventions ever held in Missouri or Kansas. Instead of meeting in Kansas City, as originally planned, the Allied forces will meet in Topeka, Kas., at the Kansan Hotel, September 22 and 23 with the Kansas state organization, representatives of the M. P. T. O. Western Missouri and the M. P. T. O. Kansas City, Mo. It is then that the merger of the M. P. T. O. Kansas, Western Missouri and Kansas City, Mo., will be completed and, in all probability, the new merged organization, which probably will be known as the M. P. T. O. Midwest, will become affiliated with Allied. It will be a "four-barreled" convention with a large representation of four organizations in attendance.

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LEE-BRADFORD HAS GOOD PROGRAM

ARTHUR A. LESS, president of Lee-Bradford, in a statement says: "I believe the State rights market can absorb the biggest pictures that can be produced. In selecting the material for the Lee-Bradford offerings for the 1924-25 season I have had this thought foremost in my mind. I spent several months in reviewing pictures, selecting casts and passing upon the all-important question of suitable and attractive title. In the long list of well-known stars appearing in the new releases will be found names like Estelle Taylor, Elliot Dexter, Wilton Lackaye, Eva Novak, Maurice Costello, Irma Harrison, Wanda Hawley, Nigel Barrie, Paul McAllister, Marian Swayne, Arthur Donaldson, Tully Marshall, Betty Balfour, Gladys Leslie, Zena Keefe, Seena Owen, Henry Hull and many others of equal fame.

Outstanding among the eighteen pictures to be released by the Lee-Bradford Corporation will be "Passion's Pathway," starring Estelle Taylor, and notable cast. Also "For Woman's Favor" with Elliott Dexter, Seena Owen, Wilton Lackaye, and a host of other big names, is a big, powerful, dramatic subject. "The Lights of London" starring Wanda Hawley will be a thriller beyond compare. What will prove in all probability the season's hit will be "Love, Life and Laughter" introducing Betty Balfour. An unusual feature will be "The Heart of Alaska" with Maurice Costello and Marian Swayne.

The State rights is in my opinion, deserving of only the best pictures and by preparations for the output of my company for the coming year have been with this end in view. Much of my time I spent in laying plans for a line of high class advertising accessories.

The Lee-Bradford Corporation, in presenting its 1924-1925 programme, is offering the most dependable programme it has ever issued as to pictures constituting the cream of the State rights market.

PERFECTION PICTURES
PRESENTS

EVA NOVAK

AND ASSOCIATED PLAYERS

WILLIAM FAIRBANKS	CLAIR McDOWELL
KATE LESTER	WILFRED LUCAS
CARL STOCKDALE	RALPH DEPALMA
PHIL MCCOLLOUGH	JACK BYRON
LAURA WINSTON	MARK FENTON

8 SPEED ACTION THRILLERS

"BATTLING FOOL"

"THE FATAL KISS"

"WOMEN FIRST"

"RACING FOR LIFE"

"THE FEARLESS LOVER"

"A FIGHT FOR HONOR"

"THE BEAUTIFUL SINNER"

"PAINTED MONEY"



COLUMBIA
PRODUCTIONS
Room 806 - 1600 Broadway, N.Y.C.

Jackie Arrives

Little Star Greeted by Thousands in New York

JACKIE COOGAN has arrived in New York! Most of Greater New York was on hand to welcome him when the youngest picture star reached the metropolis Saturday. A large delegation that met him at the depot escorted him to Times Square, where a fifteen-foot milk bottle was erected on a platform as Broadway's welcome to the young crusader who will sail September 6 to the Near East with a million dollar milk cargo and other supplies.

Earl Carroll, musical comedy producer, made Broadway's speech of welcome, and presented Jackie with a huge bouquet. Young women from Broadway revues were grouped on the platform around the mammoth milk bottle. Lieut.-Governor George R. Lunn also made a brief speech of welcome, and then Col. William Biby, Near East Relief organizer who inaugurated the Coogan "Children Crusade of Mercy," raised Jackie to his shoulder and in a ringing address praised the work of the young crusader.

The procession then moved up Broadway, a police motorcycle escort and Keith's Boys Band. Boy Scouts were next in line, followed by cars that held the theatrical celebrities. Then came the office car with Jackie, his father and mother, Lieut.-Governor Lunn, and other officials. The parade crossed east on Fifty-ninth Street to Fifth Avenue and moved down Fifth Avenue to the City Hall.

The thousands of young people who gathered with their parents all brought cans of corn, syrup and condensed milk which were collected by Boy Scouts.



Alma Rubens starring in the Columbia Productions. "The Price She Paid."

'DANNY' BACK, SPEAKS PLAIN ENGLISH

Joe Dannenberg was the speaker of the day at the A. M. P. A. luncheon on August 14, and spoke plain English straight from the shoulder about what he had observed regarding motion picture conditions in Europe.

"Danny" told an interested audience about what is going on over the briney. It would seem that Germany is the outstanding European production center, with all competitors running far in the ruck. Harold Lloyd is the star for whom English exhibitors will pay the biggest price. And in Belgium Buster Keaton played for twenty-one weeks, making more money on a percentage basis than had the entire product of this company for the preceding year.

CHADWICK COMPLETES FIVE OF SERIES

Chadwick Pictures Corporation, who are releasing nine special productions on the Independent Market this year through their franchise holders, state that the first five of the nine are already completed and prints are now going forward to the exchanges.

The five finished productions in the order of their release are: "The Fire Patrol" a Hunt Stromberg Production of the famous old stage success by Harkins and Barber with Anna Q. Nilsson, Helen Jerome Eddy, Madge Bellamy, Jack Richardson, Spottiswoode Aitken, Johnny Harron, Bull Montana and Charlie Murray; "The Painted Flapper" a John Gorman Production with James Kirkwood, Pauline Garon, Johnny Harron, Claire Adams, Craufurd Kent and Kathlyn Williams; "Meddling Women" Lionel Barrymore Production who is supported by Dagmar Godowsky, Sigrid Holmquist; "Flattery" produced by Mission Films under the direction of Tom Forman from a story by H. H. Van Loan with John Bowers, Marguerite de la Motte, Alan Hale and Grace Darmond in the leading parts; "I Am The Man" Lionel Barrymore production with Seena Owen, Flora le Breton, Gaston Glass, Joe Striker in support.

The sixth production will be "The Tom Boy" and this is now in production on the coast. The cast and other details of this picture will be announced next week. The remaining three of the Chadwick Nine will be "Sunshine of Paradise Alley," a third Lionel Barrymore Production (title to be announced) and "The Romance of An Actress" by Langdon McCormack.

Truly Chadwick Pictures may be said to have lived up to their slogans, "A Tribute to the Independent Market" and "Each Production an Achievement."

* * *

BANNER STARTS ITS SECOND SERIES

In announcing their plans to distribute a second series of four attraction photoplays in the independent field, George H. Davis and Samuel J. Briskin, on behalf of Banner Productions, Inc., state that all these productions will be made in their entirety on the Pacific Coast and will be sold by them without reference to territorial sales made on their initial series, of which "The Truth About Women" and "The Man Without a Heart," have already been completed by Director Burton King.

The series will be produced by Ben Verschleiser, a well known motion picture executive and studio manager, who now enters the field for the first time as a producer on his own account.



Eva Novak and William Fairbanks in "A Beautiful Sinner," a Perfection picture.

SPECIAL EXPLOITATION FOR MACLEAN

On account of the outstanding results obtained in the selling of Douglas MacLean comedies, "Going Up," "The Yankee Consul," and "Never Say Die," Associated Exhibitors, which holds the contract for releasing these features, have arranged to handle the publicity and exploitation in a special department under the direction of Frank C. Payne, Douglas MacLean's Eastern representative.

This department will specialize on the Douglas MacLean features exclusively, and has engaged Mr. Arthur Hoerl, formerly director of publicity with F. B. O., to look after all exploitation of Mr. MacLean's latest feature, "Never Say Die," which had its world's premier last week at the California Theatre in Los Angeles.

In spite of the terrific heat, "Never Say Die" proved such a winner during the opening week at the California that it was held over for a second week, and will then be moved to the Miller Theatre for a second run before being released in the Los Angeles territory.

In the meantime Mr. Hoerl is conducting exploitation campaigns in Kansas City, Pittsburgh, Detroit and other key cities where pre-release dates were booked.

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LAEMMLE PRAISES RESULTS OF SALESMEN

While Carl Laemmle, President of Universal, is in Carlsbad, the sales force has never let up in obtaining contracts for Universal pictures. On receipt of a cablegram from P. D. Cochrane, regarding the rapid closing of territory, Mr. Laemmle cabled:

"Cabled reports new contracts have done my rheumatism more good than all the mud baths I have taken. Would not trade this proof of good will for anything on Earth. Thank exhibitors for booking so fast. Repeat my promise to see they are satisfied. Regards, Carl Laemmle."

* * *

ONE NEGATIVE A WEEK FOR WARNER

The Warner Bros.' West Coast studios are now delivering negatives at the rate of about one a week and there is every indication that the entire twenty productions which have been announced for 1924-'25, will be ready long in advance of their scheduled release dates.

The establishment of a complete laboratory plant on the Warner lot has been a great aid in making speed since the finishing of all commercial prints, as well as the "rush" work so essential to the progress of a picture while it is

in production, is handled under the personal supervision of the producing company.

* * *

'THE SWAN' TO BE MADE ON LONG ISLAND

Before his departure for Hollywood this week, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge in production, announced that Ferenc Molnar's play, "The Swan," would be produced at the Long Island studio next month with Elsie Ferguson in the role made famous last season by Eva La Gallienne at the Court theatre. The picture will be directed by Dimitri Buchowetski, who arrived in New York last week after having directed Pola Negri in two productions.

* * *

MEIGHAN IN N. Y.

Thomas Meighan, who arrived in New York Tuesday from the West, where he has been making "The Alaskan," went to Washington with his company to make some of the final scenes in the James Oliver Curwood story.

Mr. Meighan is accompanied on his Eastern trip by Mrs. Meighan, Cyril Ring, his brother-in-law, and Edward Sutherland, who will act as Mr. Meighan's personal representative.

* * *

SIDNEY CHAPLIN FOR 'CHARLIE'S AUNT'

One of the biggest comedy plums of the year if not of all motion picture history is going to Sidney Chaplin, with whom a deal has just been closed with the Christie Film Company, whereby Chaplin will have the title role in "Charley's Aunt." The feature farce comedy which Al Christie will film this fall from the famous old English play which has been seen by generations.

* * *

RENEE ADOREE ILL

Renee Adoree was suddenly stricken with appendicitis last week and was rushed to the Angeles hospital in Los Angeles where she is under the care of Dr. Elden W. Tice.

The Metro actress returned only a few weeks ago from Spain where she enacted the leading feminine role in Tom Terriss' "The Bandolero." She was scheduled to appear in a new picture.

* * *

BARRYMORE WILL MAKE MORE PICTURES ABROAD

Lionel Barrymore, the famous American picture star, has just signed a new contract with the Ufa for one of the most outstanding pictures of the Ufa production program 1924-'25. Mr. Barrymore, who has just completed his



Marjorie Daw, who recently returned from England after filming two pictures for Selznick, brings home the new fashions.

work for the Wilcox production of the Ufa "Decameron Nights," will return to Berlin in the middle of August to resume his work at the Ufa film city, Neubabelsberg.

* * *

STERN WITH ZIERLER

Herman Stern, who has been for the past ten years with the Universal Pictures Corporation, and who recently took over the Branch office of the Producers' Distributing Corporation at Omaha, has resigned his position from that organization and will join Sam Zierler, the president of the Commonwealth Film Corporation on August 25.

Stern started with Universal when Sam Zierler was Branch Manager of the old twenty-third street exchange, and had the distinction of winning the first competitive sales prize, a handsome gold watch, which was first prize and presented by Mr. Zierler.

Barrie's Selection

Betty Bronson Chosen to Play Famous 'Peter Pan'

I HAVE selected Betty Bronson to play 'Peter Pan.' Regards, Barrie." Flashing half way around the world, the above cable received yesterday by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation, from Sir James M. Barrie in London ends the fascinating search which has led Paramount officials over the whole world.

Like "Peter Pan" in the play, it seemed as if his double in real life had flown through the window, a will-o-the-wisp who would never be found. Almost unknown, Barrie's choice from tests of one hundred candidates lifts Betty Bronson overnight from obscurity to fame. Today her name will be spoken in a score of languages in every country on the globe where "Peter Pan" is a household word.

For over half a year the quest for a player to portray the title role in the film version of "Peter Pan" has excited universal interest. Beloved of millions of theatre goers, Barrie's "little boy who refused to grow up" is as much a member of a family as many an actual child. Suggestions for casting "Peter Pan" poured into the Paramount studio from the four winds.

Seventeen-year-old Betty Bronson won the role of "Peter Pan" in competition with one hundred aspirants, among them some of the world's greatest artists. Tests of every possible player for the role were made and when Herbert Brenon, who will produce the picture left New York for London a little over a fortnight ago, he carried a trunkload of film from which Sir James Barrie made his choice.

* * *

CHRISTIE FILMING IN ENGLAND

When Al Christie left for Europe a few weeks ago it was with the intention of bringing back photographic data to be used in connection with the production of "Charley's Aunt" in the fall. However, when he reached the ground at Oxford University, according to cables just received from him, the location looked so promising to him that he is taking actual moving picture scenes there to be used in the picture.

Mr. Christie has been in constant touch with the studios reorganization by cable, and advises that he will remain over a little while longer until he obtains all of the shots which he will require as background for the coming production. It is possible that he will

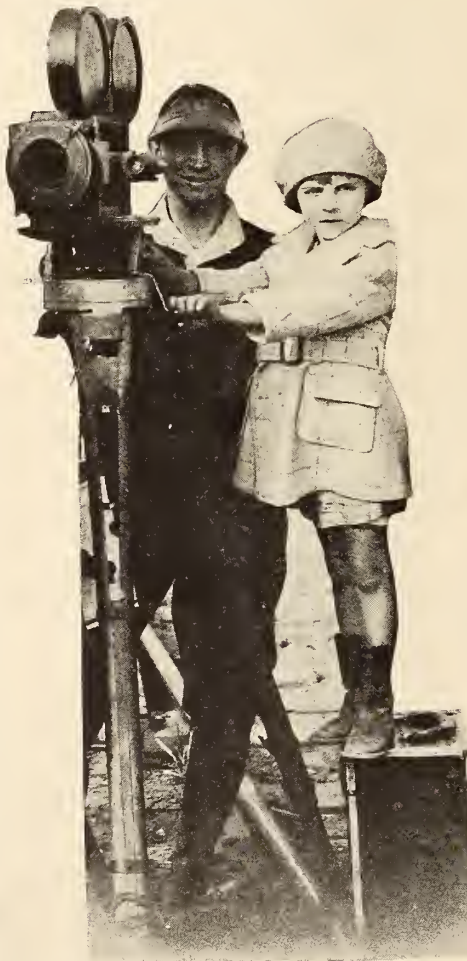


Sam Goldwyn, film producer whose features are released through First National, with Abraham Lohr, his production chief.

bring back with him one or two English actors for the film.

However this is as yet unconfirmed and his return is awaited before credence to this report is generally given.

Thus far Sydney Chaplin, who will play the title role, is the only one of the stars engaged for the film.



The little chap on the camera box is Edwin Hubbell, Wampas starlet of 1924. He was snapped during a recent visit to the extensive Mack Sennett Studios lot.

Lichtman Month

Universal to Honor Sales Chief With Contract Drive

AS a tribute to the success of Al Lichtman, general manager of exchanges for the Universal Pictures Corporation, the month of October will be known as Universal-Lichtman Month throughout the Universal organization. The month will be marked by the release of several unusual pictures and by extra activities on the part of the Universal sales force.

The idea of Universal-Lichtman month originated among members of the sales force, who sought permission from Carl Laemmle, Universal president to stage an appreciation month for their sales chief. Mr. Laemmle heartily endorsed the plan. He further promised bonuses to the exchanges showing the most efficiency during Universal-Lichtman Month. These bonuses will include cash awards totalling to more than \$3,000, as well as other gifts.

Universal-Lichtman Month resulted from the following cablegram from Ned Depinet, Universal division manager for the Southern territory, to Mr. Laemmle, now in Carlsbad:

"In testimony to success of Lichtman's efforts on behalf of Universal in carrying out your policies with exhibitors, suggest great sales drive for October to be called Lichtman Month. All division and exchange managers join me in this request."

The Universal chief immediately cabled back to E. H. Goldstein, treasurer of Universal, as follows:

"Depinet and Exchange managers suggest a Lichtman Month. Great stuff. Go to it strong. Lichtman's success deserves a tribute. Make it a great one."

* * *

LEVEE MAKES BEAL PRODUCTION MANAGER

M. C. Levee, President of the United Studios and producer of the M. C. Levee productions for First National release, has advanced Scott R. Beal to the responsible post of production manager. Mr. Beal was assistant director with Maurice Tourneur on the several pictures he made for First National.

Mr. Beal has been in the motion picture business since 1907 and has been assistant director on over five hundred productions. He has been in every branch of the production end of motion pictures. Starting in the laboratory as cutter with the Selig-Polyscope Company he became a cameraman, later an actor and then director. He has assisted many famous directors including D. W. Griffith, Alan Dwan and Thomas H. Ince.

GEORGIA WITHDRAWS TAX PROPOSAL

Georgia exhibitors are breathing easy again since Representative Holde with his colleagues who have fostered the ten percent state admission tax on theatres, scenting a strong opposition from the picture people as well as soft drink manufacturers who were to be similarly taxed by the bill, have voluntarily withdrawn the bill.

The exhibitors and film interests of the State had asked for a hearing on the bill and a strong wall of opposition was developing, and pressure was brought to bear upon those who promoted the bill to have it withdrawn without action. There is another similar bill yet before the Georgia Legislature fostered by the State Medical Society.

It is forecasted that twenty states in the Union, many of them in the South, will introduce similar taxing bills during the Winter sessions of their respective State lawmaking bodies. North Carolina is one of these states so threatened, South Carolina exhibitors already being burdened with a ten percent tax for the road fund of the State.

* * *

DOROTHY DEVORE SIGNS WARNER CONTRACT

Word has been received from the Warner Bros.' West Coast studio, that Dorothy Devore, the former Christie Comedy star, has signed a five-year contract with Warner Bros. to appear in their Classics of the Screen. Her first appearance will be in "The Narrow Street."

Miss Devore was first on the stage in musical comedy; but later entered the movies, playing with Eddie Lyons and Lee Moran in one and two reel comedies for Universal. Her work immediately attracted attention and she was signed by Christie Comedies. Later she was cast to play the leading feminine role with Charles Ray in "Forty-Five Minutes From Broadway," in which production she was enthusiastically acclaimed.

* * *

ARROW APPOINTS LYNCH COAST REPRESENTATIVE

W. E. Shallenberger announces the appointment of Frank W. Lynch as West Coast representative for the Arrow Film Corporation to look after the many productions for 1924-25 being made for them on the Coast.

Mr. Lynch's appointment is simply a renewing of his former affiliation, as he was identified with Arrow from its inception up to the entrance of the United States into the World War, when he resigned as Treasurer. He is thoroughly familiar with the mo-

tion picture business and will be able to do much to smooth out and speed up production.

* * *

LEONARD TO HANDLE CENTRAL PUBLICITY

T. C. Leonard, who last season handled the publicity for the Chicago company of "The Fool" for the Selwyns and who also was ahead of Jane Cowl in "Romeo and Juliet" has been engaged by Fox Film Corporation to direct the publicity and exploitation campaign for the Central theatre, Broadway and Forty-seventh Street, New York, which has been leased by that Company.

Leonard is now preparing a campaign on "The Man Who Came Back" which will open the Central on Sunday, August 31. "The Fool" will also be shown at the Central later in the season as will several other Fox Specials.

* * *

ACCLAIM ROBERTS

The stars, featured players, directors, executives and workmen in the Lasky studio plan a demonstration last week, when after an absence of six months due to illness, Theodore Roberts will return to the screen as one of the featured players in "Lord Chumley," which is about to go into production.

GIANTS SEE 'THE BAT- TLING ORIOLES'

A pre-view showing of Hal Roach's feature production for Pathe, "The Battling Orioles," was given before a selected audience at the Giant's Club house, at the Polo Grounds, New York, last Monday.

The New York baseball team was present, together with other baseball celebrities, newspaper sportwriters and critics of the trade press.

The picture features, Glenn Tryon and Blanche Mehaffey, in a comedy theme that had almost continuous laughter and action.

The novelty of the showing brought out an unusual angle for criticism. Ball players as a rule have little time or interest in films, but when a picture is brought right into their own club house they are as good an audience as can be found. The baseball slant of the picture naturally found them in receptive mood and the comedy provoked chuckles and frequently hearty laughs.

It was good to see how these lusty athletes thoroughly enjoyed the comedy and we are sure that if Hal Roach were present he would not have found all his hard work in production of the picture entirely in vain.

To a man they voted the picture "great" and Hughie Jennings expressed the club's appreciation for the pleasure Pathe had provided the players.



Wedding bells for Wallace Beery. Noted screen villain now appearing in First National's "The Sea Hawk," is snapped with his bride, who was Mary Gillman.

ANOTHER SCANDAL" tells the story of an English flapper, in a society setting of our own glorious Florida. Apparently, the author has put a new angle on the well-known triangle. Directed by E. Hallows Griffith, this picturized version of the novel will star Lois Wilson.



Flora Le Breton Scores In "Another Scandal"

*Release of Film Adaptation of Cosmo
Hamilton's Novel to Be Through
Producers Distributing Corp.*

LEADERS ALL

Louis Weiss, Independent Protagonist

SEVENTEEN years ago the motion picture industry was an infant, lusty enough, but giving little indication of the growth to come. The product, for that day, was surprisingly good, considering the time that had elapsed since the first successful projection, but the "movies" were still in the stage where their very novelty carried them over with the public and serious criticism had hardly been born.

With the men who, in that period of the pictures' development, foresaw great future possibilities, the hopes and expectations which drew them to and kept them in the business were largely of the vague sort that grow out of contact with any new thing which seems to meet a human need. That motion pictures would furnish entertainment was enough for the pioneers. Just what the exact trend of the business would be was beyond their ken and of relatively little interest.

But they had enough vision to realize that somehow great things ought to come out of the camera as its possibilities should be developed.

IT was just seventeen years ago when Louis Weiss, of the Weiss Bros. organization entered the field and, young as he is and looks, the passing of those years in continuous effort connected with this industry definitely puts him in the ranks of the pioneers and classifies him with the small but elect company of those who had the imagination and vision to realize what the future might be expected to bring to an industry that was then groping rather blindly, yet progressing steadily.

Born and raised in New York City, Louis Weiss began his business career as a salesman at the early age of 14 years, when he went on the road with a line of phonographs. Thus he laid his business foundation on the most practical sort of a basis and learned many intensely practical things by hard knocks received while he was still a boy, with a boy's plastic ability to adapt himself to the needs of his job, and to grow with it.

This early selling experience in the talking machine field was of relatively short duration, for soon after he had demonstrated that he could make his own way as a salesman, he swung over into the film business with his brothers.



LEADERS ALL—LOUIS WEISS

BECAUSE through early training as a salesman he acquired a substantial appreciation of the buyer's viewpoint; because through many years of actual experience as an exhibitor he developed an understanding of the exhibitor's needs; because his seventeen years of activity have taken him through all departments of the motion picture business, and because he is in the front rank of those who are fighting the battles of the independent producers.

They were operating theatres and at one time, early in his motion picture apprenticeship, owned sixteen in New York State, Connecticut and New Jersey. These houses represented one of the largest chains then in existence and the Weiss Brothers, Louis, Max and Adolph, were a consolidated power in the exhibition field.

EVENTUALLY, however, the Weiss family became interested in the producing end of the business and most of the theatres were sold. Two of the original chain remain under their ownership, but are leased to exhibitors for operation.

With this transfer of interest to film production, the Weiss activities brought into existence a number of producing units, notably Weiss Bros.' Art-class Pictures Corporation, making features, Clarion Photoplays, Inc., and two organizations handling production and distribution of the widely known "Tarzan" features and serials. With

the development of his interest in production, Louis Weiss early became an active advocate and champion of the cause of independent distribution, in which he believes will be found the industry's greatest safeguard against monopolistic control and the exhibitor's chief protection in the enjoyment of the full control over his own business.

A keen student of the economics of the business, Louis Weiss has kept the exhibitor's viewpoint constantly in mind, a practice that comes most naturally to him in view of his long experience in estimating values on a box office basis. His entry in the producing field was very largely the result of this influence, out of which developed the idea that by injecting more of an exhibitor slant into production it ought to be possible to make pictures which by their straightaway appeal to the popular majority, would prove salable with real profit to the exhibitor and without excessive exploitation effort.

As an advocate of the independents, Mr. Weiss declares that the quality of their product has vastly improved, and that this improvement is steady and tangible. Their methods, he says, must be sound because they have no leverages other than quality and price on which to sell their productions and consequently are forced to exercise to the maximum their creative skill and their ability to get real value for the money they invest in the making of pictures.

IT is his belief, too, that the independent producers will be able to provide a large volume of profitable material of all classes if they can count on a reasonable amount of co-operation from exhibitors generally.

This cooperation, he says, the producers must have if they are to continue in business, and it must come in two forms: A reasonable number of bookings and willingness to pay a fair price for good pictures. Given these things, he sees the independents as on the way to greater effort and bigger things.

In the various Weiss organizations, all stock is owned by the three brothers. The corporate lineup is, Max Weiss, president; Louis Weiss, vice president, and Adolph Weiss, secretary and treasurer.

The Editorial Page

Watch the Independents

THOUGH there is a note of pessimism in what some of the independents have to say regarding the prospects they are facing, there are indications that the independent producers are actually on the verge of opportunity.

It is fairly certain in this business that good pictures will find a market. Mathematical calculations may seem to disprove the theory, but experience, on the other hand, confirms it.

That the independents are bettering their product can not be denied. That they are turning out a considerable quantity of really creditable material is obvious. That they are on their mettle is a fact which exhibitors can count on as likely to step up steadily the quality of the independent output.

The controversial phase of the situation, therefore, is important to exhibitors chiefly as it tends to create a competitive condition likely to develop better pictures. The public is waiting for them, regardless of who makes them.

* * *

Confusing the Tax Issue

ARTHUR PERKINS, who owns the Schnell Theatre at Harrisonville, Mo., protests that the restoration of the admissions tax because of the failure of exhibitors to give the public full benefit of its repeal would be a gross injustice.

"I don't believe," he writes, "that any sane revenue man, after giving it a serious thought, can afford to put a tax back on this line of business again, without putting it back on everything they took it off of. Do you think the retail price of jewelry has been cut on this account, or any other merchandise? In my case, I paid the tax myself. I charged 10 and 20 cents, no tax, and 35 cents on special pictures and have let my customers know that by the tax being removed it will give me an opportunity to show better pictures at 10 and 20 cents and to show less 25 and 35 cent ones."

If justice had much to do with taxation, the situation would be quite different. But it happens, unfortunately, that taxes are chiefly a matter of politics and political expediency. Every tax that can be levied without arousing public clamor is going to be levied as long as the government is hard put to meet its necessary expenditures and to provide a sizable number of jobs for the "faithful." For which reason exhibitors should focus their

attention on the public attitude, not on the reasonableness of Congress.

In cases where the exhibitor has taken the trouble to explain his policy, as Mr. Perkins has done, there is not much prospect of unfavorable public reaction. What EXHIBITORS TRADE REVIEW has been stressing is the danger of holding to the old prices without taking the trouble to sell the public on the fairness of that course in each individual case. There is real danger in such a course, even though, as everyone knows or ought to know, admissions are too low in a large number of houses.

In cases where the tax was virtually paid by the exhibitor, where customers were hardly aware of its collection, the exhibitor has considerably more latitude than in those cases where the tax was advertised and collected as a separate item.

But, regardless of the circumstances surrounding each case, the thing to be remembered is that no policy which will arouse popular antagonism is wise. This industry needs and should always keep the good will of the whole public as far as it can.

It is an easy matter to gauge public sentiment in your community and to shape your policies in accordance with what you find. And, in the long run, there's a lot of satisfaction in keeping your patrons satisfied and happy. It is the best of all varieties of house exploitation. Give them credit for a disposition to be fair. Tell them your side of such questions as this. In the majority of cases they will be with you. And that pays.

* * *

Valentino Comes Back

WITHOUT Valentino, Paramount's "Monsieur Beaucaire" would be a very creditable picture. It does not depend upon a solitary star for illumination. With Valentino it is something closely approaching a sensation.

For those who enjoy tinkering with mysteries, Valentino's hold on the popular imagination has possibilities. There are those who dislike him, but they, too, are eager to join the line that forms on the right. Whether to praise or to razz, they come and pay.

All of which, perhaps, is an indication that Valentino is something of a personality. Anyhow, he comes back with a punch. Exhibitors who don't make money on "Beaucaire" will be those who don't book it.

BOX OFFICE REVIEWS

JOHNNY HINES REACHES FOR COMEDY CROWN

Mirth-maker Adds to Laurels In Peppy Picture 'The Speed Spook'

'THE SPEED SPOOK,' Charles C. Burr Production. Distributed by East Coast Films, Inc. Author, W. W. Cook. Scenario, Raymond Harris. Director, Charles Hines. Length, 6,700 feet.

CAST AND SYNOPSIS

"Blue Streak" Billings Johnny Hines
Betty West Faire Binney
"Chuck" Edmund Breeze
Jud Skerritt Warner Richmond
Sheriff West Frank Losee
Hiram Smith Henry West

"Blue Streak," a racing driver, loves Betty, daughter of Sheriff West, who has the "Comet 6," agency. Betty's business is bad. Skerritt and Smith conspire against her and her father. Skerritt wants Betty and her business. Smith is determined to beat West for Sheriff at the next election. By wit and pluck "Blue Streak" thwarts both villains, re-elects West, sends Skerritt to jail, establishes the "Comet 6" in popular esteem, and wins Betty.

By HERBERT K. CRUIKSHANK

DON'T be afraid of ghosts, showmen! Not when they're like "The Speed Spook." This fast-moving photoplay will scare away the box-office blues. It is a mighty good comedy with just the proper admixture of thrills, love, and human interest stuff. It will bring 'em in willingly and send 'em out pleased. They'll leave laughing. And your theatre will have made new friends.

It is a good, clean, American picture. It comes as fresh as a breeze—and as welcome—to the thousands of picture-goers who are sick of sex.

The title and cast glitter with allurements. Faire Binney, so aptly named, has her own following. Frank Losee and Edmund Breeze have been popular for years, and have lost not a whit of their histrionic statures in forsaking the boards for the lot. And Johnny Hines is making them all step on the gas to keep him from being to the screen what George M. Cohan was to the stage.

The action starts with the filming of a motor-race which is the real thing, and the speed of the whirling cars is maintained in the picture until the final fade-out. There are loads of laughs. For instance, when "Blue Streak" substitutes a set of funny slides for those that Hiram Smith planned to show in his campaign for Sheriff. And when he plants a lot of cardboard sandwiches where the refreshments for Smith's mass meeting were supposed to be.

And there are thrills, too. Plenty. Aside from the various stunts of the apparently driverless "Speed Spook" car, there is a fight where real—not reel—gore is spilled. And Johnny Hines' fists move as fast as Benny Leonard's ever did. Then there is the shot where "Blue Streak" escapes from the armory in which he has been locked, by riding a regular U. S. Army tank right through the wall. He takes that tank over cliffs and through forests. Johnny can ride anything that gasoline will move.

The appeal is general. All of your potential patronage may be interested. Sell the picture as a good, clean one—typically American, and typical of what real American players and producers can accomplish. Interest the church folk, motorists and the American Legion.

"The Speed Spook" is a National Tie-Up picture, and in the section this week you will find exploitation ideas galore.

HOOT GIBSON IS HOME RUN KING

Comedian Scores in Bright, Snappy Tale of the Diamond

'HIT AND RUN' Universal Photoplay. Authors, Edward Sedgwick and Raymond L. Schrock. Director, Edward Sedgwick. Length, 5,508 Feet.

CAST AND SYNOPSIS

Swat Anderson Hoot Gibson
Joan McCarthy Marian Harlan
George Collins Cyril Ring
Tex Adams Harold Goodwin
Red McCarthy Mike Donlin
The Gopher William A. Steele

Swat Anderson, bush player, is signed up in big league and makes good. He falls in love with the daughter of Red McCarthy, scout for his team. A plot is formed to cripple Swat in order to keep him out of the last game of the series. Failing in this, thugs kidnap him, and the girl, putting them aboard an outward-bound freight car. But they escape and hustle back to the field. Swat breaks into the game in the last inning and bats a home run which wins the pennant for his team.

By GEORGE T. PARDY.

HOOT GIBSON scores a real box office winner as well as a home run in this one. It's a great sport picture which the baseball enthusiasts are sure to go wild over, and we miss our guess badly if it doesn't develop a general audience appeal of tremendous drawing power.

The story values are a happy mixture of human interest situations, crisp comedy and melodramatic punches, with suspense mounting and increasing in volume from the first right up to the final reel and bully climax. There isn't an inch of padding or superfluous detail in evidence and the action never drags.

As a home-run king, the hero reigns supreme. Scout McCarthy discovers him by sheer accident out among the cactus, where Swat Anderson is performing with a team of cowboy mates, and sees him knock a ball into oblivion. Swat's weak point is his inability to catch, and this fact is responsible for a lot of good comedy when he broke into big league company. But his hitting powers are marvelous and the despair of all opposing teams.

McCarthy's pretty daughter is with her dad when he first encounters Swat and Joan's charms have much to do with the Western lad's willingness to quit the ranch and engage with the professionals. Thus the "tender passion" is skillfully eased into the narrative's trend, and romance has its innings as well as thrills and the funny stuff.

One of the big situations is that staged in the cabaret, where Swat is attacked by a thug who has been paid to break the payer's trusty right arm. A scrap of truly gorgeous proportions takes place, with Swat turning the tables on his assailant and messing up things generally. But the real melodramatic wallop is administered in the finale.

In point of colorful atmosphere and realism "Hit and Run" leaves absolutely nothing to be desired. It is splendidly directed from first to last, beautifully photographed and cleverly acted by principals and cast.

You can tell your patrons that Hoot Gibson has never appeared to better advantage than in this bright, zippy tale of the diamond. Make a strong play for the baseball fans, mention the fact that Mike Donlin figures as the scout who discovers big league material in the cowboy hero, but let it be understood that, outside of the straight sporting contingent, "Hit and Miss" registers as a comedy drama nobody should fail to see.

JACKIE COOGAN IN PLEASING ROLE

'Little Robinson Crusoe' Has Especially Strong Appeal for Juveniles

'LITTLE ROBINSON CRUSOE,' Metro Goldwyn Photoplay. Author, Willard Mack. Director, Edward Cline. Length, 6,216 feet.

CAST AND SYNOPSIS

Mickey Hogan Jackie Coogan
Captain Dynes Tom Santschi
Police Chief Daniel I. O'Brien
Police Captain Will Walling
Wireless Operator Eddie Boland

Mickey Hogan, orphan of a 'Frisco policeman, is sent to Australia. Ship is wrecked and Mickey lands on a cannibal island, where the natives suppose him to be a war god. A copra buyer on a neighboring island becomes unpopular with the savages on account of his brutality and they propose to wipe out the settlements and eat the white folks. Mickey succeeds in sending out a wireless message and a U. S. war ship responds to the call, just in the nick of time. Mickey returns in triumph to San Francisco on the destroyer and is warmly welcomed by the assembled police force.

By GEORGE T. PARDY

ONE can hardly imagine better entertainment for juvenile patrons than "Little Robinson Crusoe" and for that matter the "grown-ups," especially women folks, are likely to be highly pleased with Jackie Coogan's latest screen contribution. It looks like an excellent box office attraction and good investment for any exhibitor.

The story is of the make-believe type so dear to children's hearts, not to be taken seriously, yet there are times when its spectacular thrills grip even the adult mind, the comedy is clean, crisp and laughable and the cameraman has rendered royal service.

At the start a lot of human interest is worked up by a few artful touches illustrating the tender attachment which exists between the boy hero and the police captain who has looked after his well-being since his father died on duty. As a set-off to this we have the scoundrelly uncle, skipper of the ship in which Jackie sails to join his Australian relatives, in fact, the neatness with which balance is preserved between pathos, comedy and melodrama is one of the film's outstanding qualities.

Much credit must be awarded director Edward Cline for the intelligent fashion in which he has handled his material. Directing a kid star isn't a simple task by any means, even when his stage-wise dad is on hand, as in this case, to help matters along.

Among the big scenes are the realistic wreck of the ship in a raging gale, Jackie's debut on the cannibal island, the war dance of the savages, the raid on the white settlement, splendid dash of the U. S. destroyer to the rescue, appearance of the marines; and the finale, showing Jackie's reception at home by the police force.

It's all put over with dynamic force, speed and fine atmospheric effects. Jackie Coogan's pantomime is boyishly natural and appealing. He has grown considerably of late, but still preserves the artlessness which keeps him free from the curse of camera-consciousness, a fault responsible for the downfall of so many juvenile players. Will Walling, Gloria Grey, Tom Santschi, Bert Sprotte, Tote, Ducros and other members of the company render capital support.

Exploit this as one of Jackie's finest, a bully romantic-adventure yarn, rich in laughs and thrills. Arrange a tie-up with radio stores on the strength of the message Jackie flashes to the destroyer, and go strong after the juvenile trade.

'DESERT SHEIK' IS TRUE TO FORM

Genuine Desert Melodrama of Regulation Type Proves Stronger in Scenic Than Plot Values

'THE DESERT SHEIK.' *Truart Film Corporation Photoplay. Author, Sir Arthur Conan Doyle. Director, Tom Terriss. Length, 5,644 Feet.*

CAST AND SYNOPSIS

Corinne Adams	Wanda Hawley
Major Egerton	Nigel Barrie
Prince Ibrahim	Pedro de Cordoba
Corinne's Aunt	Edith Craig
Sir Charles Roden	Arthur Cullen
Rev. Samuel Roden	Stewart Rome
Mansoor	Douglas Munro
Stephen Belmont	Percy Standing
Loward Howard Cecil	Cyril Smith

Corinne Adams, American girl, visiting Cairo, falls in love with Major Egerton, of the British army. The latter is prevented from declaring his love because of his physician's verdict, which only gives him twelve months to live. Prince Ibrahim covets Corinne. She and Egerton fall into the power of a sheik and Ibrahim, during a tour through the desert. Egerton manages to signal the commander of a camel corps patrol, which arrives in time to rescue the victims. Ibrahim and the sheik are slain. Egerton recovers and wins Corinne.

By GEORGE T. PARDY

JUST another "sheik" picture! It is a colorful production, having been filmed around Cairo and the Sahara desert, where the action takes place, but, although that master of fiction, Sir Arthur Conan Doyle, is held responsible for the story, its plot bears a strong family resemblance to many previous screen romances of the Oriental sandy wastes. As to box office value—if your patrons aren't weary of the sheik stuff, this feature may serve to pass away an idle hour or so, and bring favorable financial returns. But at best, it's a gamble.

As might be expected, there are some mighty fine scenic shots. There's the world-famous pyramids and Sphinx in evidence, besides some nifty desert views, with bully silhouette effects, showing troops outlined against the horizon, and the entire color scheme is delicately artistic.

One cannot help feeling a certain amount of sympathy for the hero, Major Egerton, whose poor physical condition, according to a physician's verdict, must result in an early demise. Of course, the learned doctor guesses wrong, and in the long run Egerton not only regains his health but wins the object of his affections. But his natural disinclination to deceive the girl prevents him from declaring his love, and in a moment of pique, due to the Major's seeming coldness, she encourages the artful Prince Ibrahim, a wilful proceeding which finally brings herself and the backward lover into the power of their enemies.

The rescue scene is well worked up and provides quite a thrill, and if the climax be conventional, it is after all, what must be looked for in a picture of this type. Something must have gone crooked with the continuity on several occasions, as here and there the situations fail to connect as they should, leaving the plot "up in the air" temporarily.

So far as the acting is concerned, Wanda Hawley registers charmingly as heroine Corinne, Nigel Barrie plays Major Egerton with considerable dramatic force and injects a pleasing touch of pathos into his portrayal of the gallant soldier, whose knowledge of a supposedly inevitable doom keeps him from a mutual understanding with Corinne. Arthur Cullen and Percy Standing give excellent performances.

There's nothing to do except exploit this as a "regulation" sheik melodrama. You can stress the fact that the action takes place amid genuine desert surroundings and praise the scenic effects to the limit. Beside Wanda Hawley and Nigel Barrie, the only players known to the fans and worth featuring are Percy Standing, Arthur Cullen, Cyril Smith and Douglas Munro.

BUCK JONES STARS IN WESTERN THRILLER

'Against All Odds,' Snappy Out-of-Doors Melodrama and Likely Program Attraction

'AGAINST ALL ODDS.' *Fox Photoplay. Author, Max Brand. Director, Edmund Mortimer. Length, 4,809 Feet.*

CAST AND SYNOPSIS

Chick Newton	Buck Jones
Judy Malone	Dolores Rousse
Jim Sawyer	Ben Hendricks
Bill Warner	William Scott
Olivetta	Thais Valdemar
Tom Cuttle	William Norton Bailey
Lewis	Bernard Siegel

Bill Warner's uncle disappears and is supposed to have been murdered by his nephew, who would benefit by the death. Scott was drunk the night of the alleged murder and unable to remember just what transpired. Scott's faithful pal, Chick Newton, rescues him from the train carrying Bill to the death house, after a fierce battle, the two escaping on horseback. Chick sticks by his pal and finally proves his innocence, incidentally winning Judy Malone from the villain, Tom Cuttle, while Bill marries a ranchman's daughter.

By GEORGE T. PARDY

MURDER mystery, love romance, thrills, scrapping and great riding stunts are packed into this latest Buck Jones melodrama, which ought to get the money wherever the athletic star is a favorite. It's a good program attraction without any frills on the plot, just a straightaway tale of adventure and moving incidents by flood and field.

You don't expect any great amount of logic in this type of picture and would be disappointed if you did. But there's lively action, loads of it, and those who like gingersy Westerners will find "Against All Odds" right up to one regulation standard in every detail.

The mystery angle has an element of humor in it, for it turns out that the supposedly murdered man really made a getaway and allowed it to be believed that he had been killed by his nephew in order to avoid paying a lot of money he owed. But there wasn't much comedy about the affair so far as the suspected nephew, Bill Warner, was concerned, for it was all fixed up to execute the suspect by due process of law, when his pal, Chick Newton butted in and saved Bill from the avengers.

Chick's rescue of Bill from the train, the fights which ensue and the escape of the pals on horseback is a hummer of a situation, replete with fiery action and remarkably well done. The best stunt in connection with this scene is Buck Jones jump from his steed to the flying train, but the whole thing is a medley of rattling speed stuff which gets over in bully style.

The plot is a trifle more complicated than is usual with Mr. Jones' pictures as it includes a double romance, with Chick outgeneraling the villainous Cuttle who intends to marry Judy Malone, and Bill Warner falling victim to the charms of a ranchman's daughter.

The photography includes a number of very pleasing exteriors, some of the night shots are particularly good and the Western backgrounds convincing. Buck Jones has perhaps, less stunt work to do than in some of his previous films, but is kept pretty busy just the same, fighting, making love and untangling the murder problem, and his numerous admirers will be favorably impressed with their favorite's accomplishments in the role. He is well supported. Dolores Rousse is a dainty and winning Judy Malone, William Scott proves an excellent character sketch of pal Bill Warner, William Bailey registers as a sufficiently sinister villain, and the other ranch types are true to life.

You can exploit this as a satisfactory Buck Jones Westerner, with an alluring mystery angle, besides the customary thrills.

OLD THEME IS WELL HANDLED

'Being Respectable,' Cleverly Acted and Beautifully Photographed, Should Please Audiences

'BEING RESPECTABLE.' *Warner Brothers Photoplay. Author, Grace H. Flandrau. Director, Phil Rosen. Length, 6,800 Feet.*

CAST AND SYNOPSIS

Valeria Winship	Marie Prevost
Charles Carpenter	Monte Blue
Deborah Carpenter	Louise Fazenda
Suzanne Leyden	Irene Rich
Stephen O'Connell	Theodore Von Eltz
Darius Carpenter	Frank Currier
Louise Carpenter	Eulalie Jensen
Mrs. Winship	Lila Leslie
Sam Beasley	Charles French

Although in love with Valeria Winship, a beautiful but unscrupulous girl, Charles Carpenter is persuaded by his father to wed Suzanne Leyden. The marriage is not a success. Charles' young sister, Deborah, is in love with Stephen O'Connell, who is also fascinated by Valeria. Years later the latter returns from abroad and Charles becomes entangled with her. On the eve of an elopement with Valeria, Charles realizes that his wife and child mean more to him than the siren, he phones Valeria that he will not come and gains Suzanne's forgiveness. Valeria turns to Stephen, but the latter also renounces her. Valeria marries a wealthy admirer.

By GEORGE T. PARDY

THE box office values of "Being Respectable" rest chiefly in the excellent acting of a competent cast, appropriate settings and handsome photography. The strength of the story's appeal is a bit lessened by the fact that it's theme—the temporary infatuation of a married man for an adventuress—has of late been utilized as screen material with rather monotonous frequency.

It's a hard job to develop and maintain suspense when trained movie audiences are "wised up" by past experience as to just what is going to happen.

And it has become a matter of film philosophy that when a husband is about to burst the domestic bonds and vanish with a vamp, the sight of, or memory of his baby will put a final stopper on the proceedings and bring him home repentant to a forgiving wife. As it stands, the feature will probably get by with the average crowd in the average house, despite the deadly obvious trend of the plot, because of the skilled treatment given a familiar problem in human destinies.

In one respect, however, the story can lay claim to originality—the linking up of the hero with the vamp lady before he gets married. He is really in love with this quite unworthy person, but is tricked into wedlock with a girl his father has chosen for him. So you are led to feel more sympathy for the erring hubby than for the usual type of gent who wanders off the legal reservation. In fact, one of the big moments is that in which the father surprises everyone, hero included, by announcing the latter's engagement to Suzanne Leyden.

That such a marriage should turn out badly is no surprise, and Charles Carpenter is almost as deservedly an object of pity as his spouse, who of course, has an exceedingly hard row to hoe. The return of Valeria, the siren, years later, resumption of her relations with Charles, and the scene where the wife surprises them both are among the other telling situations. The "child angle" is effectually used in bringing about a reconciliation between Charles and Suzanne.

Marie Prevost carries off the principal dramatic honors by her alluring portrayal of the scheming Valeria. Irene Rich plays the devoted wife with sweetness and never-failing charm, Monte Blue is excellent as Charles Carpenter, and the work of the supporting cast, thoroughly satisfactory.

You can exploit the heart appeal of this picture, dwelling on the "external triangle" idea, and the power a little child exercises over its father. The cast is strong in names worth featuring, Marie Prevost, Monte Blue, Louise Fazenda, Irene Rich, Frank Currier and Eulalie Jensen are your best bets.

'THAT FRENCH LADY' TESTS FREE LOVE

Theme Mildly Interesting and Registers as Ordinary Program Attraction

'THAT FRENCH LADY.' Fox Photoplay. Author, William J. Hurlburt. Director, Edmund Mortimer. Length, 5,470 Feet.

CAST AND SYNOPSIS

Inez DePierrefond Shirley Mason
John Hemmingway Theodore Von Eltz
Charlie Abbey Harold Goodwin
Uncle Walter Charles Coleman

While in Paris Joan Hemmingway, American, falls in love with Inez DePierrefond. She has been unhappily married, and after her husband's death becomes a convert to the theory of free love. Inez writes a novel advocating her views. Hemmingway is shocked at her attitude and takes her to his mother in the U. S., but agrees to her wishes. In the small town back home they see instances of the failure of marriage, but finally Inez is led by the mother to re-establish her faith in man and the world. She and John are wed in the usual fashion.

By GEORGE T. PARDY

WILL pass as a program attraction! In some localities the free love theory set forth by the heroine-author's novel, which she is anxious to live up to, may not impress the patrons favorably. Of course, there is really nothing offensive about the film, and the attack on the conventional marriage state is fended off at the finish when the up-to-date young widow yields to the gentle persuasion of her prospective mother-in-law and is duly wedded. But some folks won't like the arguments advanced against the futility of the legal matrimonial tie.

The best situations are those dealing with the small town where Inez and her devoted lover arrive after he has made up his mind to transfer his lady from the glamor of Paris to the more prosaic atmosphere of his home-burg in the U. S. A. You get some funny sidelights on the hypocrisy of some marriages as they exist in the little place, all of which have a tendency to strengthen Inez' views on the tie-up question.

But when she comes under the influence of John Hemmingway's mother, there's a change, and in the end she decides that it's best to put up with the laws of matrimony, so long as she has succeeded in securing a man who promises to be a better investment than her first hubby. The picture holds its interest on the whole fairly well, but at no time does it become exciting, nor is there any great degree of suspense developed or maintained. In fact, from the start there isn't much in the ideas advanced by the heroine to make her fight for the propagation of free love seem convincing.

Also, it is pretty obvious that she will in time be coaxed into letting the battle go against her and drop into line with the conventional people who are willing to follow the usual domestic trail. It's a hard task to put over a theme like this without falling into the lecture or preaching groove, and at times the action drags because of footage given to the heroine's theories.

Shirley Mason is very pretty and bewitching as the little French widow, wears a number of attractive gowns which are sure to catch the fancy of feminine fans, and gives a satisfactory performance. Theodore Von Eltz is convincing and likeable as her lover. Harold Goodwin contributes a clean-cut character sketch as Charlie Abbey and Charles Coleman scores in the role of Uncle Walter.

You have a snappy title to help in the exploitation. Whether you care to play up the free love theme, must depend altogether upon your knowledge of your patron's tastes in this matter. The romantic angle can be stressed, and mention made of Shirley Mason's alluring gowns. Theodore Von Eltz should be featured in conjunction with the star.

'WESTERN VENGEANCE' FITS ITS TITLE

Fast Thriller Is Suitable for Houses Where Program Changes Daily

'WESTERN VENGEANCE.' Independent Pictures Corp. Photoplay. Author, James Ormont. Director, J. P. McGowan. Length, 5,000 Feet.

CAST AND SYNOPSIS

Jack Caldwell Franklyn Farnum
Helen Caldwell Doreen Turner
Sontag Jim Corey
Luke Mosby Martin Turner
Mary Sterling Marie Walcamp
Dick Sterling Mack V. Wright
Pete, the Dog Himself

Gold is discovered on the ranch owned by Jack Caldwell. He is in love with Mary Sterling, in charge of a store run by her brother, Dick. The latter and his gang dig a tunnel with the object of looting Jack's mine. Jack's little sister wanders into the tunnel, which is blown up and the child killed. Jack swears vengeance. He becomes involved in a fight with two of the outlaws, one of whom is slain and he rides after the other. Lassoing the runaway, Jack is horrified to recognize Mary's brother. He is prevented from killing him by Mary's plea, but Dick shoots himself and dies. Jack and Mary are united.

By GEORGE T. PARDY

THE usual brand of Westerner constructed along standard lines. "Western Vengeance" ought to do nicely in the average house, where daily change of program occurs. It is well photographed, rather cleverly directed and puts across quite a few physical thrills, including some lively scraps and a mine explosion. The story isn't remarkable for originality, yet director J. P. McGowan has done exceedingly good work.

A note of pathos is injected by the hero's love for his little sister, who comes to an untimely end when the villains blow up the secret passage they have tunneled through, with the intention of looting Caldwell's gold mine. As a result of infant Helen's death Caldwell swears to be revenged upon her murderers and the rest of the action deals with his fulfillment of the oath.

One of the objects of Caldwell's wrath meets his end by falling, horse and all, over a precipice. Jack rides furiously after the other, whom he captures and finds to be the brother of Mary Sterling, the girl he loves. This is the big moment of the picture and melodramatically effective. Mary, having joined in her lover's vow to punish the slayer of the child, is still moved to plead for the wretch to whom she is united by blood-ties. The avenger hesitates and finally dismisses Dick Sterling. But the discovery places an apparently immovable barrier between Mary and Jack, when the problem is solved by Dick shooting himself.

There are some ripping good fights in evidence, one when the hero comes across the thieves working in the tunnel, when he is temporarily knocked out; the other, when he "gets" the first man, and although slightly wounded, rides hell-bent after the second villain. The explosion scene and the death of little Helen rank among the most important episodes.

There's plenty of brisk action all the way through and Franklyn Farnum distinguishes himself, not only as a fine athlete and skillful rider, but as an emotional actor of no small merit. Little Doreen Turner is an uncommonly cute kiddie who screens prettily in the part of Helen, Marie Walcamp plays the heroine with spirited appeal and looks exceedingly attractive, Mack V. Wright and Jim Corey are the villains in the case and give capital performances.

You can exploit this as a snappy Westerner, with plenty of thrills, a seasonable amount of heart interest and pleasing climax. Play up Franklyn Farnum, who is fast gathering a strong fan following, and mention Marie Walcamp, well known for her sensational work in serials.

GOOD ACTING IN NORTHERN SERIAL

Does Not Depend Upon Mechanical Devices to Supply Thrill

'WOLVES OF THE NORTH.' Universal Chapterplay. From the Magazine Story by Kathleen and Robert Pinkerton. Director, William Duncan. 10 Episodes.

By LEN MORGAN.

IT takes a lot of nerve for a director to leave modern equipment behind and depend entirely upon nature to produce the thrills necessary for a successful serial picture, but William Duncan has left all mechanical devices at home and the first three episodes of the picture are crowded with thrills.

The picture does not have the usual earmarks of a serial. In settings, photography and directing it has all the things that go to make up a feature picture and this fact alone is worthy of favorable comment.

The picture starts off with a rush. The scene is in the North country where two trading posts fight for supremacy. Their methods of competition form the basis of the story which is fast moving and logical. In having a good story to work with, it has not been necessary to inject artificial means of supplying the action.

In the picture William Duncan seems to be playing a lone hand against everyone in the North. The story starts out in such a manner as to create interest right off the bat and manages to sustain it and even complicate the situations as the picture progresses.

The North country has a fascination for most people and this story carries one into the land of snow and makes him feel the thrill of the forests. Unlike most serials, it does not impose on the intelligence of the theatre public. There is nothing illogical or impossible. It is a human story well told and exceedingly well presented on the screen.

As usual, William Duncan figures in many fights. They are rough-and-tumble affairs where punches are given without restraint. And the hero does not always emerge with an unruffled appearance.

Most of the scenes are exteriors showing vast expanses of forests and mountains. There is snow everywhere and the dog teams are used to good advantage. There are races that keep the audience in suspense and show ability on the part of the drivers.

The photography in this picture is excellent. The cameraman has taken care to make the most of the shadows of the forests and the snow scenes. The photographic effects alone would make the picture one of interest.

In the episodes reviewed the big scenes are an avalanche, a chase by wolves and a knock-down-and-drag-out fight between Duncan and a gang of ruffians.

Edith Johnson is the female lead in the picture but the acting honors were stolen by Esther Ralston, as Madge Chester. She is a clever actress and does her work well.

The cast is well chosen and all work hard to put the picture over.

To the exhibitor whose patrons are partial to serials, "Wolves of the North" should prove a good box-office attraction. It has everything that a chapter picture requires and is far above the average in every way.

It would be well to arrange a lobby display to attract. It might be possible to obtain a stuffed wolf, which could be used to good advantage. Several fir trees would give a good effect. A guessing contest as to how the picture will end should cause interest.

The Big Little Feature



Ralph Graves is featured in Pathe's new comedy "East of the Water Plug," and in this double set enacts part of a village amateur play—with coraplications

Will Rogers Returns to Follies

With the announcement that the last of the Will Rogers comedies has received the title of "Gee, Whiz Genevieve" comes the further advice that Will Rogers returns to the Follies.

After about a year on the Hal Roach lot, he has completed two series of comedies, having made an average of one two-reeler a month.

Those of his screen laughs that have been shown in the larger cities have met with instant favor, and in fact the whole "Going to Congress" series will equal the comic's best efforts to date.

* * *

Vacations For Hollywood

Almost everybody on the Hal Roach list is away on vacation, and from the big boss down, the fishing rods and the golf sticks are busily occupied these August days.

Mr. Roach is now in Alaskan waters aboard his palatial yacht "The Gypsy." He is on a two months' cruise accompanied by Mrs. Roach, Warren Duane, General Manager of the studios, and his family have left on a motor trip to Vancouver.

Mehaffey is also planning a trip to New York with her mother, Blanche' while here director Ted Wilde is al-

ready getting his mail at the Friars Club. Frank Butler, Laura Roessing and Sidney D'Albrook of the "Spat Family" fame are individually planning diversions in various parts of Southern California.

Arthur Stone will visit his home in Battle Creek, Michigan, and stoutly denies that he will attempt any sort of tie-up between Pathe and the "serial" king of his home town, Charlie Chase, the Hal Roach comedian was heard to sing "I Hear You Calling Me" as he started for Honolulu.

* * *

Seeking Types for 'Our Gang'

Robert McGowan, director of "Our Gang" comedies produced by Hal Roach, is in New York seeking additional types of children suitable for use in future juvenile films.

Though at present one of the greatest aggregations of kids on the screen, the "Gang" is to be supplemented with types. Not necessarily beautiful children, but what Mr. McGowan is seeking is to find children who are "different."

Mr. McGowan is not seeking beautiful children, or children that have unusual stage ability. What he wants most is types. The homeliest child in

the neighborhood has as good a chance as the prettiest. A second edition of Ben Turpin in the way of rollicking eyes has a much better chance of getting by than a beautiful little chap with blonde curls and blue eyes.

Freckles, too, are on the taboo, Mickey Daniels has a corner on them as far as "Our Gang" are concerned.

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Japan Prefers Slap Stick

Discussing the comedy film situation in Japan, Prouse Knox, Universal's representative in the Orient, advises that the Japanese fans still prefer to get their film laughs from the old slapstick, trick photography, beauty girls and animal pictures.

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'On Duty' to Give Wanda Hawley Opportunity

Wanda Wiley, the youthful comedienne of Century Comedies, is soon to be seen in the role of a soldier.

Edward I. Luddy, who has directed most of her comedies, is soon to start production on "On Duty." Opposite her, as her sweetheart and the soldier who has to go home to visit his sick mother, will be Al Alt. Wanda Wiley in this picture dons her sweetheart's uniform and takes his place in the ranks in order that he may visit his sick parent. Hilliard Karr will play the role of captain. "On Duty" will be on the release schedule for early next year.



Bert Roach is one of the true screen comics in Universal's Nervy Ned comedies.

Good Cast of Comedians

In the second Christie Comedy of the new series for Educational, titled "Court Plaster", and which has just been completed at the Christie Studios in Los Angeles, is a good cast of comedians.

Heading the cast is Neal Burns, who has been featured in many Christie Comedies during the last several seasons, and in support are Jack Duffy, Billye Beck, the dancer who recently joined the Christie Company, Molly Malone, George Pierce and Budd Fine.

Jack Jevne is the author of "Court Plaster" and Gil Pratt is the director.

* * *

Scenario Editor Returns

Miss Frederica Sagor, Universal's Eastern scenario chief, who just returned from a three weeks' stay at Universal City, saw many of the new pictures in the final stages of completion, and asserts they will surprise the industry by their high quality and amusement value.

Miss Sagor called especial attention to "The Husbands of Edith," a new Reginald Denny picture by George Barr McCutcheon, "The Night Cap," an all-star production from the Max Marcin-Guy Bolton play, and "The Price of Pleasure," the new Virginia Valli picture. These three pictures now are complete and will be shipped East in a few days.

"Oh! Doctor," another Reginald Denny picture, adapted from the story by Harry Leon Wilson, is fast nearing completion, reports Miss Sagor.

"The Phantom of the Opera," Universal's master picture for 1925, is progressing well. Camera work starts next week. The immense Paris opera set is about completed and is one of the most impressive sets ever constructed for moving pictures. It vies with the cathedral set for "The Hunchback."

Miss Sagor also brought back word that Universal has purchased the screen rights for "Folle Farine," Ouida's celebrated story. It will be produced as a starring vehicle for Mary Philbin, having in it a role comparable to that young luminary's role in "Merry Go Round."

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'Jonah Jones' Early Release

"Jonah Jones," the first of Lloyd Hamilton's third series of comedies for Educational, will be a mid-September release. This subject introduces Miss Dorothy Seastrom as his new leading lady, and Babe London, former Christie comedienne, in the chief supporting comedy role. Dick Sutherland, comedy heavy, also has an important part.

"Jonah Jones" presents Hamilton in an especially suitable role as a farm



Will Rogers, starred in Pathecomedies, takes an excellent part in "The Truthful Liar," of "Going to Congress" series.

hand who suddenly finds himself in the midst of society.

* * *

'The First Hundred Years'

Pathe

1 Reel

The trials and tribulations of a newlywed couple are depicted in this Sennett-Langdon comedy, and Harry Langdon sure does his bit to direct the chuckles into laughs and hearty ones at that.

The couple find an ideal cook in the person of the beautiful Madeline Hurlock. Later a collection of wild and varied noises shatter the peace of the household and scurrying figures across darkened rooms and through windows give an eerie atmosphere to the house. A friend of the couple is visiting them, and while Langdon comforts the cook, the friend tries to lend sympathy to the little bride.

There is a final big surprise that makes this comedy a winner, and Mack Sennett has once more shown that being a veteran producer has its reasons after all. This picture has what most of the Sennett comedies have—a world expectantly waiting its showing.

* * *

A Truthful Liar

Pathe

1 Reel

Will Rogers—that dean of comedians—has been doing this "Going to Congress" series of comedies now for a while, but this latest release is a good laugh throughout, and Will sure has the knack of looking silly when he is "doing his stuff" and making them laugh.

Hal Roach is responsible for this

third political satire, and the production was directed by Hampton Del Ruth. The story told is how Rogers, who is supposed to be a Congressman, is appointed Ambassador to some foreign country and while there makes friends with the King and teaches him the great indoor game—poker. He takes the king's cash, his crown, and makes a friend of him withal.

There is a lot of humor in this comedy and it should fill the house, for Will Rogers' name is synonymous with laughter and people everywhere like to be amused.

* * *

Why Men Work

Pathe-Hal Roach

1 Reel

Charley Case is featured in "Why Men Work", a comedy of the moving picture news reel business.

Hal Roach has taken a perfectly natural theme and developed it into a comedy chock full of laughs. The story centers around the search for material for the news reel by the amateur cameraman. The troubles that he gets himself into and out of, the ascending and descending lifts and elevators, with the unusual results later shown upon a screen in a private projection room of the firm all lend to make the comedy quite enjoyable.

Exploitation may take the form of featuring Charley Case as he is widely known especially for his Spat Family comedies. The story too has advertisable features that will have broad appeal.

* * *

Wild Game

Educational

2 Reels

The children will love Lige Conley and his trained (wild) rabbit who just impishly scampers away each time the hero's gun goes off—even though it had been pointed directly at him and with his tail behind him off he scampers.

Lige is a comedian, yet, in passing, the thought that seemed fixed in our mind was that Lige would have improved the picture tremendously if he had planted a chuckle every time instead of a loud guffaw. You see its the chuckles that make the older folks glad they saw the picture—but its the loud laughs that cause the comedy to be quickly lost sight of.

This comedy has a number of interesting points in its favor, and what with a real Nubian lion to increase the suspense, sudden duckings in pools of water at the palace of the sheik, and pretty girls to dance the comedy is complete.

Exploitation of Lige Conley will bring the crowds past the gate—for his vaudeville prestige precedes him everywhere.

The Exhibitors Round Table

Theatre for Rome

The Rome enterprises, of which H. J. H. O'Neil is president, and O. C. Lam general manager, has been organized to build and operate a new theatre in Rome, Ga. Mr. O'Neil is a leading financier of Rome and Mr. Lam a showman of proven ability who will operate the house himself. The structure will cost \$30,000 and plans are being drawn by the theatre architect, C. K. Howell, of Richmond, Va. The new house will be erected on the site now occupied by the old Elite Theatre.

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Metropolitan Gets 'Em

Pat Patterson's Metropolitan Theatre gets the Atlanta run of First National's, "The Sea Hawk," instead of the Atlanta Theatre as at first announced, Patterson being the regular franchise holder, and arrangements satisfactory all round being made to transfer the showing to his house.

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Remodel for Theatre

A new motion picture theatre with a seating capacity of 1800 will be made of the building recently occupied by a large store in Nashville, Tenn. It will be an addition to the chain operated by the Crescent Amusement Corporation, of which the justly famous Tony Sudekum is the directing genius. The building will be extended to the rear to allow for ample stage space.

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Martin at N. O.

Fred Martin, formerly guiding one of the Tony Sudekum theatres in Nashville, Tenn., has joined Southern States Film Company as manager of their New Orleans office, succeeding Arthur Dickinson, who goes to Atlanta as manager of the Preferred Office. Rufus Davis, formerly Preferred manager there, goes with Southern States Atlanta office.

* * *

Optimism

"If crop conditions prove to be half as good in Kansas as they appear to be, we're 'sitting on the top of the world,'" said D. L. Martin, branch sales manager for Associated Exhibitors, who returned last week to Kansas City from a three-weeks' tour of the Kansas City territory.

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Colored Theatre

A motion picture theatre containing 900 seats, exclusively for the use of colored persons, will be opened in Kansas City about September 1. Paul Felix is manager of the new building, which has not yet been named. The theatre will be outfitted with Heywood-Wakefield OC special opera chairs.

* * *

Business With Pleasure

Carolyn Goodwin, employed in the Selznick exchange in Albany, took her vacation at Schroe Lake and visited the motion picture theatre one night at that resort. In chatting with the owner, Mr. Richardson, she so impressed him that he closed a contract for a picture put out by the exchange in which Miss Goodwin is employed.



A. L. Gore, Secretary West Coast Theatres, Inc., Los Angeles, California.

MacIntyre Resigns

J. H. MacIntyre, the Albany representative for Famous Players, resigned from the Albany Film Board of Trade last Monday, and there is a rumor that other resignations may follow through dissatisfaction with methods that are being employed by some of those in charge of affairs.

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Loew St. Louis Opening

Marcus Loew's new \$2,000,000 State Theatre, Eighth Street and Washington Avenue, St. Louis, was thrown open to the general public on the evening of August 21 with a special showing of "Revelation", feature picture, and the personal appearance of a number of screen and stage stars and starettes. His Honor Mayor Henry W. Kiel of St. Louis was also on hand to do honor to the occasion, while the opening bill also included an address on "Motion Picture and Legislation" by State Senator James J. Walker of New York.

On the afternoon of opening day there was a grand parade of film and stage folk headed by the American Legion Band which was reviewed by Mayor Kiel and Marcus Loew at the St. Louis City Hall, Twelfth Boulevard and Market Street. There His Honor delivered the keys of the city to Mr. Loew and told him how proud St. Louis was to have the new addition to its film places.

At the first performance all seats were reserved and the house was packed to capacity. It seats 3500 on the first floor and balcony, with boxes and loges occupied. In addition to "Revelation" the film programme included selected short subjects. The music programme included Ted Weems and his Victor recording orchestra, Don Albert and the Loew Symphony orchestra of 35 pieces and selected organ numbers. Miss Norma Lee also appeared in an atmospheric prologue entitled "The Madonna of the Roses." It harmonized perfectly with the theme of "Revelation."

Theatre Manager Passes

Kansas City's movie row bowed its head this week upon learning of the death of the veteran and popular exhibitor, Tom Goodnight, former manager of the Star Theatre, Warrensburg, Mo., who has been ill for several months. Mr. Goodnight died at Rochester, Minn., where he had gone in search of improved health.

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Free Performance for Orphans

Frank L. Newman of the Newman theatre, Kansas City, and the Pathe exchange were the objects of such newspaper praise last week, when Mr. Newman offered his theatre and the Pathe Exchange the films in staging a free performance for orphans of Kansas City institutions Saturday. Aesop's Fables, a 2-reel western, an "Our Gang" comedy and the first of the "Into the Net" series constituted the program. A vote of thanks was extended C. C. Vaughan, Pathe branch manager, and Mr. Newman by civic heads.

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Round Table Briefs

Employees in the Troy and American theatres will form bowling teams this fall for a series of matches. Ben Apple will captain the American theatre team.

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Jake Golden, manager of Harmanus-Bleecker Hall in Albany, is looking after the affairs at the Griswold, in Troy, while Virgil Lappeus, the manager is away on a two weeks' vacation.

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The collar shops in Troy have closed down for a two weeks' vacation, laying off thousands and as a direct result, there has been some slump in business among the theatres of that city.

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Michael Friedman, manager of the Albany Theatre in Schenectady, N. Y., was tendered a big farewell the other night by exhibitors and friends in the Electric City. After a few days spent in the Catskills, Mr. Friedman will leave for the Coast to enter the producing end.

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There will be an outing, including a clam-bake and baseball game of the film salesmen and exchange managers of Albany. The affair will be held some time in August.

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Jack Langan of Wichita, Kas., left a friend standing on the street corner last week, wondering just how to interpret an assertion of the former.

"Business is so good at the Holland and Novelty theatres that everybody has had time to go on a fishing trip," Langan smiled.

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No hot Pullman cars for C. D. Struble of the Yale Theatre Supply Company, Kansas City, who attended the Motion Picture Theatre Equipment Dealers' Convention at Cleveland. The trusty old touring car was called out and the trip made amidst cooling breezes.

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It was a novelty, so says "Doc" Gees, to rub elbows with exchangemen and not be asked for a date. "Doc" is a former Mulberry, Kas., exhibitor, having sold his theatre recently to resume practice as a dentist, and stopped over in Kansas City on his return from the East.

The Delmonte Theatre, Delmar Boulevard, near Clara Avenue, owned by Fred L. Cornwell, has just installed the largest cooling system in any theatre in America.

The Delmonte is the largest one-floor motion picture theatre in the world, and in summer needs a faultless cooling system. The management believes that its new air cooling and washing plant is the last word in such construction.

The engineers who designed and installed the plant have guaranteed that it will keep the thermometer below 72 degrees regardless of the crowd inside or weather conditions outside, while a maximum humidity mark of 65 degrees is set.

The plant has a capacity of 250 tons of commercial ice per day. This ice is used for purifying and cooling the air which is pumped into the auditorium at the rate of 80,000 cubic feet per minute. In a recent test the system reduced the atmosphere inside the house 10 degrees in less than thirty minutes' time.

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The Opera House at Martinsville, Ill., has been purchased by John Snyder. No change in policy is contemplated for the time being.

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S. E. Pertle has sold the Lyric Theatre in Mound, Ill., to S. H. Elias, of Cairo, Ill., who took charge on August 1. Pertle, whose home and headquarters is in Jerseyville, Ill., operates a number of houses in that section of Illinois. He has figured in a number of purchases, trades and sales during the past few years.

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Friends of E. S. Perkins, who formerly operated the Lyric Theatre in Casey, Ill., were pleased to learn that he is in charge of the New Temple Theatre, Mount Pleasant, Iowa.

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C. A. Gilliland, of Cooter, Mo., has closed his house during the summer months.

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Owing to the general business depression prevailing in that section the Eagle Theatre, Edgewood, Ill., is running on Saturday nights only.

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The Knox Theatre, Carrier Mills, Ill., has closed temporarily. It probably will re-open some time in September.

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R. E. Golden, who operates the Golden, Nos. 1 and 2 in LaGrange, Ga., has bought out the interest of his partner, Mr. Smith, and is now sole owner of the theatres.

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D. V. Brock is operating the Belle Theatre, Fort Payne, Alabama, a house with 365 seats.

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Mrs. L. H. Forsyth is now operating what was formerly known as the Strand Theatre, Union Springs, Alabama. The name has been changed to the Grand.

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E. S. Haynes has opened a new house in Pratt City, Alabama, the Liberty.

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O. M. Sumner has taken over the Dixie Theatre, Wrightsville, Ga., formerly owned by F. M. Layton.

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Jack Cunningham, well known southern theatre man, is now connected with the National, Richmond, Va.

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The Imperial, Greensboro, N. C., has closed for the summer.



In the filming of "Captain Blood" by Vitagraph, it was necessary to actually build a flotilla, and the scene here shows one of the vessels in the course of construction.

Mr. and Mrs. Harry Somerville, of the Orpheum Theatre, Greensboro, N. C., are on an extended auto tour to Canada.

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The Dixie Theatre, Lewisburg, Tenn., was completely destroyed by fire early in July. M. P. Boyd was manager and will rebuild immediately.

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Mrs. L. C. Liggett has taken over the community theatre at Hawkinsville, Ga. She already operated theatres in McRae and Eastman, Ga.

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Mr. Wright has bought the Orpheum Theatre, Madison, N. C., from H. Somerville, of the Leitch and Pryor houses in Greensboro.

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L. T. Lester of the Ideal Theatre, Columbia, S. C., has been very ill following a serious operation.

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Nat S. Ferber and H. Somerville will guide the destinies of the Durham and Greensboro houses of the Pryor chain when the Fall season opens.

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Clyde W. Cheek will again take over the operation of the Strand Theatre, LaGrange, Ga.

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Rapid strides are being made by the Exhibitors' Film Delivery Service of Kansas City. A new truck has been purchased and activity appears to be humming.

* * *

Capt. H. P. Stewart, movie magnate of Deland, Florida, stopped over in Atlanta recently enroute from Camp McClelland, where he took an officer's reserve training course.

* * *

B. H. Mooney, manager of the Mudd and Colly interests in Birmingham, was in Atlanta recently returning from a vacation spent at Wrightsville Beach.

* * *

After six years with Goldwyn, W. C. Haynes, again is under the supervision of his old "boss"—W. G. Truog—as special representative for Selznick.

Manning and Wink, are just about ready to launch their eighth house, the Palace, a new theatre now building in Cartersville, Ga.

* * *

Byron Cooper, formerly of Moultrie, Ga., has taken over the lease of the Palace, Dawson, Ga.

* * *

Miss Edna Mitchell, chief accountant of the Kansas City Paramount branch, has resigned.



EDWIN M. FADMAN, Pres.
Presents



MAX FLEISCHER

First Run Specialties

Contracted for by Rivoli and Rialto, N. Y.; Stanley Circuit, Philadelphia; Eastman, Rochester; Missouri, St. Louis; Moore's Rialto, Washington; Rialto & Princess, Denver, etc.

120-150 Novelty Reels 1924-25

including

- 22 Out-of-the-Inkwell Fun Novelties
- 13 Song Cartoons
- 26 Film Facts (medley hodge-podge reels)
- 9 Funnyface Comedies
- 52 Animated Hair Cartoons by Marcus cartoonist for the N. Y. Times (300 ft. lengths).



Edwin Miles Fadman, Pres.
1600 Broadway, N. Y. C.

SHOWMANSHIP

Curtis Melnitz writes of Screen Symphonies for Picture Presentations

A NEW American school of composition is in the making, a school far more typically American than either opera or symphony or even musical comedy, and a school that offers an outlet for the creative and artistic ability of the poor American composer who has been seeking his chance at home in vain.

Let me introduce you to the "Screen-Symphony," the music sister to the art of the Motion-Picture, born but recently and therefore still afflicted with the woes of the newly-arrived. So is, perhaps, the not so very much older movie-business. Nevertheless it is thriving and growing until it has come to occupy as conspicuous a place in entertainment as the legitimate stage. The movie has become the art closest to the hearts of the multitude; the regular little movie house around the corner on Main Street, the club-room of the masses; the great feature picture, the mainstay of the road-show; finally, late artistic creations of the screen have brought the Intelligentsia into the field of movie-patrons. The disappearance of the old "nickelodeon" and its canned horror of fox-trot accompaniments, and the rapid upward strides made by motion-picture music of the better class have brought a new school of special music—composed, *not arranged*, by legitimate composers who are competent to compose.

Victor Herbert, Mortimer Wilson, William Peters, Deems Taylor and others have found a field for their work that may soon claim them more than opera and musical comedy.

MORTIMER WILSON wrote an entirely symphonic score to "The Thief of Bagdad," a music-poem of consecutive episodes knit from threads of heavier texture than that which has heretofore accompanied a screen-play. To appreciate and to enjoy this kind of music is, however, not beyond the average listener's power, in spite of the fact that it is more than "operatic." It is the dramaticism of the opera in dignified symphonic form, the highly idealized form of the moving picture idiom

of music. The instrumental tone-color of the setting is not its least interest; throughout the score is a broad palette of brilliant and sombre hues modulated with the most delicate tints. There is an entire absence of any banality in the music and its instrumentation, and the development of its character themes is striking. No longer do you have to

known characterization. Charlie Chaplin could have stood a good deal more of Tschaikowsky and very much less of popular jazz; Claude Debussy's illusive, delicate songs would have stamped the personality of Lillian Gish in "Broken Blossoms" with even more definite charm and appeal; Mary Pickford, that sweetheart of America, had a right to have her "Tess" set in a Greig or Weber music-frame—but even then: Doomed is the system of patching together many selections of other men's music instead of one man writing an original composition directly for the entire screen.

MORTIMER WILSON spent much of his time for the last twelve months at the Fairbanks Studios in Hollywood. He wrote his music on the lot as the picture progressed. And thus, indeed, will every screen of a feature picture have to be composed in the future—composer, director and star will work together; and cutting rooms will call the composer into consultation to produce the "Screen-Symphony"—a single, original and complete composition flowing artistically along like a concert, yet mirroring the moods inevitably as they flash before the eye. And it will give the American Composer his chance. What good did it do him to waste his life and his talents on opera or even on symphonic music? Who was there to take his operas or his

orchestral work off his hands and enable him to make a living? Now and then an encouraging factor—such as the Opera in English Associations, the Julliard Fund and a few others appeared on the horizon—but the lot of the American Composer has not changed as yet. The screen will change it.

The picture producer who cares will engage the services of a competent American composer when he starts the making of his next feature, and, what is even more important, he will give him a free hand to write his score independent of all outside influences.

Douglas Fairbanks has shown the way in "The Thief of Bagdad."

Lobbyology

"Sempre Avanti"

ALWAYS Forward—the battle cry of Italy since the days of Caesar, might well apply to the motion picture industry. Especially to the betterment of musical presentation.

Read carefully what Curtis Melnitz says regarding the new American School of Screen-Symphony

It will help the showman, and offers opportunity to the musical artists of America.

listen to the wearisome repetitions of an "arranged" music score with its abrupt breaks whenever new scenes appear on the screen—this form of music fits the screen in length as well as in character.

THE movies of personality and atmosphere are interwoven into a consistent continuity just as in a purely orchestral symphony, and the effect of it is far superior to the "arrangements" which insist on playing the wrong classical music to the modern society scenes of the American Screen.

Some of our Hollywood stars certainly deserve a more artistic psychological musical setting to their well



C. C. BURR *presents*

Johnny Hines

IN *"The*

SPEED SPOOK"

If you want *Real Entertainment*
see it at your favorite theatre.

If you're an Exhibitor, beg, borrow or buy it from your favorite exchange.

If you're an Exchangeman get in touch *Now* with East Coast Films, Inc.

Story by
WILLIAM WALLACE COOK
Scenario by
RAYMOND S. HARRIS
Photography by
CHARLES GILSON
JOHN GEISEL

Produced & Distributed by
EAST COAST FILMS
Incorporated
C. C. Burr, Managing Dir.
133 West 44 St., N. Y., N. Y.

Titles by
RALPH SPENCE
Directed by
CHARLES HINES

NATIONAL

AND LOCAL

CO-OPERATIVE

Every Week a Different
Feature. Every Issue a
Section of Opportunities

Turn Window Shoppers
Into Movie Patrons and
You Fear no Competition

Copyrighted 1924

Exhibitors Trade Review

SECTION

Constructive Incentives for

EXHIBITORS

and Local Merchants



PROFITS!

How to Put Plenty in Your Pockets by Proper Co-operation on National Tie-Ups

THE fastest speed-wagon on the sphere will stand stock still without a feed of gas. And so it is with exploitation. Everything may be all set to flash around the showmanship track a winner, but unless you supply the publicity fuel, the whole thing is as flat as a blown-out tire.

What are you doing to secure branch box-offices in the windows of your city through the National Tie-Up idea? Are you hitting on all six, or are you wheezing along on part power?

Being a showman you read the National Tie-Up Section each week. And then what? Do you pan out the box-office gold in this rich vein? Or do you satisfy yourself with the few loose nuggets most easily accessible?

Here is what you *should* do to function as one hundred percent showman.

For "The Speed Spook" tie-ups you have nationally advertised clothing, gloves, ties, hats, cigars and sport-wear. Even before your play dates are set, before you clip coupons or anything else, go to every dealer in your town and offer to let him in on the tie-ups.

Merchants are not running charitable institutions. It is necessary to show them where they benefit. And you can do it. You can prove it to them. For it has been proven that window displays tied-up with motion pictures stop nearly ten times as many people as do ordinary show windows. And these figures are "by the clock." They have been carefully checked-up, and the

value of tie-ups proven. Once you get folks to look at merchandise it is already half way off the shelves on its way to the ultimate consumer.

So show your merchant friends this section; prove to them that this campaign is strictly co-operative, that it is put and take on 50-50 basis.

TALK with them about the displays.

Get the cooperation of them or their displaymen in fixing up a real window. One that is alive. Arrange your dates so that will not conflict with their window-dressing plans.

Then when you have done all this, clip the coupons, and get your display material.

Help the merchant move his goods off the shelves, and he will work with you to make each of his customers a patron at your box-office.

In order that you may show your fellow-exhibitors what *you* have been able to accomplish as a showman, we will pay one dollar for each photograph of a National Tie-Up window display found suitable for publication.



"The Speed Spook" released through C. C. Burr, offers a tie-up with smoke shops in the use of stills like this—No. 21.

Speeding Up Business With "The Speed Spook"

Step On the Gas With These Stunts
For a Big Box-Office Gross

IF you show half the speed displayed by *"The Speed Spook"* and Johnny Hines, you will flash into the stretch a big box-office winner in your showing of this peppy picture.

The story itself deals with showmanship—exploitation. It shows just what can be done when a live-wire really does a little concentrating on a merchandising problem.

So take a leaf from the rear spring of *"The Speed Spook"* and show the town just how to sell them something they want—entertainment. In this film you have the goods to deliver. Exert a little salesman-showmanship and you will have plenty of orders at the box-office. All C. O. D. business.

Johnny Hines is "Blue Streak" Billings, a racing driver. He loves Betty West, played by Faire Binney, who has the agency for a motor-car which has been flashed on the market under the name of the "Comet 6." Betty has sold just one "Comet," and that one perversely shows all the characteristics of a concrete mixer every time it appears on Main Street. It rattles like the teeth of a superstitious Ethiopian passing a cemetery, and it bucks like three of the four horsemen.

But "Blue Streak" and motor-cars are as closely allied as ham and eggs. And the speed king smells a rat. There are two of them. One is Hiram Smith, who wants to beat Betty's dad (good old Frank Losee) out of his job of sheriff-ing at the coming election. The other is Jud Skeritt, who has a rival

agency, and has an ambition to get both Betty and Betty's business.

This precious pair of skalawags has formed a combine. Smith is the owner of the one "Comet" Betty has sold. And he has "doped" the car so that it acts up every time it gets a front wheel out of the garage. This is all to help Skeritt, who in turn is bound to secure Smith's election as sheriff by hook or by crook.

They try both ways — chiefly by crook. But in a series of counter-moves, some thrilling, some hilarious, "Blue Streak" turns the tables. Aside from his electioneering exploitation stunts, he puts over the "Comet" in such good shape, that the salesroom hangs out the S. R. O., just as you will when you show the film.

As for stunts—"The Speed Spook" suggests nothing else but. In the picture Johnny Hines drives a car which apparently runs itself. But he is safely crouched under the hood and steps on the gas from there. This may not be quite practical. But there is nothing to keep you from having a "ghost" drive through town with or without signs announcing your show.

ANOTHER would be to have a "racing" car move along the streets with driver properly costumed and a sign: "For a Reel Thrill and a Real Motor-Race See *'The Speed Spook'* at the City Theatre."

There is also a chance for a tie-up with the tank corps—if there is one in your city. "Blue Streak" does some



This group of attractive flappers will draw crowds to the windows showing musical instruments, bathing suits and robes. This still is from C. C. Burr's *"The Speed Spook."* Send for still Number 49.

great stunts driving a regulation U. S. Army Tank, and a tie-up with the American Legion should help.

A general tie-up with all motor-car agencies for a big co-operative parade of automobiles will prove of assistance in telling about *"The Speed Spook."*

If there are any local motor races it should be an easy matter to arrange with one of the entrants to call his car *"The Speed Spook,"* and have that title painted boldly so that it can't fail to be seen.

Stage a contest in connection with the automobile parade to find the most ancient car in town. The dealers will help you on this one, as it will be a fine ad for the company whose car wins.

AS *"The Speed Spook"* has to do with motor-cars, it is important that you overlook no opportunity to tie up tight with automobiles in every way—dealers, owners, accessory men, tire agencies, and so on.

Any number of ballys will occur to you. One might be to have a man dressed as a motor racer parade the streets blowing an automobile horn. Have painted on his back: "Blue Streak Billings. I am *'The Speed Spook.'* Meet me at the City Theatre."

A pushmobile race for kids will be easy to stage, and will gain patrons.



"The Speed Spook" affords many interesting shots such as this. Musical instruments, apparel, sporting goods stores and others would display tie-up stills which may be procured from C. C. Burr for "Speed Spook" tie-ups. This is still No. 2.

Timely Tips on Tie-Ups

Show Some 'Speed Spook' Speed in Shouting About Your Show Through These Free Windows

THERE are enough possible tie-ups in "The Speed Spook" to have every window in town pointing the way to your lobby. In addition to the National Tie-Ups offered in the Section this week, there are any number of situations in the picture that will enable you to secure the co-operation of merchants doing a strictly local business.

There are several scenes, and stills, showing radio apparatus. Here is an excellent chance for a tie-up with every radio dealer in town. For instance, there is still number 63 shown in the illustration.

Everyone who motors knows the value of a body-hugging sport-vest that guards against sudden changes of temperature. There are plenty of stills showing "Blue Streak" Billings, and other drivers equipped for racing. They will serve well to tie-up "The Speed Spook" with an appropriate window display.

There are also many suitable tie-up with all sorts of motor-accessories. Everything from tires to horns is featured in the picture. Even jumpers and automobile body polishes may be promi-

nently shown in window displays.

Then there are many stills of Johnny Hines, and the other men in the picture, as they appear after having shed the garage garbs and donned the snappy raiment in which they "step out." These may be effectively used in a clothing window tie-up.

Cloves are a necessity to a driver, beside being an essential dress accessory to the well-clad man. It will be easy to arrange a fine window with the dealer handling this commodity, and the result will be increased business for both the merchant and your show.

Hats provide you with material for windows in the shops of headwear purveyors. The men in the picture wear various types of chapeaux.

IN one sequence there is a wonderful tie-up for any reducing-cream or other product claiming to do away with that "all too solid flesh." There is a woman who should be ashamed to look any scale in the face, and she is trying to adjust a swimming belt which fits like a vest. The belt is too small, and Johnny Hines has a terrible time fitting her into it.



Still No. 63 gives you a chance to make radio competition work for your showing of C. C. Burr's "The Speed Spook."

And there is a small boy tie-up that will enable you to get into the windows of toy-shops, sporting goods merchants, or any other places where things for juveniles are stocked.

THE boy in the picture is a regular Timp. He puts itching powder on the "cop's" hands, and does terrific damage with an air rifle and buckshot. The kid features rather prominently with these stunts, and stills showing these bits of action will attract attention to the windows, get a laugh, and sell the merchant's goods as well as tickets for your showing.

Then there is a bathing scene—with plenty of bathing girls—that offers you a tie-up with any sort of bathing apparel. Caps, suits, beach parasols, swimming-tires, water, tea-trays, and various other paraphernalia will aid in making a number of attention-gripping windows.

For a "own your own home" tie-up, there are stills such as number 46, showing "Blue Streak" and his sweetie safely seated in a hammock on the bungalow gallery, and standing at the gate of their love-nest-to-be.

Novelty dolls also figure in the story, and stills like number 48 will give you a chance to talk turkey to the man who runs the toy shop.

There are some good cigar-store stills. Johnny getting a light, being proffered a smoke, and enjoying a perfecto. Pipes also figure, and there is a corking cigarette tie-up in the action. After "Blue Streak" frees himself from the ropes with which the villains bound him, his first thought is for a smoke, and he dives into his pockets for a



A racing still that will stop every passerby who is in any way interested in motor-cars. Get the automobiling population of the town into your theatre and your showing of C. C. Burr's "The Speed Spook" will deserve a mark on the calendar.

cigarette. Of course it would be the brand arranged for by you and your tie-up dealer.

Play up the motor atmosphere in this picture. There is no reason why a concentrated drive may not be made by dealers in cars and accessories in connection with your showing of "The Speed Spook." You should get windows and the closest sort of co-operation from every merchant who sells anything even remotely connected with motor-cars. Everyone of them should give "The Speed Spook" the very best sort of play—for "The Speed Spook" will move their stock from their shelves as sure as shootin'.

THERE is, of course, a shoe-store tie-up in which such stills as number 14 will come in very nicely. And, in fact, every article of men's clothing from ties to sox may be featured.

In still number 49 you have a tie-up for music shops with Johnny doing tricks on a "uke." Still number 2 is also available. It shows a jazz band in full flower. And don't overlook the fact that there are any number of pretty girls whose pictures will help the sale of cosmetics, hair-nets and kindred feminine accessories.

There is an election scene in the picture and the balloting is done in a barber shop. There is a still showing the shop, and it should enable you to secure the windows, and the co-operation of every "tonsorial artist" in town. And, boy, you know how those barbers talk. Get 'em talking about "The Speed Spook," and they'll send every shave and hair-cut to see your show.

You can also get the restaurants and lunch wagons on your side. There is a very ludicrous situation of which still number 13 will give you an idea. The sandwich man is not so keen-sighted. He miscalculates terribly in slicing bread without the aid of his specs. And then again the stunt where Johnny substitutes the cardboard sandwiches for those originally intended as refreshments for a campaign mass meeting.

"Blue Streak's" rival tries to "say it with flowers," and a still showing him in the act of making his floral purchase will enable you to get a florist's window through which to tell the town



This is the restaurant and lunch wagon still. It is No. 13. With some clever window cards it will help you do big business on "The Speed Spook," C. C. Burr's typically American comedy-drama. This still also offers a chance to tie-up oculists.

about "The Speed Spook." Every gasoline station for miles around should help you with this show. One sheets and stills will do the trick. And a pass or two should be sufficient to get the gas men to direct traffic right to your theatre door.

On this picture you may also tie-up with the hairdressers. Faire Binney's hair is bobbed—and bobbed in a quite distinctive fashion. It should not be hard to set a vogue for a "Speed Spook" bob during your showing of the photoplay.

"The Speed Spook" gives you an exceptional opportunity to utilize the "split-a-page" ad idea. Work it out with the automobile folks. And don't let 'em in on anything less than a double truck—a real big, loud publicity smash. The

motor-men are regular fellows nine times in ten. They are showmen, and realize the value of advertising. Help them ballyhoo their stuff, and they will put your show over big.

Give a little more care to the manner in which your windows are arranged. Make them alive. All alive!

As the circus speiler used to shout. Get action in them. Even though the action may consist of a mechanical toy automobile going round and round.

Have something moving in your windows. Or at least indicate action by the use of wax figures. A dead window is just as interesting as the eye of a dead fish—but a window full of dash and life will attract attention from a hundred percent of the passersby.

CO-OPERATE with the merchants of the town in a window display contest. And have the mayor—or the biggest man you can get act as judge selecting the best window.

The time of your showing of "The Speed Spook" will be a fine time to inaugurate a campaign for careful driving—or a dress-up week for automobiles—or a sales drive by the various car agencies—or any one of a hundred different tie-ups that will help the town, help the merchants, and help you to do big box-office business.

You might print a few chauffeur's license numbers and give passes to those who presented their badges bearing these numbers at your box office. Or you might have a man appropriately dressed parade the town during certain hours and make notes of the numbers on license plates. The owners of the cars to be entitled to passes. Advertise this stunt well, and have the number maker attract plenty of attention each time he juts down the figures. These are but a few suggestions which will doubtless suggest any number of other and better exploitation ideas.



Still No. 19 will help the sale of rings—engagement, wedding or just plain rings. Feature this one in a jewelry store window, for C. C. Burr's "The Speed Spook."

Send for Display Material



WHEN you know your "The Speed Spook" play dates write at once to Exhibitors Trade Review for display material on tie-up windows for G. G. G. Clothes and your attraction.

This tie-up fits the picture as perfectly as G. G. G. Clothes fit the fastidious men who have made them nationally popular. Don't wait until the last minute. Write the day you know your show dates.



Wm. P. Goldman & Sons,
Inc.

14 East 14th Street,
New York City



AN IDEAL 'SPEED SPOOK' TIE-UP

*A line to Exhibitors Trade Review Will Bring
You Window Displays*

THERMO KNITTED SPORT VESTS



are known and worn wherever outdoor sportsmen meet. They are as an important part of sport equipment as tires are to an automobile.

Don't miss this National Tie-Up with our nationally known and nationally advertised product.

WRITE EXHIBITORS TRADE REVIEW FOR
THIS BIG NATIONAL TIE-UP

A TIE 'TIE-UP'

Advertising material for window displays of Gropper-Knit Ties and "The Speed Spook" will promptly be forwarded to you when you write Exhibitors Trade Review giving your playdates.

Gropper
Knitting Mill



New York
Manufacturers



—the Standard
of Style—here
and abroad.

and "THE SPEED SPOOK"

"That's All You Need To Know"

Write Exhibitors Trade Review
For Display Material



Window Display Material For National Tie-Up

THE above cut shows the display material which you may secure for window tie-ups on your showing of "The Speed Spook."

El Productos are smoked by thousands of men. They have proven their worth to the smokers of America, and have won a place in masculine esteem. Therefore an El Producto-Speed Spook window will sell your show and also increase sales for our dealers.

This display is available on "The Speed Spook," "Sherlock, Jr.," "Into the Net," "The Perfect Flapper," and other pictures.

*Send Coupon to Exhibitors Trade
Review for This Tie-Up as Soon
as You Know Your Play Dates*

G. H. P. CIGAR CO., Inc.

Exhibitors
Trade
Review,
45 West 45th
Street,
New York City

Please have G. H. P. Cigar Co. forward their special window display material so that I can take advantage of national tie-up with "The Speed Spook." I have listed herewith my play dates and the number of play sets I can use.

Name
Theatre
Town State
"The Speed Spook" No. of Displays
Play Dates Desired

[illegible]

One of the most widely advertised productions in the history of the business. Every medium of product
Watch for the feature newspaper stories, and the fan and national magazine articles. "THE SPEE
DIRECT BY MAIL CAMPAIGN, THE TRADE PAPER AND REGIONAL PRESS ADVERTISING
The paid ADVERTISING in the NATIONAL MAGAZINES, the FAN PUBLICATIONS AND NEW
PAINTED SIGNS contracted for will reach thousands of others.

Directed by
CHARLES HINES
Photography by
CHARLES GILSON
JOHNNY GELSEL

Regionals

Newspapers

Trade Papers

Smash!

Trade Press

Billboards and Painted Signs

Fan Magazines

National Publications

CAMPAIGN makes "The SPEED SPOOK"



BOOK

the 3 JOHNNY HINES features:—

- "The Speed Spook"
- "The Early Bird"
- "The Cracker Jack"

DISTRIBUTED BY THE BEST INDEPENDENT EXCHANGES

Greater New York by Sam Zierler, president Commonwealth Film Exchange, 729-7th Ave., N. Y. C.; Eastern Pennsylvania and Southern New Jersey by Ben Amsterdam, president Masterpiece Film Attractions, 1329 Vine Street, Philadelphia, Pa.; New England States by American Feature Film Co., 37 Piedmont Street, Boston, Mass.; Ohio by Skirboll Gold Seal Productions, Film Building, Cleveland, O.; Minneapolis, North Dakota and South Dakota by Fred Cubberly, F. & R. Film Company, Loeb Arcade Building, Minneapolis, Minn.; Colorado, Utah, Wyoming and New Mexico by De Luxe Feature Film exchange, 2104 Broadway, Denver, Col.
ENTIRE FOREIGN RIGHTS CONTROLLED BY SIMMONDS-KANN ENTERPRISES, Inc., 220 West 42nd Street, N. Y. C.



The Very Same Millinery The Mermaids Wear in 'The Speed Spook'

KLEINERT'S MILLINERY FOR MERMAIDS—known from coast to coast—is exactly what you will see on all bathing beauties. Simply sign the coupon and let us ship our superlative displays so that you can hook up with our dealers in the best business windows of your community for your showing of "The Speed Spook."

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th St., New York City.

Please have the Kleinert Rubber Company forward their special window displays so I can take advantage of this national tie-up with my showing of "The Speed Spook."

Name

Theatre

Town State

"The Speed Spook" How Many

Play Dates Desired

Kleinert's
REG. U.S. PAT. OFF.

At the time rubber was discovered, swimming was not a pastime popular with ladies—now the fascinating rubber millinery designed for the mermaids lures more and more of them every season. You can get them at the box-office through the dealer's window with this national tie-up.



THIS is part of the window display material which you will receive promptly for your tie-up windows on "The Speed Spook" when you write Exhibitors Trade Review giving your play dates.



THE National Tie-Up on Hollywood Hats and "The Speed Spook" is absolutely free of charge. All that is necessary is to clip the coupon and mail it to Exhibitors Trade Review. They and we will do the rest.

Use This Window Display To Gross Big With "The Speed Spook"

HOLLYWOOD HATS are well and favorably known wherever fashion reigns. Therefore the National Tie-Up between fine hats and fine motion pictures is very obvious.

You will increase business for your theatre and for our dealers by availing yourself of the co-opera-

tion which we are willing and anxious to extend to you.

Hollywood windows will secure additional patronage for your showings of "The Speed Spook," "Into the Net," "Missing Daughters" and "Miami." Clip the coupon below as soon as you know your play dates.

CLIP THIS COUPON

EXHIBITORS TRADE REVIEW,
45 West 45th Street,
New York City.

Please have the Hollywood Hat Company advise me just how to take advantage of their National Tie-Up with C. C. Burr's "The Speed Spook." I have listed my play dates herewith.

Name
Theatre
Town State
"The Speed Spook"
Play Dates

C. C. BURR presents

JOHNNY HINES

MY sales force received the news that I had secured the three JOHNNY HINES productions so enthusiastically, that I cannot help but write you about it. I feel that in arriving at the highest territory price I have ever given for three features, I was justified, as I find that Johnny Hines is as good a drawing star as there is in comedy features. You can count on us to help you in every way.

Very truly yours,

(Signed) **BEN AMSTERDAM**

It's a Winner!
We've tried it out before an audience!



FAST! FAST! FAST! FASTER! FASTER!!

It's great!

It's a Winner!

A LAUGH RIOT!

We've tried it out before an audience!

WE SAW!

WE KNOW!

... a great supporting cast ...

FAIRE
BINNEY

EDMUND
BREESE

WARNER
RICHMOND

FRANK
LOSEE

HENRY
WEST

Story by
William Wallace Cook

Scenario by
Raymond Harris

Directed by
Charles Hines

Photography by
Chas. Gilson and John Geisel

BUY! BOOK and WIN!!

EAST COAST FILMS, INC., C. C. BURR, MGR. DIR.
133-135 WEST 44TH STREET, NEW YORK, N. Y.

FOREIGN RIGHTS CONTROLLED BY
SIMMONDS-KANN ENTERPRISES, INC., 220 WEST 42ND ST., N. Y.

THE EYES HAVE IT

*They Look—At Your Window Displays
Before They Buy—Tickets to Your Show*

YES, Showmen, they buy through the eye—there's no doubt about that. And how easy that makes it! Just register on the retina, and you have established a contact with the pocketbook nerve.

Windows will sell your show just as sure as an elephant looks like he had two tails. And the more windows you get—the better they are dressed—bigger gross you will gather in at the box.

It's not work—it's fun. Line up your tie-up dealers. Clip your coupons. Get your National Tie-Up display material. Dope out with your tie-up partners some real live showmanship ideas that you can put in window displays. Write-up punchy, snappy, window cards. Put a laugh in them when you can. Make them reflect the type of picture you are playing.

When you show "The Speed Spook"—play up speed—and play up spooks. Put in a ghost window in the depart-

ment store and get the store to feature a "white sale." Get speed into another window if you have to do it with an electric fan blowing streamers of colored paper.

DON'T dump an armful of display material, stills, and merchandise into a window and call it a day. Strive for effects. Go to the biggest store in town—or in the biggest town nearby—and talk to the window dresser—the displayman. Those birds earn a lot of money by advertising products under glass. You can learn plenty.

Get behind this big exploitation thought. Give it the best you have. And the publicity bread you cast upon the waters will come back chocolate layer cake at the box office.

And send in photos of your windows to EXHIBITORS TRADE REVIEW. The National Tie-Up Section will gladly pay a dollar for every print found suitable

for reproduction. Play the game. Help the other fellow. Show him what you have done. Then you can quote scripture and say "Go thou and do likewise."

The Auto Vacuum Ice Cream Freezer

*Beats Alaska For
Keeping You Cool*

THE story of the Klondike—in the land of the Yukon—as told in "Chechahcos," so strongly suggests the idea of keeping cool that it is extremely doubtful if, anywhere in the world, there could be a better exploitation tie-up for you than that you can get from the Auto Vacuum Freezer Company through their

'CHECHAHCOS' WINDOW DISPLAYS

All you have to do is mark the spot in the "Chechahcos" coupon and the big co-operative merchandising ball will start rolling. You will then reap the benefit of all the national advertising on the greatest ice cream freezer in the world.

Auto Vacuum Freezer Co., Inc.

220 West 42nd Street New York City

National Tie-Up Windows Now Available

"THE SPEED SPOOK"

- 129—Kleinerts Bathing Caps Women's Wear
- 128—Hollywood Hats Hat Shops
- 127—G. G. G. Clothes Clothiers
- 126—Thermo Vests Sport Goods
- 125—Gropper Knit Ties Haberdashers
- 124—Fownes Gloves Men's Wear
- 123—El Producto Cigars Cigar Stores

"NEVER SAY DIE"

- 122—Vogue Clothes Clothiers
- 121—Society Club Hats Hat Shops
- 120—Rit Druggists
- 119—Wahl Pens Dept. Stores

"HER OWN FREE WILL"

- 118—Her Own Free Will Story Book Shops
- 117—La Supreme Pearls Jewelers
- 116—Vanity Fair Underwear Women's Wear
- 115—Delicia Lipstick Beauty Shops
- 114—Delicia-Brow Beauty Shops
- 113—Fashionette Hair Nets Drug Stores

"INTO THE NET"

- 112—G. G. G. Clothes Clothing Stores
- 111—Hollywood Hats Hat Shops
- 110—Gropper Knit Ties Haberdashers
- 109—El Producto Cigars Cigar Stores
- 108—Pebeco Dentrifice Drug Stores

"THE ARAB"

- 107—Temple of Allah Incense Drug Stores
- 106—The Arab Song Music Stores
- 105—Gouraud's Oriental Cream Drug Stores
- 104—Sanka Coffee Grocers
- 103—Ramses Perfumes Drug Stores
- 102—Gulbenkian's Rugs House Furnishers

"FIRST NATIONAL" TIE-UPS

- 101—Ashes of Vengeance Book Book Shops
- 100—Ashes of Vengeance Song Music Shops
- 99—Boy of Mine Song Music Shops
- 98—Ponjola Book Book Shops
- 97—Penrod Clothes Clothing Stores
- 96—Sure-Fit Caps Hat Shops
- 95—Kleanet Hairnets Beauty Shops
- 94—Propper Hosiery Women's Wear

"CAPTAIN JANUARY"

- 93—Baby Peggy Story Book Book Stores
- 92—Security Blanket Fasteners Children's Wear
- 91—Baby Peggy Stationery Stationery Stores
- 90—Westphal's Shampoo Drug Stores
- 89—Junior Coats and Suits Children's Wear
- 88—Wayne Knit Socks Children's Wear
- 87—Kummel Juvenile Dresses Children's Wear

- 86—Baby Peggy Dolls Toy Shops
- 85—Baby Peggy Underwear Children's Wear
- 84—Baby Peggy Hats Millinery
- 83—Baby Peggy Handkerchiefs Children's Wear

"FAMOUS" TIE-UPS

- 82—Garcia Grande Cigars Cigar Stores
- 81—Triumph Hosiery Women's Wear
- 80—Kleanet Drug Stores
- 79—Berklet Knit Ties Haberdashers
- 78—Aubry Sisters Beauty Shops
- 77—Coro Pearls Jeweler
- 76—Chex Drug Store

"SHOOTING OF DAN MCGREW"

- 75—Vanity Fair Underwear Women's Wear
- 74—Dier-Kiss Compacts Drug Stores
- 73—Victor Record (No. 55218) Music Stores
- 72—Richelleu Pearls Jewelers
- 71—Amami Shampoo Drug Stores
- 70—Fashionette Hair Nets Drug Stores

"SHERLOCK, JR."

- 69—Fownes Gloves Haberdashers
- 68—Dier-Kiss Compacts Drug Stores
- 67—Melto Reducing Cream Drug Stores
- 66—Gage Hats Milliners
- 65—Regent Pearls Jewelers
- 64—El Producto Cigars Cigar Stores
- 63—Pebeco Tooth Paste Drug Stores

"MIAMI"

- 62—Gotham Gold Stripe Women's Wear
- 61—Rigaud's Talcum Drug Stores
- 60—Vogue Hair Nets Drug Stores
- 59—Cappi Perfume Drug Stores
- 58—Chappel-Harms (Miami) Music Stores
- 57—Kleinert Bathing Caps Women's Wear
- 56—Jantzen Swimming Suits Women's Wear

"BOY OF FLANDERS"

- 55—Jackie Coogan Confectioners
- 54—Ingersoll Watches Jewelers
- 53—Jackie Coogan Chocolates Confectioners
- 52—Borden's Milk Grocers
- 51—Jackie Coogan Hats Hat Shops
- 50—Grosset & Dunlap Book Dealers

"THE SEA HAWK"

- 49—Tudor Silverware Jewelers
- 48—Blue Bird Pearls Jewelers
- 47—Van Raalte Apparel Women's Wear
- 46—Fownes Gloves Haberdashers
- 45—Conde Cosmetics Drug Stores
- 44—Bonnie B Hair Nets Drug Stores

- 43—Old English Lavender Drug Stores
- 42—Mystikum Perfume Drug Stores
- 41—Jack Mills Music Music Stores
- 40—Grossett & Dunlap Book Dealers

"MISSING DAUGHTERS"

- 39—Gordon Hosiery Women's Wear
- 38—Forest Mills Underwear Women's Wear
- 37—Omar Pearls Jewelers
- 36—Pebeco Tooth Paste Drug Stores
- 35—Criss-Cross Brassieres Women's Wear
- 34—Gage Hats Milliners
- 33—Wonderstoen Hair Eraser Drug Stores

"PERFECT FLAPPER"

- 32—El Producto Cigars Cigar Stores
- 31—Winx Lash Nourishment Drug Stores
- 30—Wonderstoen Hair Eraser Drug Stores
- 29—Hygienol Powder Puffs Drug Stores
- 28—Melto Reducing Cream Drug Stores
- 27—Vanity Fair Frocks Women's Wear
- 26—Pert Rouge Drug Stores
- 25—Mineralava Drug Stores
- 24—Dier-Kiss Products Drug Stores
- 23—Regent Pearls Women's Wear
- 22—Frances Faire Frocks Drug Stores

"CHECHAHCOS"

- 20—La Palina Cigars Cigar Stores
- 19—Thermo Sport Coats Men's Clothing
- 18—Sterno Canned Heat Drug Stores
- 17—Borden's Condensed Milk Grocers
- 16—Zepherized Knit Underwear Women's Wear
- 15—Auto Vacuum Freezer Housefurnishing

"RECOIL"

- 14—Chinwah Perfumes Drug Stores
- 13—Nemo Corsets Women's Wear
- 12—Venida Hair Nets Drug Stores
- 11—Boncilla Beauty Clay Drug Stores
- 10—Deltah Pearls Jewelers
- 9—Inecto Hair Tint Drug Stores
- 8—Onyx Hosiery Women's Wear

"BEAU BRUMMEL"

- 7—Sta-shape Hats Hat Shops
- 6—Vivaudou Drug Stores
- 5—Mineralava Drug Stores
- 4—Sampson Dress Jewelry Jewelers
- 3—Personality Clothes Men's Clothing
- 2—Fashionknit Ties Haberdashers
- 1—Glove Industries Women's Wear

Name
Theatre

Town
State

Tie-Up Numbers
Play Dates

INTO

Whose hand is this?



The Amazing Story of New York's Missing Girls

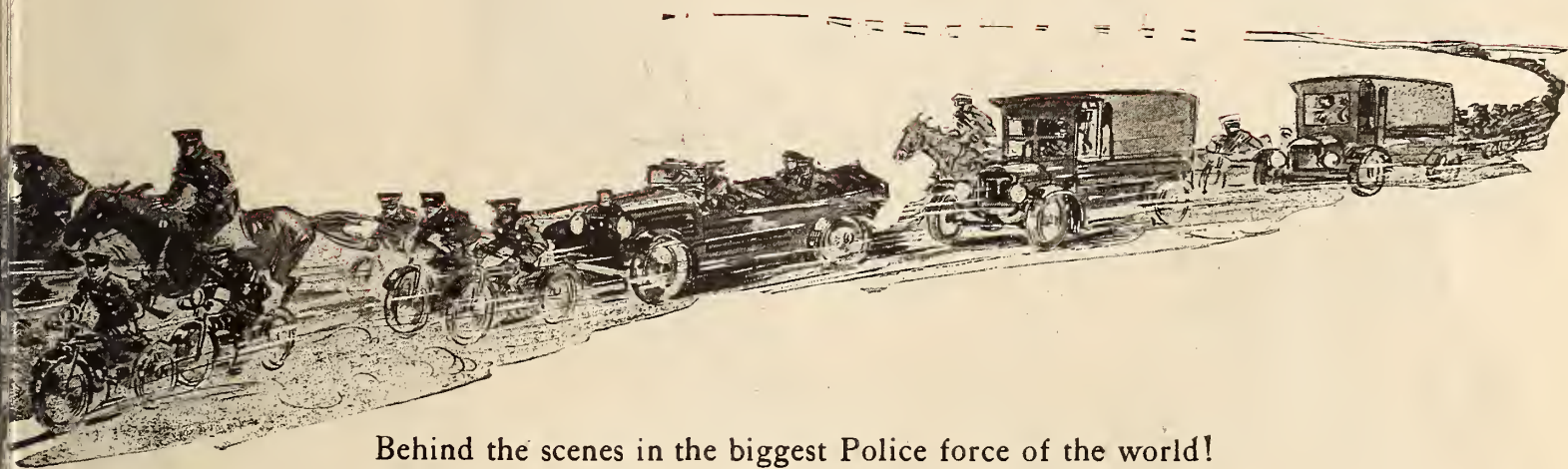
How, where and why they disappeared, and how
they were found by the New York police—

THE NET

with
Edna Murphy and Jack Mulhall

*From the story by New York's celebrated
Commissioner of Police*

Richard E. Enright



Behind the scenes in the biggest Police force of the world!

The plot of a Master Criminal and how it was thwarted!

The wholesale disappearance of New York's richest and most beautiful girls!

How the detectives, with nothing to start with, unravelled the threads of the mystery step by step, and rescued the girls!

Traffic, mounted, motor-cycle, airplane, harbor, detective and patrolmen forces all working together realistically, actually in the most amazing of mysteries.

Who Kidnapped the Girls and Why?

See "Into the Net," the greatest of all serials.

Novelized by
SINCLAIR GLUCK

Produced by
MALCOLM STRAUSS

Pathéserial



Directed by
GEO. B. SEITZ

At the Crest of its Popularity!



ADOLPH ZUKOR
AND
JESSE L. LASKY
PRESENT

WITH
ROD
LA ROCQUE
JACQUELINE
LOGAN

A
Victor
Fleming
PRODUCTION

CODE OF THE SEA

Story by
Byron Morgan
Screen Play by
Bertram Millhauser

A
Paramount
Picture

IF it's roaring action and appealing love interest they're looking for—and what audience isn't?—give them "Code of the Sea." You won't have to guess about the results. Read the reports of those who have tried this great picture out.

Exhibitors' Herald:

"I saw 'Code of the Sea' at McVickers and got the same kick out of it that strung out a box office waiting line two abreast and nearly a block long in mid-evening Wednesday."

Ben L. Morris, Elk Grand Theatre, Bell-air, O.:

"Most aptly described as a 'roaring action tale of the sea.' Perhaps the most remarkable storm scenes ever filmed. Satisfactory picture." (*Exhibitors' Herald*)

Los Angeles Examiner:

"An altogether first-rate piece of work. Rod La Rocque brings extremely intelligent acting to his role. Victor Fleming brings extremely intelligent direction."

Los Angeles Herald:

"Rod La Rocque scores another triumph, closely seconded by Jacqueline Logan."

M. W. Larmour, National Theatre, Graham, Tex.:

"One of the most stirring sea pictures I have ever seen. Was well liked by all. The storm and rescue scenes are particularly good." (*Exhibitors' Herald*)



FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK CITY

ADOLPH ZUKOR President JESSE L. LASKY Vice President CECIL B. DE MILLE Director General



Tried and Proved Pictures

There's a Way To Greater Profit!

Read What This Writer Presents as a Means Toward Winning Back Lost Prestige and Bringing in Greater Returns via the Box-Office

ONE day an exhibitor decided to close up shop."

You'll say that this is no new story and might happen anywhere, with business so bad and falling off, continually—with expenses increasing and with features costing so much as they do.

Well, just as there are two sides to every story, there is another angle to the problem of the exhibitor trying to make both ends meet and leave something over for a rainy day.

Features do cost—but it must be remembered that they cost a lot to produce, to advertise and to see, and it is not easy for the producer and the distributor to get the picture into your hands unless a certain amount of expense is incurred in so doing.

Face the Costs

Now, then, the costs are passed along the line until they hit the ultimate consumer—and that's you, Mr. Exhibitor. But, whether you can afford to go on paying these costs, is a matter entirely for you to decide. You can't get away with an increased admission price—and you can't hold your patronage with old and re-issued features five or more years old. Now what are you going to do about it?

Fortunately, there is a way out, a way that meets nearly all the requirements of the occasion—and which not alone saves him money but really makes money for the showman.

Perhaps, you have come to the decision after weighing all sides of the problem, that in your theatre at least you must discontinue running your expensive programs, or else go out of business. Must this mean reverting to five year old films?

At this stage of the game it would be well for you to consider the advisability of putting in a "Tried and Proved" picture once in a while, to sort

of equalize the high cost of providing entertainment. If you alternate with your usual policy, the plan of showing well known pictures that have a definite box-office asset, you will soon find that



The Loew's State theatre in Buffalo made an appropriate brass wedding ring to hang from the edge of the marquee, during the run of Warner Bros.' feature, "Brass."

you have not only decreased your outlay considerably, but have commenced to draw bigger houses and actually to make more money.

What does it matter that it isn't a "first-run"? Neither is Shakespeare among the current six best sellers, still his works are widely read the world

your pictures and they will welcome, every once in a while, the showing of good standard pictures.

Such audience acceptance has been accorded to various feature pictures for their intrinsic value alone that this endorsement is perhaps the best guidance for the exhibitor.

Therefore, if an exhibitor present every once in a while, a picture that has elsewhere on previous showings drawn a large patronage, he is reasonably certain that the same picture will draw as well in his town and in his theatre.

By changing his policy to conform with the occasional showing of these "Tried and Proved" pictures the showman has also opened a way to win greater prestige, for the picture-going public knows a good picture when it sees one, and the theatre that consistently shows good pictures will certainly gain their confidence and patronage.

Appeal Is General

"Tried and Proved" pictures appeal to almost everyone. The older folks like to see the story that may have been familiar to them, the younger people are always interested in the star and the love themes, no matter how familiar or how frequently they may have seen similar situations. Many an exhibitor has "saved his skin" by reverting to some standard film, in an emergency. He saved prestige by bringing to his public a picture that featured a star or story that had been widely advertised and was a "known" product. He made money because he played to

crowded houses anxious to see the big feature. Now, isn't it likely that the showing of a "Tried and Proved" picture like that could be repeated frequently throughout the year and the plan work out successfully?



When the Rialto Theatre, Newark, N. J., presented Associated Exhibitors "Going Up," the management used a real aeroplane for this novel street ballyhoo.

over. So are other respected and loved volumes that have been in demand for years and will continue among the wanted books.

It is to the very readers of these standard works that you are showing

HOW They Became Tried and Proved

The Stunts That Built Up Patronage

THERE is no advertising needed to tell the world that so and so is a good star; that the story from "such and such" play or book is a good story. Doubtless they have all read the book. The theme is interesting to them from a first hand contact and the showing of the story on the screen would be highly acceptable to them. Thus most of the exploitation has been done. Even the advertising of the film has been done through papers and magazines.

There is little to be added to the already completed job, except perhaps the dressing up of your lobby in an appropriate way, and the securing of such local window co-operation as is possible with the wealth of material available.

The benefit to you is generally double. The saving in actual outlay for the picture for one thing and the increase in revenue by the way of the box office as well. The indirect gain of getting back lost prestige or the winning of greater good will in the community is not for the amount added in, yet these surely come to the showman who is consistent and earnest in his serving his public intelligently.

* * *

Seals for Exploitation Stunt

If you add to the substance of an idea some unique method of expressing that idea then you may rightly expect the profitable results of your adventure into advertising. In Newark,

N. J., recently an exhibitor had an idea—and then proceeded to put it across, really succeeding so well that his house was packed for the run of the feature.

As an advance announcement, and during the presentation of Thos. Ince's comedy farce drama "The Galloping Fish," Leon Mumford, general manager of the Tivoli, in Newark, exhibited in the basin of the large black marble fountain in the theatre's lounge, a troupe of trained seals.

They balanced brightly colored balls on their noses and kept the crowd intensely interested all the time.

Cards announcing "The Galloping Fish" and the date of the coming showing occupied prominent locations amidst the floral decorations back of the fountain. Naturally, the display, the idea, and the entertainment as well all received favorable comment.

But—while the seals were there, and they did balance gaily colored balls on their nose tips, yet—the truth must be told. They were not trained seals.

In fact they weren't even live seals. For the manager couldn't get a live seal into that small fountain that he had in the lounge. So, he simply went to Woolworth's store and procured a dozen celluloid seals with balanced balls on their nosetips, and decoratively strewed them about the basin of the fountain.

Wasn't that unique?

Use Posters Freely

Pretty nearly every motion picture, feature or otherwise, has its complement of posters and lithographs to be used for advertising mediums, before and for the period of the run of the picture.

Too few exhibitors until recently used these properly or liberally enough. The distributors spend so much for these posters that their advertising value should really be properly handled.

In recent months, however, it is a fact that many lobby and other displays show a large number of uses that these posters have been put to, and often when a showman cuts out a poster to mount on beaver board, he secures a truck from some neighboring merchant and rides his ad through the streets of the town.

The posters used for "Her Marriage Vow" were especially prepared with these factors in mind; and further, such care and thought were given the drawing of these posters and the use of color that they surely stand out both at day and night.

* * *

Window Display Through Use of Mirror

When "Lilies of Field" was being shown in Centralia, Ill., manager Griffin of the Illinois Theatre, arranged an interesting window display tie-up to advertise his picture.

His display had a two fold attraction getting power in that in a window of the theatre itself on the street level, was made a floral display consisting of potted lilies and ferns. The head of the star, Corinne Griffith, in the center of a large lily was painted in the background.

Across the street from his theatre he arranged to have a large mirror placed in an empty store window, and thus the passersby on the opposite side of the street saw the display as well as those passing on his side.

Flashing red and white lights brightened up the display at night.

* * *

Outlines Moth in Lights

A Seattle exhibitor had a moth outlined in electric lights over his marquee, while showing "The White Moth" at his theatre.

Manager Leroy V. Johnson, of the Liberty Theatre there had built a large moth and wings, and everything, but where the body should be he had inserted there a large picture of Barbara La Marr, setting off this sign in quite a unique manner.



"The Perfect Flapper" has many disguises and here the lobby trim for First National's feature's run in Eugene, Oregon, depicts the youthful miss in many modes.

A NEVER-ENDING SUCCESSION OF TRIED AND PROVED MONEY-GETTERS

THUNDERING BAWN
 "Opened to enthusiastic capacity audience despite heavy rains. Long lines waited patiently to get inside."
 COLUMBIA THEATRE, Stat. Co. Wash.

MERRY GO ROUND
 "A real knockout for breaking box office records. Pleased 100 per cent."
 E. V. Kottas,
 PARAMOUNT THEATRE, Denton, Mont.

A CHAPTER IN HER LIFE
 "Pleased as well as any picture I have shown in my theatre during the past season. I shall be pleased to show it again."
 W. A. T. McGill,
 COLONIAL THEATRE, Walnut Beach, Conn.

DRIFTING
 "A good picture. Good box office drawing power."
 CAPITOL THEATRE, Oklahoma City, Okla.

The DARLING OF NEW YORK
 "Picture is a peach. All exhibitors know Baby Peggy's drawing power."
 EAGLE THEATRE, Montevideo, Minn.

WHITE TIGER
 "Drew good despite unusually bad weather."
 LIBERTY THEATRE, Kansas City, Mo.

A LADY OF QUALITY
 "Terrific success. Crowds blocking streets for two solid hours. Police swamped."
 RIALTO THEATRE, London, England

The STORM DAUGHTER
 "Good picture. Plenty of action."
 Rex P. Barrett,
 COZY THEATRE, Columbia, Mo.

FOOLS HIGHWAY
 "A very good picture. You should not miss any of Miss Philbin's pictures, for she is a comer."
 Cragin & Pike,
 MAJESTIC THEATRE, Las Vegas, Nev.

SPORTING YOUTH
 "What the public wants. A sure bet anywhere."
 Ness & Ophus,
 STAR THEATRE, Erskine, Minn.

The ACQUITTAL
 "One of the best pictures of the season. Folks came to see it the second time."
 Edman & Sholtus,
 ORPHEUM THEATRE, Nashua, Mont.

Proved Winners—Proving It Every Day!

Presented by

CARL LAEMMLE

Universal—The Best Buy In Sight!



Comedies lend themselves excellently to lobby exploitation as is shown by the Coliseum, Seattle, Wash., presenting First National's film "A Self Made Failure."

Stills Used in Shadow Boxes

For the showing of "The White Moth," a lobby display in a Western theatre made use of stills 8x10 on the inside panels of a shadow box, where a high powered lamp drew the attention of passersby.

While this plan has been used frequently heretofore, yet the attractiveness of the boxes and panels and the continuous throwing of orange and red lights on the pictures, gave the whole lobby an entirely pleasing effect.

* * *

Children's Patronage

Theatre owners can well take advantage of the opportunity to secure large children patronage while they are running films with juvenile stars such as Jackie Coogan.

In Cambridge, Mass., a special play for children at the afternoon showings was made through newspaper advertising, and the wide distribution of house-to-house advertising matter.

The lobby too came in for special decoration, and the exploitation campaign was carried into homes and schools.

The whole plan resulted in a line of children nearly a block long in front of the theatre a half hour before the matinees started. The grown ups of the town were catered to in the evening performances and the house did an excellent week's business, during the showing of six Jackie Coogan features.

* * *

'Reason Why' Advertising

Often the exhibitor finds a title that is easy to tie up to, and one in particular that lent itself very easily to exploitation was "Why Men Leave Home."

In a North Carolina city this picture proved that merchants had no trouble in lending real co-operation. They saw their own opportunity for advertising their business along with the advertising of the picture. In every ad there was a play on the title of the picture:

"Bad bread is the chief reason

'Why Men Leave Home,' said the advertisement of Superior Bread.

"Men won't leave home if you keep a bowl of our luscious fruits on the table," was the heading of Plito's Candy Kitchen ad. Others were, "Sure, men leave home to buy shoes at Berger's." "No man will leave home if he has a flock of poultry—fed the Happy Way." "One reason 'Why Men Leave Home' is because their wives do not practice thrift and economy by buying groceries, meats and drugs from Basketeria." "You cannot blame men for leaving home—when they come to the Alpha Cafe," and so on.

* * *

Jungle Scenes Lend Interest

Opportunities are often lost when the exhibitor does not realize the advertising value of the films that he has booked. Good consistent exploitation will surely increase the box office and poor, ill considered advertising might just as well be omitted from any part of the sales program.

Big game and jungle scenes offer the wide awake showman many ways indeed for exploitation, and the public at large always shows a curious interest in such stunts as bring home to them the featured thriller.

It is worthy of mention that when

"Trailing Wild Animals" was shown in San Francisco, Calif., the manager of the California theatre where the film was booked secured forty-eight window display tie-ups.

Tie-ups were effected with every store handling Winchester Arms, Corona Typewriters, Orlando Cigars (United Cigar Stores), Eastman Kodaks (Owl Drug Stores), Ford Motor agencies, and Belber Trunk stores. All of these displays were based on photos from the picture, and all were staged on a large scale. The Winchester Arms display in a window of the "Emporium" the largest department store, attracted especial interest.

The newspaper campaign was made especially effective by using numbers of long feature stories in the 'Frisco papers a week before the opening of the engagement.

* * *

Fashion's Helpful Aid

An extensive exploitation campaign was put over in Sacramento, Calif., while "The White Moth" was being shown at the Capitol Theatre there. The fact about the plan that enables nearly every exhibitor to follow the lead of the Western showman is that the whole stunt was based upon window display co-operation with local fashion retailers.

The main exploitation stunts were window tie-ups with fashion stores. One beauty shop and millinery store carried a big window display of "Latest Fashions from Paris worn by Barbara La Marr in 'The White Moth,'" containing half a dozen of the latest styles in women's dresses.

Other window displays were with a leading jeweler, showing pearls, and with another clothing concern. A page of co-operative advertising in the Sacramento Bee was based on the Paris Fashions angle. The streamer across the top of the page read, "Paris Fashions Exemplified by Barbara La Marr."



A fish galloped through the streets of Portland, Oregon, when First National's "The Galloping Fish" played the Liberty Theatre in that city. Of course the big ballphoo was featured on a motor truck, which traversed most of the streets of the city.

Selected Headliners

*As Disclosed By Their Past Performances in
the Box Office Hall of Records*

Universal

A CHAPTER IN HER LIFE—3,792 Bookings. Child Love. Reviewed Jan. 20. BECAUSE the story has that universal appeal that goes straight to the hearts of those compromising any audience.

THE ACQUITTAL — 4,390 Bookings. Mystery Play. Reviewed Dec. 8. BECAUSE of the cast and the interesting story portrayed so convincingly that the film is a box-office winner.

A LADY OF QUALITY—3,779 Bookings. Love Story. Reviewed Dec. 29. BECAUSE it is a corking good love story and boasts Milton Sills and Virginia Valli in the cast.

DARLING OF NEW YORK — 3,881 Bookings. Child Story. Reviewed Nov. 10. BECAUSE Baby Peggy has a great supporting cast, and the picture itself is a charming combination of sunshine and shadow.

DRIFTING—4,229 Bookings. Action and Adventure. Reviewed Oct. 27. BECAUSE it is a stirring melodrama starring Priscilla Dean and having Wallace Beery and Matt Moore in the cast.

THE FLIRT—Booked 6977 times. Love and Society Picture. Reviewed February 9. BECAUSE it numbers among the most popular pictures on the screen, and has a ready made audience waiting for a chance to see it.

FOOLISH WIVES—Over 6,000 Bookings. Love and Intrigue. Reviewed Feb. 2. BECAUSE Erich Von Stroheim produced the picture and played the lead, and the story is of universal interest.

FOOLS HIGHWAY—3,194 Bookings. Lights and Loves of New York. Reviewed Mar. 29. BECAUSE Mary Philbin shines as a great star, and because the story shows New York in the good old, bad old days.

HUNTING BIG GAME—4,873 Bookings. Adventure in the Wilds. Reviewed Feb. 9. BECAUSE it is a true adventure picture replete with real thrills and takes audiences on a personally conducted tour.

THE LAW FORBIDS—1,559 Bookings. Domestic Drama. Reviewed (?). BECAUSE Baby Peggy heads a powerful cast, and the story has a strong theme built around the sanctity of the home.

MERRY GO ROUND—4,916 Bookings. Love and War. Reviewed Jan. 19. BECAUSE Mary Philbin, Norman Kerry and the picture itself proved a box-office sensation of 1923.

THE STORM DAUGHTER—1,601 Bookings. Sea Story. Reviewed April 19. BECAUSE it is one of the outstanding box-office of the ocean deeps starring Priscilla Dean and featuring Tom Santschi.

THUNDERING DAWN—4,304 Bookings. Melodramatic Thriller. Reviewed Dec. 15. BECAUSE it stars Anna Q. Nilsson and J. Warren Kerrigan and shows the best Tidal Waves and typhoon scenes ever filmed.

TRIFLING WITH HONOR—4,941 Bookings. Baseball Story. Reviewed Jan. 26.

BECAUSE the great national interest in the national games makes this a sure-fire attraction.

WHITE TIGER—3,839 Bookings. Crook Melodrama. Reviewed April 19. BECAUSE Priscilla Dean stars, and the picture has proven appealing to audiences all over the country.

Paramount

THE PURPLE HIGHWAY—Whimsical Comedy. Reviewed April 19. BECAUSE it is an appealing story which Madge Kennedy carries across to real success and it has provided good entertainment where it has been shown.

THE WHITE FLOWER—Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE it handles South Sea scenes with a delicacy and romance that gives Betty Compson an opportunity for some exceptional interpretations.

HER GILDED CAGE—Reviewed March 8. Love Drama. BECAUSE it is an intimate pathetic story which touches the heart and appeals to the sophisticated and the simple, and it presents Gloria Swanson in a role that her followers like and approve.

BACK HOME AND BROKE—Comedy Drama. Reviewed March 1. BECAUSE it is a George Ade story of the highest type and it gives to Thomas Meighan a delightful role which he portrays capably and in a manner to please the most fastidious.

TRAIL OF THE LONESOME PINE—Reviewed December 22. Family Feud. BECAUSE Antonio Marenco and Mary Miles Minter have made of this picture a highly interesting and entirely absorbing story that is liked everywhere.

Selznick

THE ROAD OF AMBITION—Rise of Youth. Reviewed December 29. BECAUSE it is a fine moral story in which Conway Tearle appears as a sympathetic character who more than pleases his audiences.

LOVE IS AN AWFUL THING—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

JUST A WIFE—Triangle Drama. Reviewed December 15. BECAUSE it brings to the screen a sympathetic and clean story of the love and sacrifice of a woman and thus sounds the popular appeal.

THE LAW OF COMPENSATION—Marriage Drama. Reviewed December 22. BECAUSE it has proved by its record that it is a story which gives Norma Talmadge a role she is well capable of handling and it pleases big city and small town audiences.

C. C. Burr

THE NEW SCHOOL TEACHER—Rural Romance. BECAUSE it features Russel

Griffin in a part for which he is admirably suited and into which he injects a personal touch that cannot fail to get across to all audiences.

THREE O'CLOCK IN THE MORNING—Modern Youth. Reviewed March 22. Booked 100 per cent States Rights. BECAUSE it has every element to please small and large town audiences interested in youth of the jazz age.

RESTLESS WIVES—Matrimonial Problem. BECAUSE it is a story with a strong appeal to both sexes and attempts to bring about a better understanding of the existing conditions in matrimonial life of the middle classes.

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Equipment Newsettes

RUBBER MAT

If you would avoid lawsuits, install a rubber mat in your lobby to insure safe footing for your patrons. In rainy days the tile flooring of most lobbies becomes dangerous slippery and an accident may result.

Rubber mats, with the theatre name vulcanized in color, may be had in any size and are comparatively cheap. They are good for all weather and are made of a heavy grade rubber that stands up well under heavy traffic.

It is possible to obtain rubber tiling effect, with the use of a new material that comes in regular sizes. These are easily installed and present a handsome appearance.

DUSTPANS

Keep the lobby and front of your theatre clean. It is not necessary to give the place a complete cleaning more than once a day, but careless smokers insist on throwing cigar and cigarette stubs about at random and these do not add to the appearance of your theatre.

There is a small dustpan with a long handle attached and a small broom, that goes with the pan, that makes it easy to keep the place tidy. A boy can go around about once an hour and clean up the refuse in a few minutes.

LOBBY FRAMES

Lobby frames for displaying posters and stills of coming attractions play an important part in drawing patrons to the theatre. A good looking frame with well chosen stills will always attract a crowd and forms good advertising.

There are many varieties of frames on the market that will fill your needs. Choose frames that match the decorations or color scheme of the lobby and place them in advantageous positions, but where they will not obstruct the passageway into the theatre.

CLEANING COMPOUNDS

The wise exhibitor will soon begin his cleaning for the Fall. The theatre should be completely renovated. Chair covers should come off and with the first sign of cool weather the house should present its best appearance.

It is not necessary to close the theatre to make the changes. One of the usual annoying jobs is the cleaning of rugs and carpets.

With the use of one of the many cleaning compounds, the floor coverings can be cleaned effectively without

removing them from their positions. The compounds are rubbed on the carpets much in the same way as soap and water and the results are excellent.

DISINFECTANTS

Have you ever noticed the stale odor in a theatre in the mornings? This is common in theatres where the ventilating systems are not of the most modern type. It is possible to relieve this situation in a very efficient manner.

There is a wide variety of disinfectants that can be sprayed about the theatre and they will impart a freshness almost immediately. The chemicals are cheap and the sprayers can be had for a few dollars. There is no necessity for a musty, disagreeable odor in any theatre. Your patrons deserve fresh air, at least.

WATCHMAN CLOCKS

As a matter of precaution, the night watchman in your theatre should have a clock which can be rung at regular intervals in order to show that he is on the job. There is a small portable clock on the market that answers the purpose.

The clock is about as large as an alarm clock and is slung on a strap that goes over the shoulder. The watchman rings the clock every hour and it registers on a small paper dial which is filed away for reference.

WASTE CANS

It is well known that most fires in picture theatres originate in the projection room. The highly inflammable material used in projecting is, of course, responsible, but it is possible to eliminate much of the danger by providing proper receptacles for waste materials.

There are many varieties of cans on the market that can be used to good advantage. There is one in particular that has a selfclosing lid and will be found to be a good addition to the projection room equipment.

NEW TICKET REGISTER

The Simplex ticket register now being distributed by the World Ticket & Supply Co., is reported to be the last word in ticket selling machines, being superior to anything ever before offered.

The machine consists of three distinct and separate units, each one functioning separately from the other, and is provided with individual mechanism and special locking devices for each unit. This is a highly desirable feature as any one unit can be locked up

when not in use and not interfere in any way with the units which are left in operation.

For exhibitors who desire a ticket selling machine with the daily register as well as the total adder, the Simplex is so arranged that this daily counter is separate from any other part of the machine, and can be locked up and kept under the control of the proprietor. In this way no one else can tamper with it. The improved model Simplex Ticket Register has already obtained an excellent distribution among exhibitors and we understand all are most pleased with the new added features.

Projection Hints

—BY WESLEY TROUT—

I HAVE always strongly advised the exhibitor to purchase a spare intermittent movement, all assembled ready to place in your projection machine mechanism. With some of the modern makes of machines the removal of the intermittent movement and the installation of a new movement takes the projectionist quite a little time to do.

My reason for advising the exhibitor and the projectionist to purchase a spare intermittent movement is that the repair and the correct adjustment of so delicate and essential a part of a mechanism can usually be better taken care of and done at the factory than by the projectionist himself.

In the case of a breakdown you will find it much better to have a spare movement on hand. By having an extra movement you can install same very quickly in case you may happen to have a breakdown with your old movement, and that way you will not lose so much time.

The New Simplex

A very great amount of interest has been recently manifested in the new Simplex double bearing intermittent movement that has been designed by the engineering staff of the Precision Machine Co. This new movement is so constructed as to fit any type Simplex mechanism.

New Double Bearing Used

This new double bearing intermittent, it is claimed, tends to reduce to a minimum intermittent noise, gives much longer wear, much greater facilities for adjustments and simplified means of changing the parts and also greatly eliminates all oil seepage.

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Classified Opportunities

BOX-OFFICE RAIL

In justice to your cashier, have a brass rail placed in front of the ticket window that will permit only one person at a time to come before the window. It will also tend to keep semblance of a line that is impossible otherwise.

For a few dollars a rail can be arranged that will answer the purpose and will greatly facilitate the movements of the crowds and give the ticket seller an opportunity to keep the line in action.

The inverted U Shaped rail about four feet wide is the most common kind in use. They are made in standard sizes by equipment companies, but can be made of iron by the small town plumber that will answer. Paint it up and instal it solidly so it will withstand the pressure of persons crowding against it.

* * *

BUZZERS

Many small theatres depend upon the watchfulness of the operator to see that the picture is in focus and that is does not jump. Many times the operator is busy in the projection room and cannot keep his eye glued on the screen and as a result the picture runs riot and continues to do so until the crowd stamps its feet or an employee rushes madly to the projection room.

A buzzer installed in the rear of the theatre and connected with the projection room will immediately call the operators attention to any slip on the screen. There is usually an usher or ticket collector who can press the button when the occasion demands.

* * *

ORCHESTRA LIGHTS

There are few things more annoying than a small ray of light escaping from the music rack of a musician and striking the eye of a person in the audience. It spoils a whole evening's entertainment and does not make friends for the theatre.

This is a very common fault and can be easily remedied. There are good lights on the market that will entirely eliminate this trouble and at the same time improve the light for the musicians.

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FEW TEXT BOOKS on Motion Picture Electricity, Projection and Photography. Bargains. Howells Cine Equipment Co., 740-7th Ave., New York, N. Y.

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LENSES, CONDENSERS & SHUTTERS—Sun-Ray Condensers, any focus, Plano each \$1.02—Meniscus or Bi Convex, any focus, each \$1.45. Cinephor Projection Lenses, any focus. Quarter size \$28.75; Half size \$53.25. The New Double Disc Shutter catalogue and free trial catalogue and prices sent free on request. Powers, Simplex Intermittent sprockets, each \$3.95; Ed'son & Motiograph \$2.98 each. Takenin and Feed sprockets each \$2.98. CASH MUST BE SENT WITH ALL ORDERS. Sent Postage Prepaid. W. TROUT THEATRE SUPPLY, ENID OKLAHOMA. "The Reliable Theatre Supply House."

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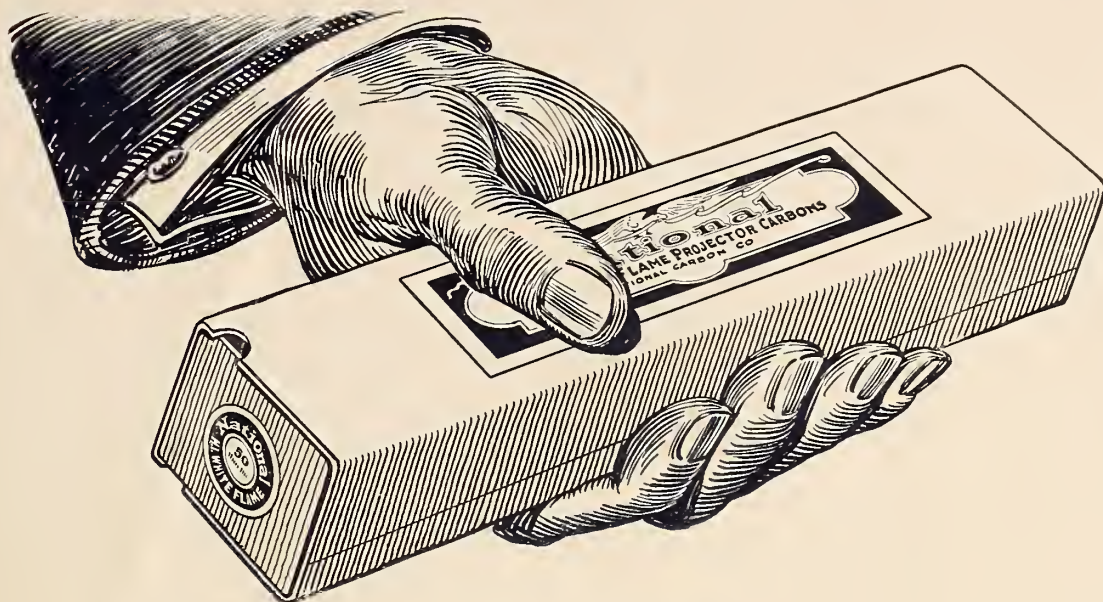
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3. OUR GANG; "High Society"; Aug. 24; A scream



4. THE SPATS; "South of the North Pole"; Sept. 7; a travesty on Northwestern pictures



5. GLENN TRYON; Sept. 14; (A HAL ROACH STAR COMEDY); announcement later



6. OUR GANG; "The Sun Down Limited"; Hal Roach's Rascals try railroading and find it's a panic; Sept. 21.



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